Rigoletto.

1er et 2e Actes.

2 part —
27 portraits

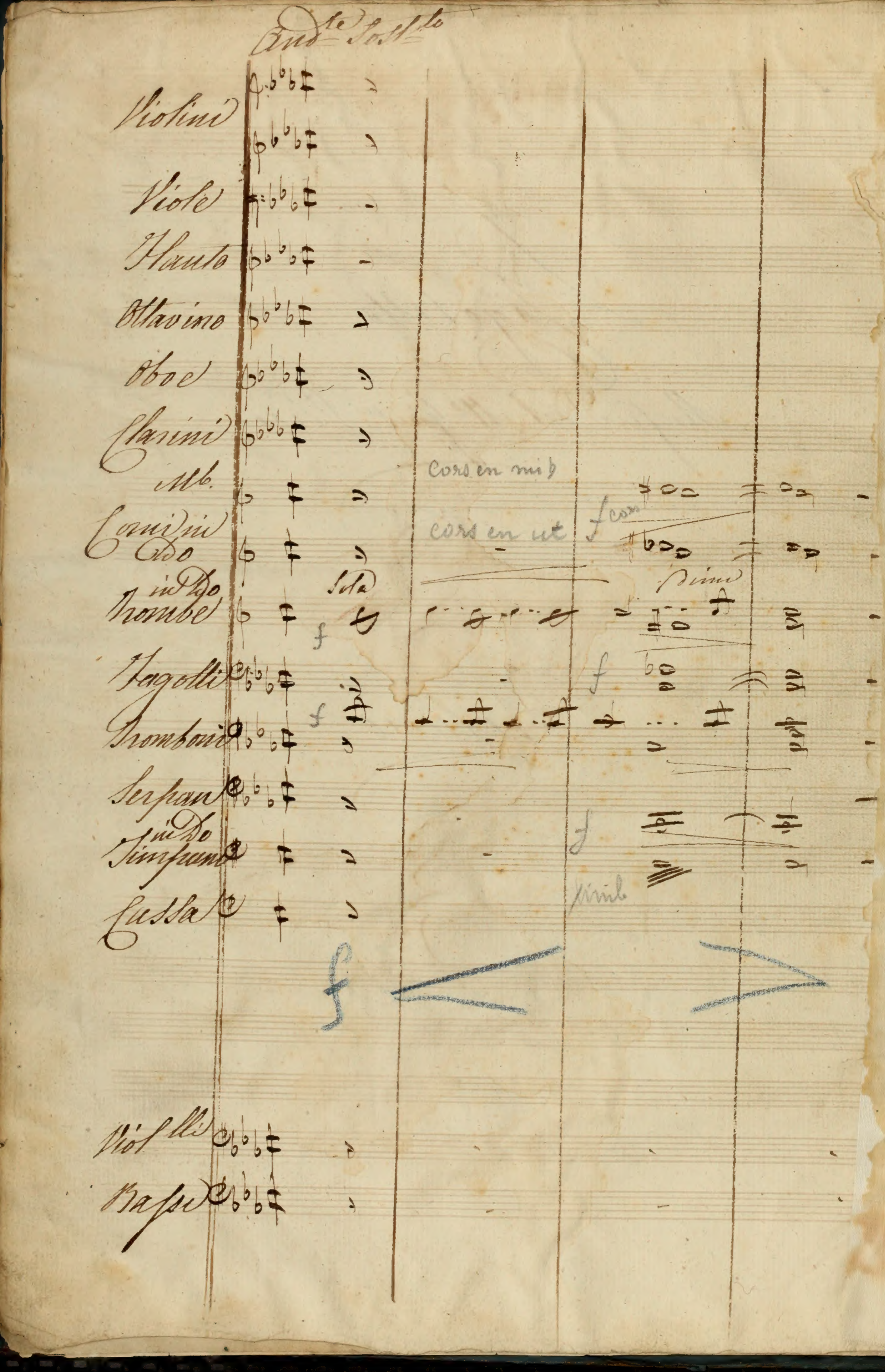
N° 95

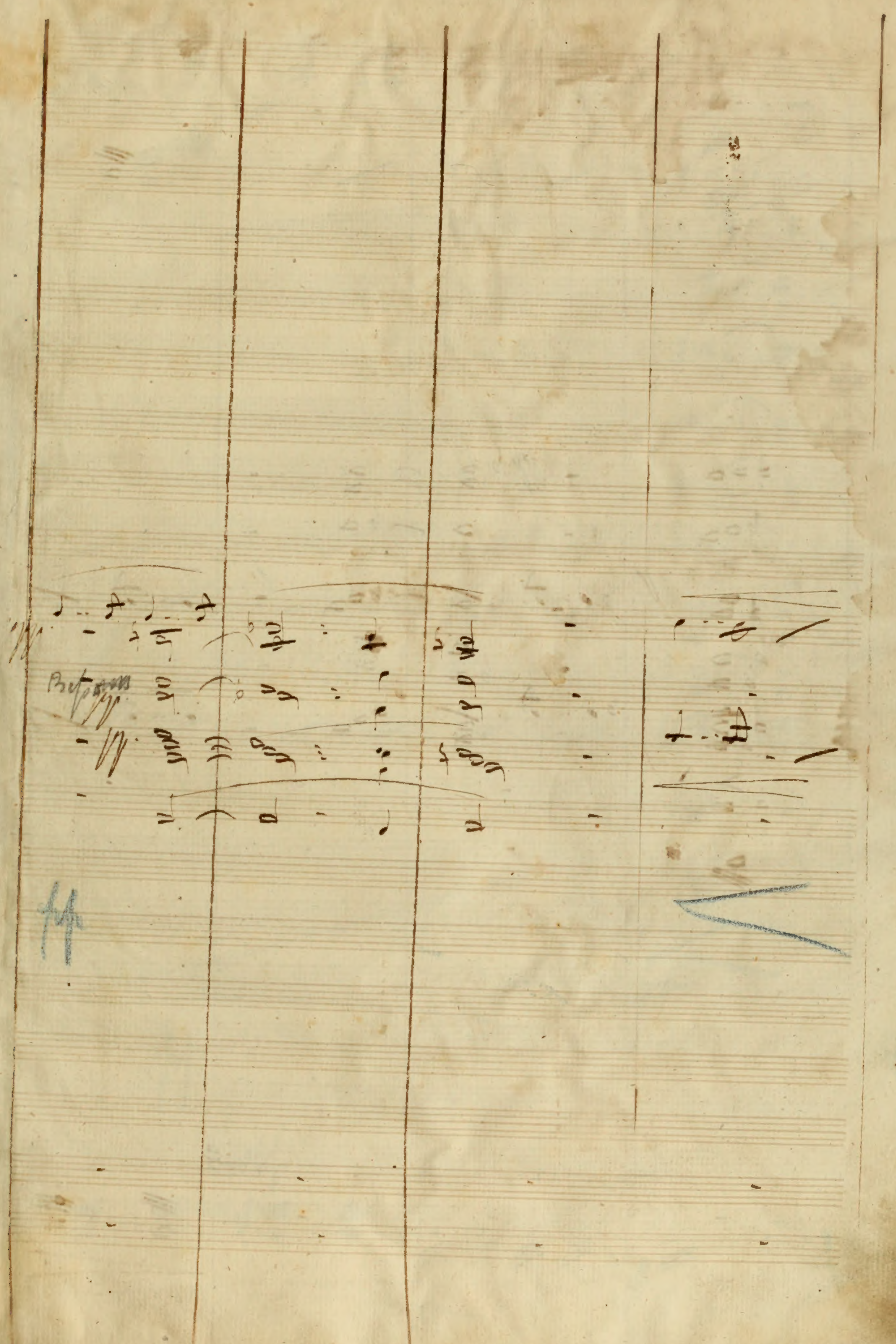
une coupure
dans le duo du 2^d acte

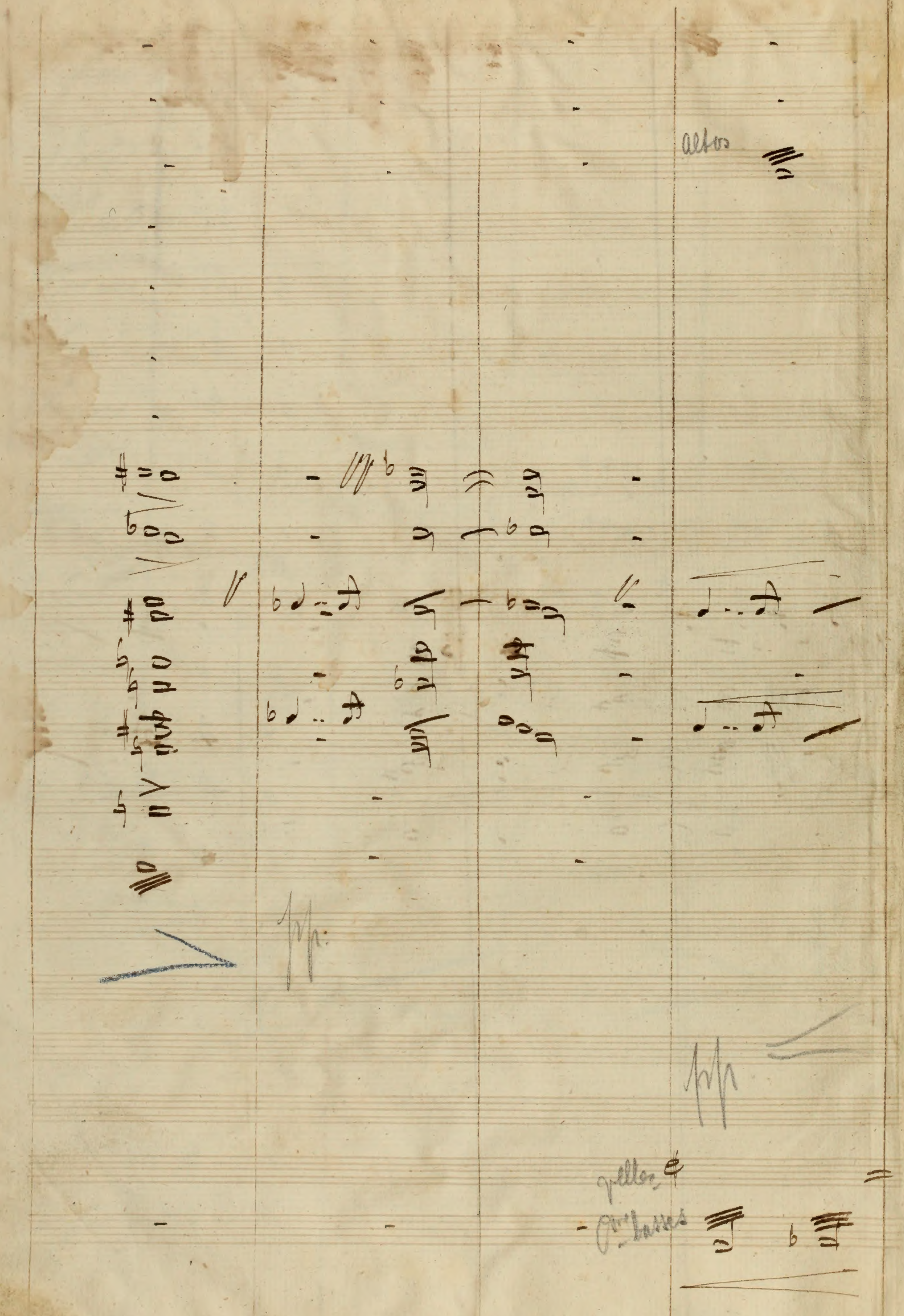
Rigoletto

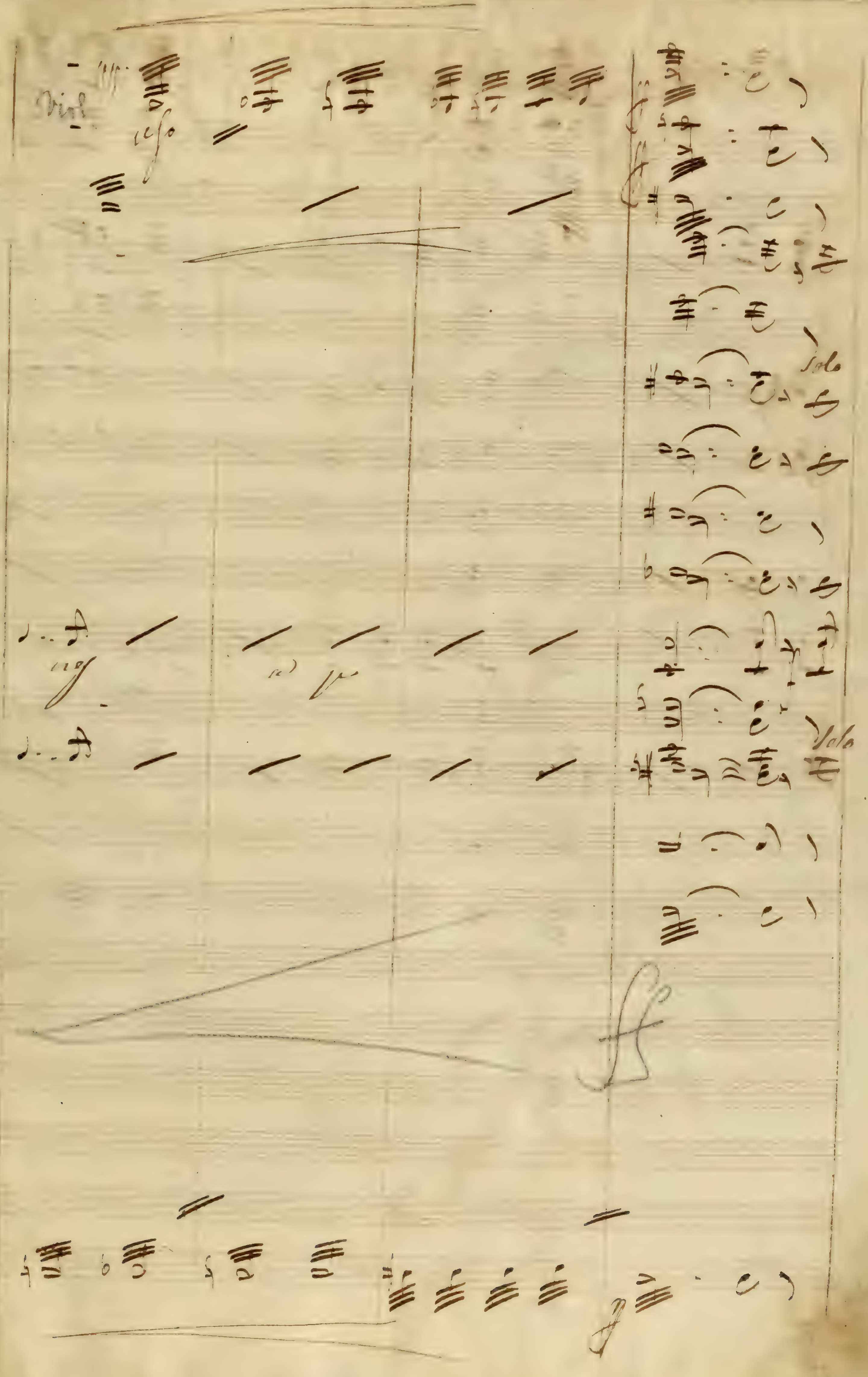
Musica del M.o Gius.e Verdi

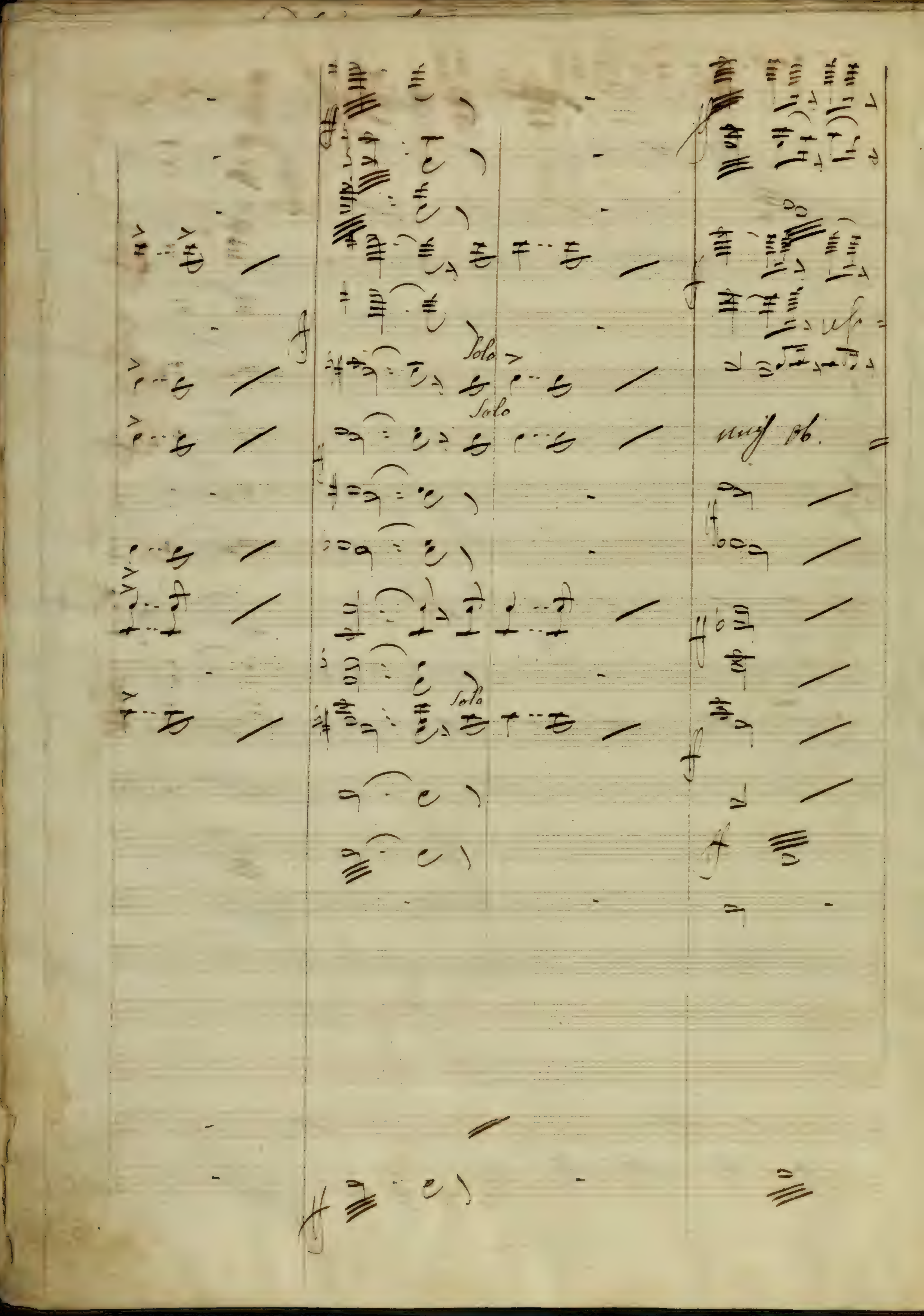
Preludio

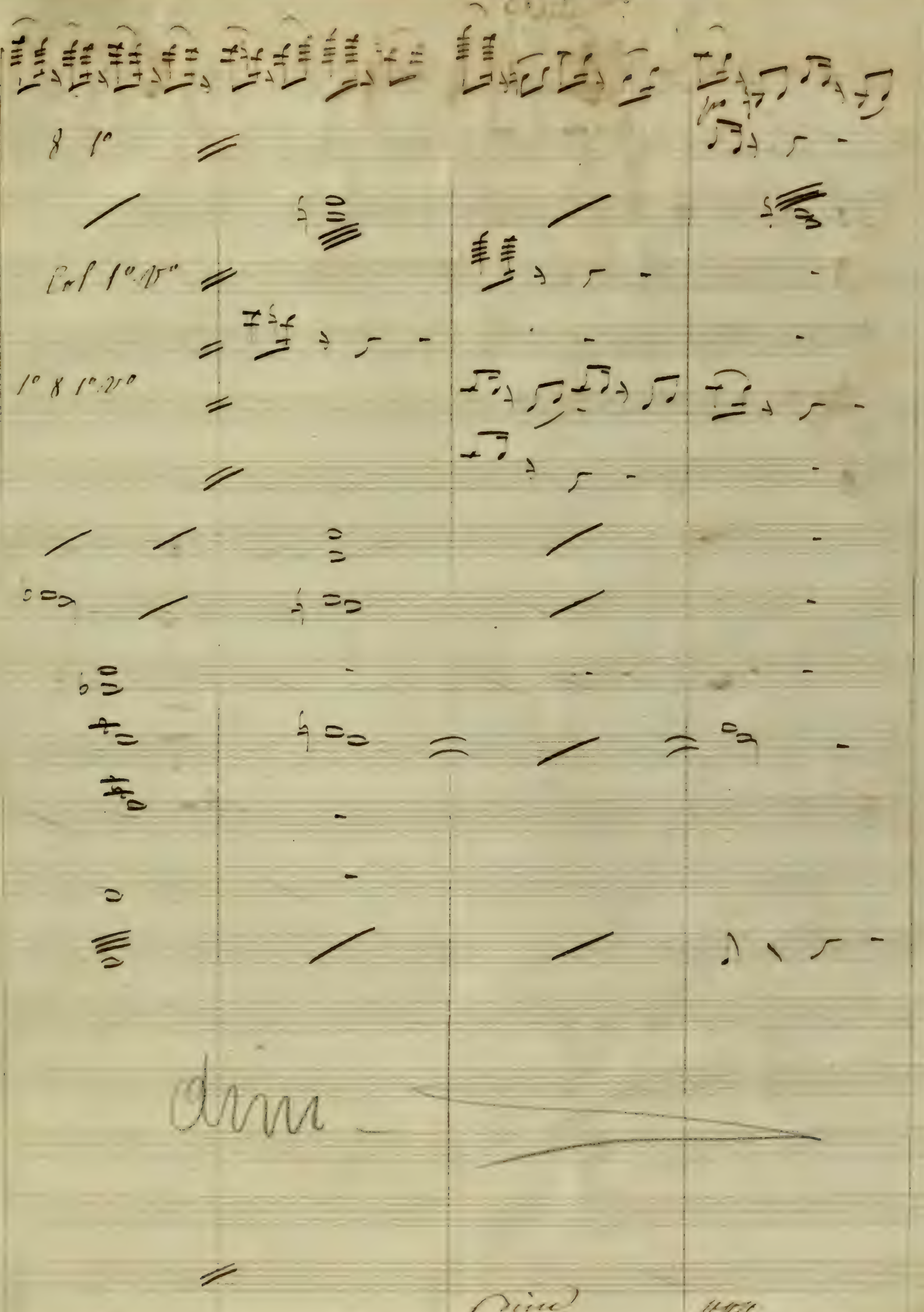

And.te Sost.to
Violini
Viole
Flauto
Ottavino
Oboe
Clarini
Corni in Do
cors en mi b
cors en ut
Sola
in Do Trombe
Fagotti
Tromboni
Serpan
in Do Timpani
Cassa
Viol.lli
Bassi

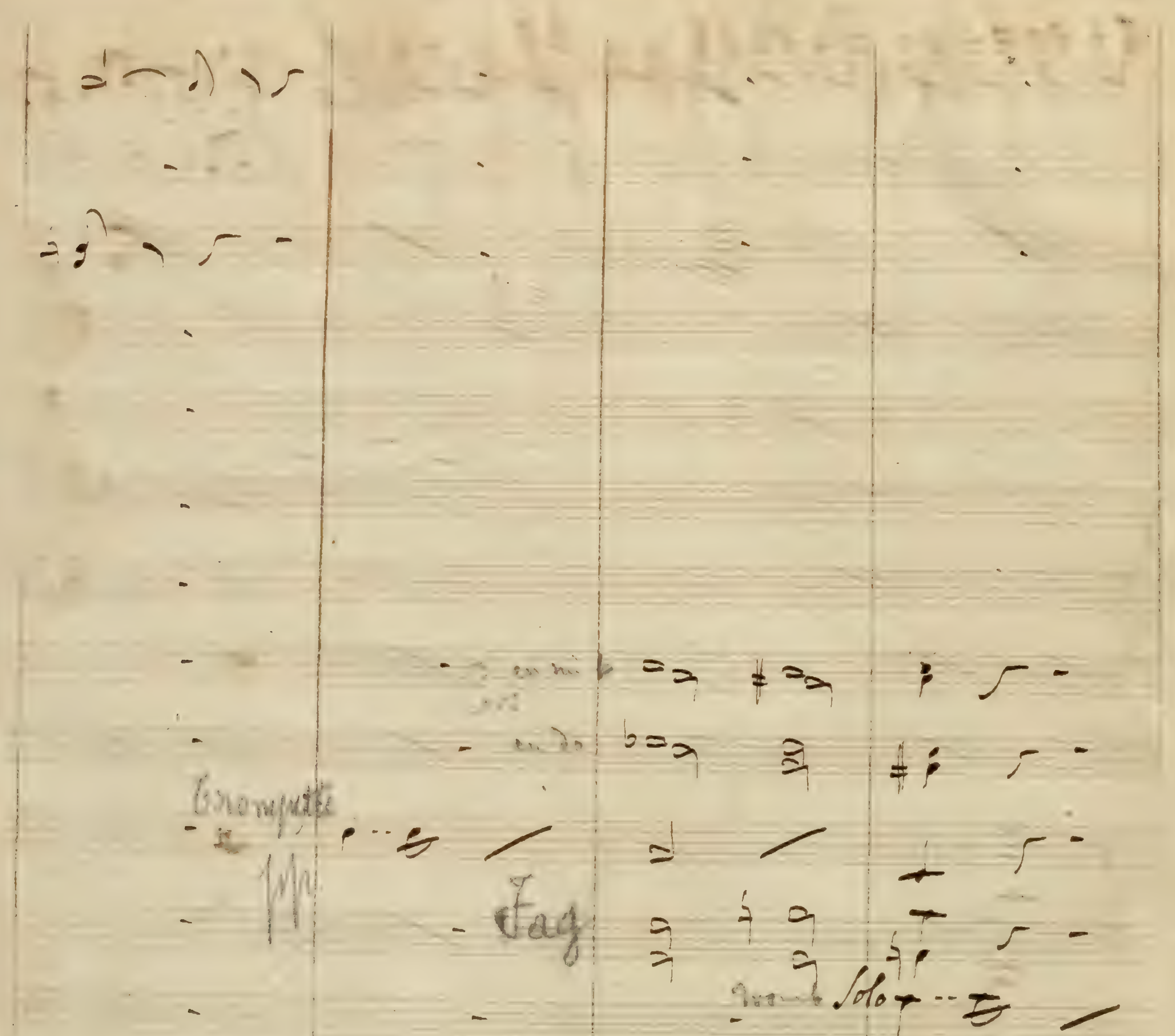


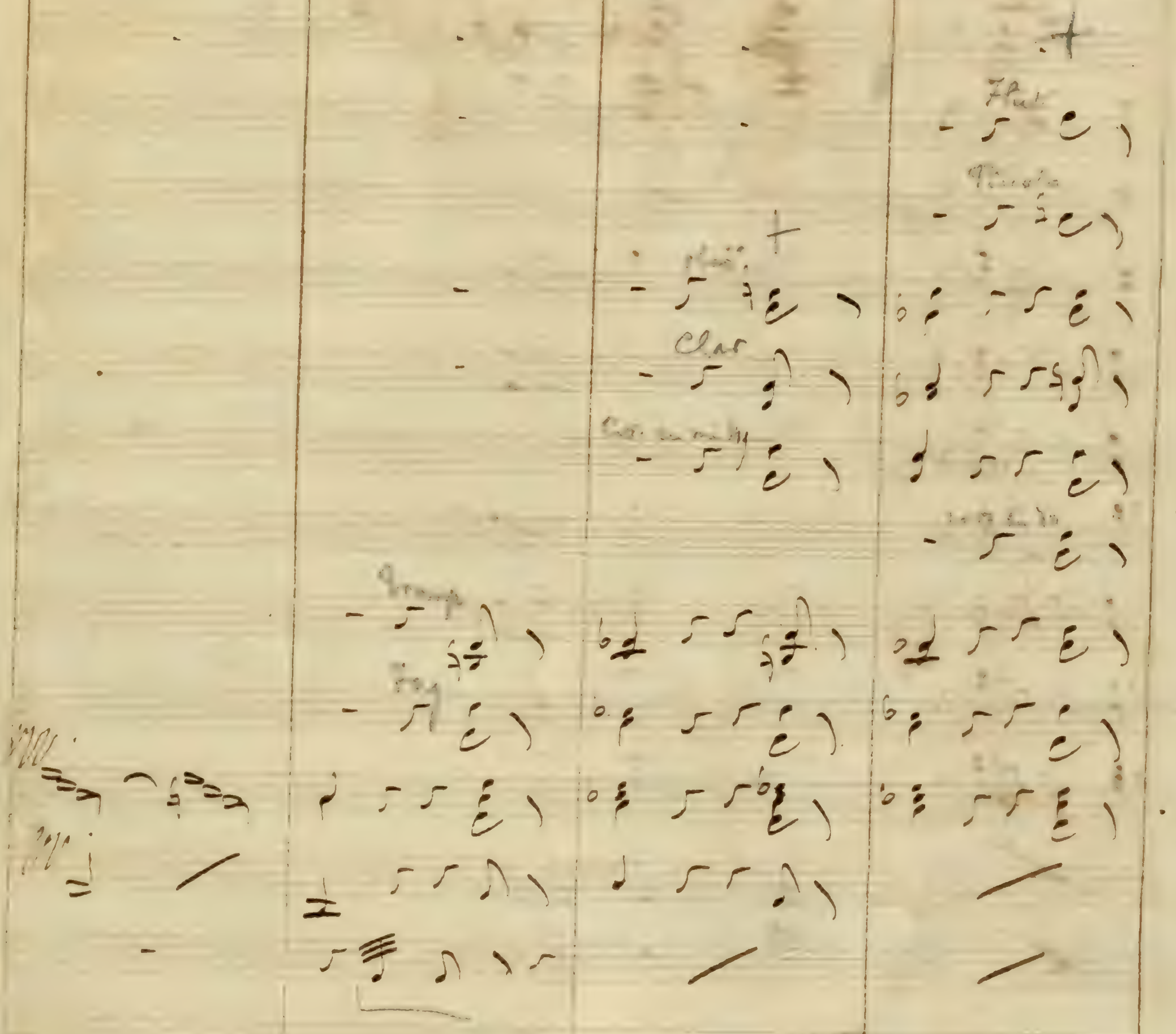

altos
gelles
Cbasses

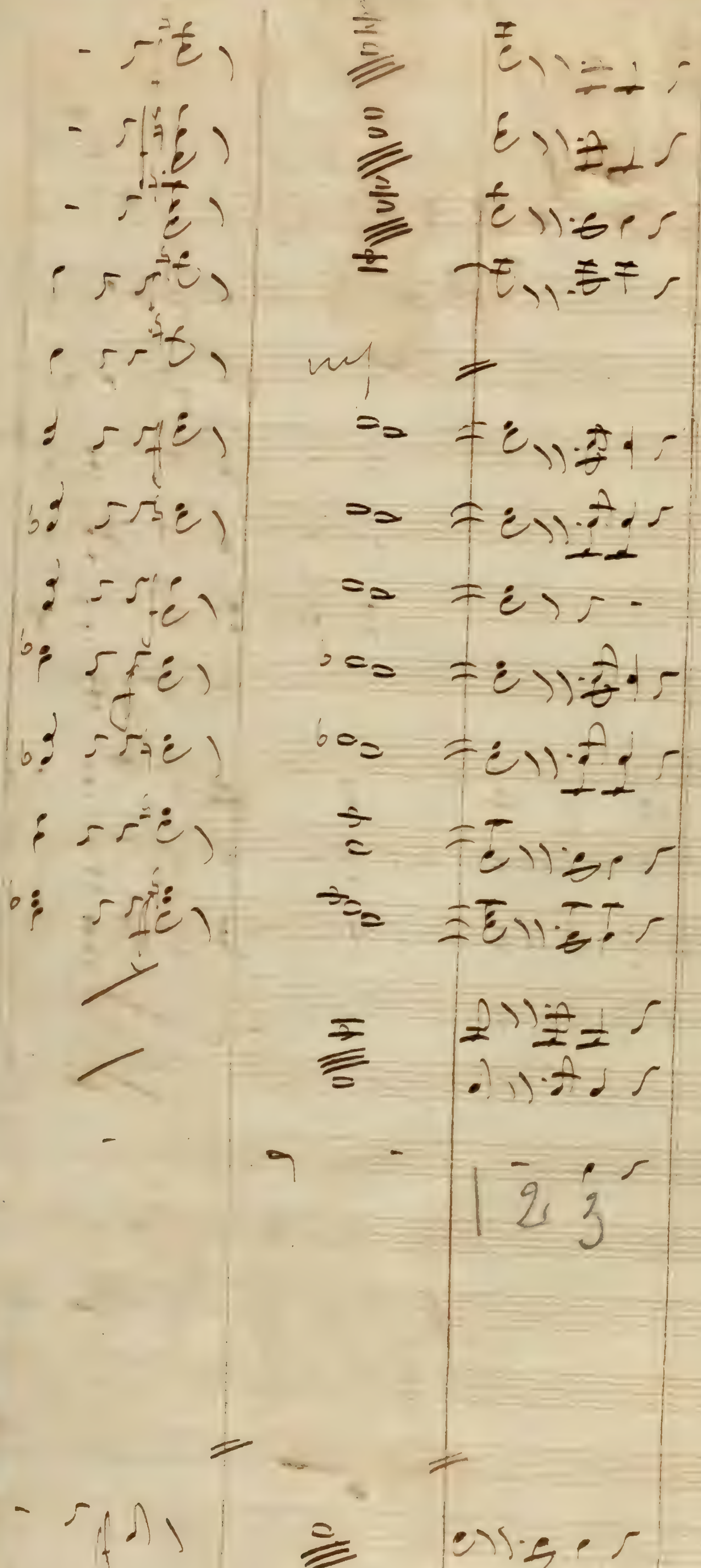

Viol.
Solo
Solo

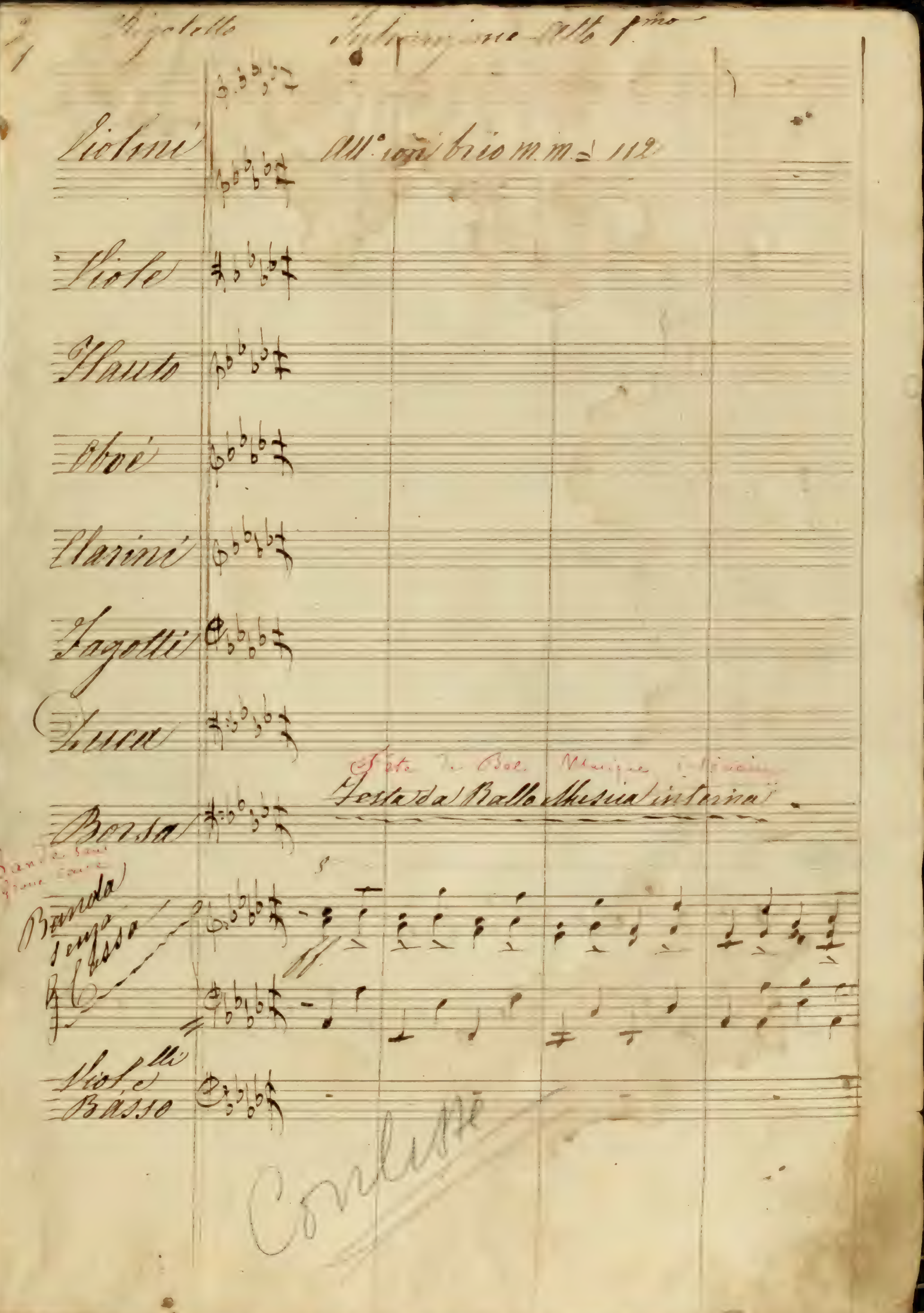

Solo
Solo
Solo

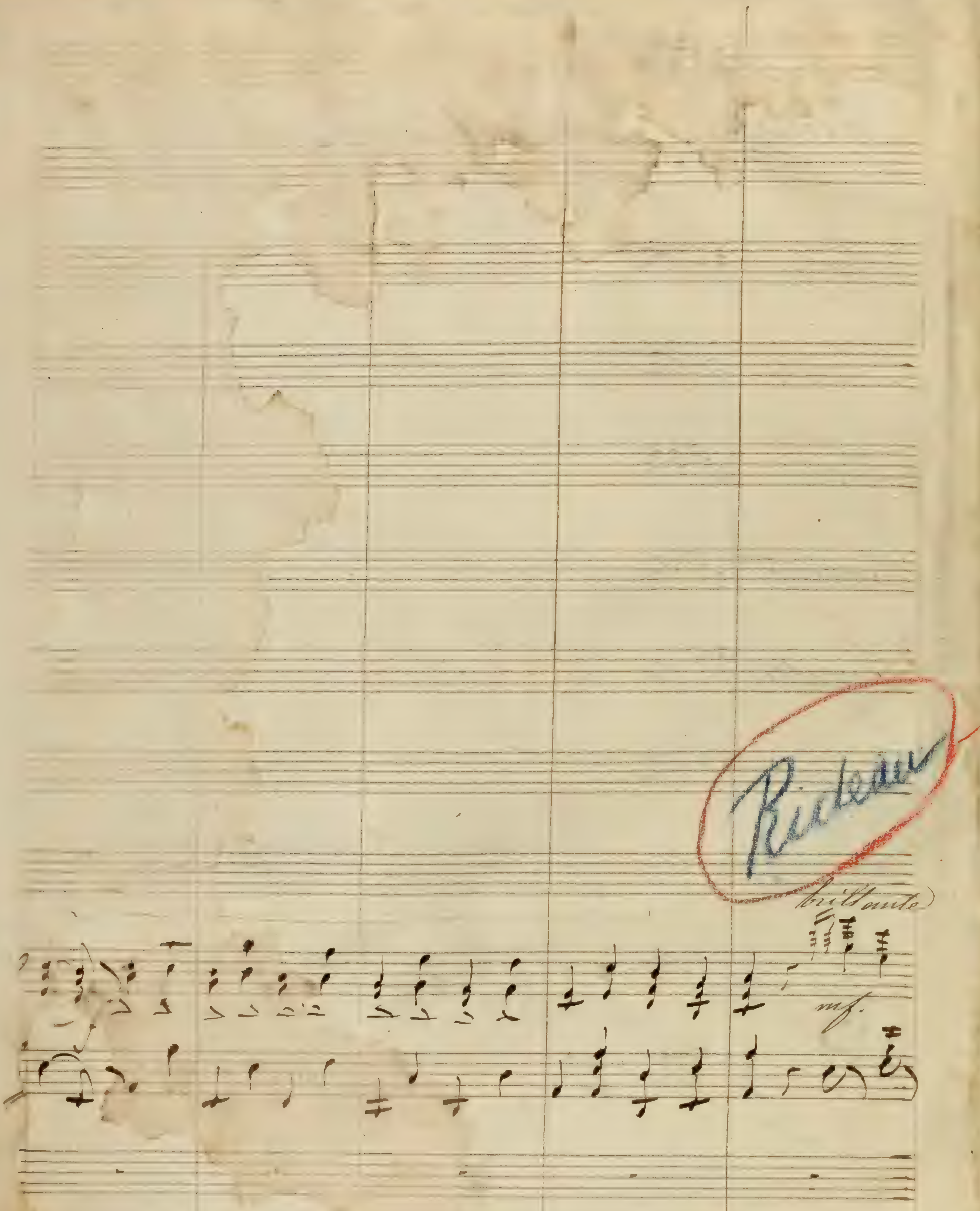

dim

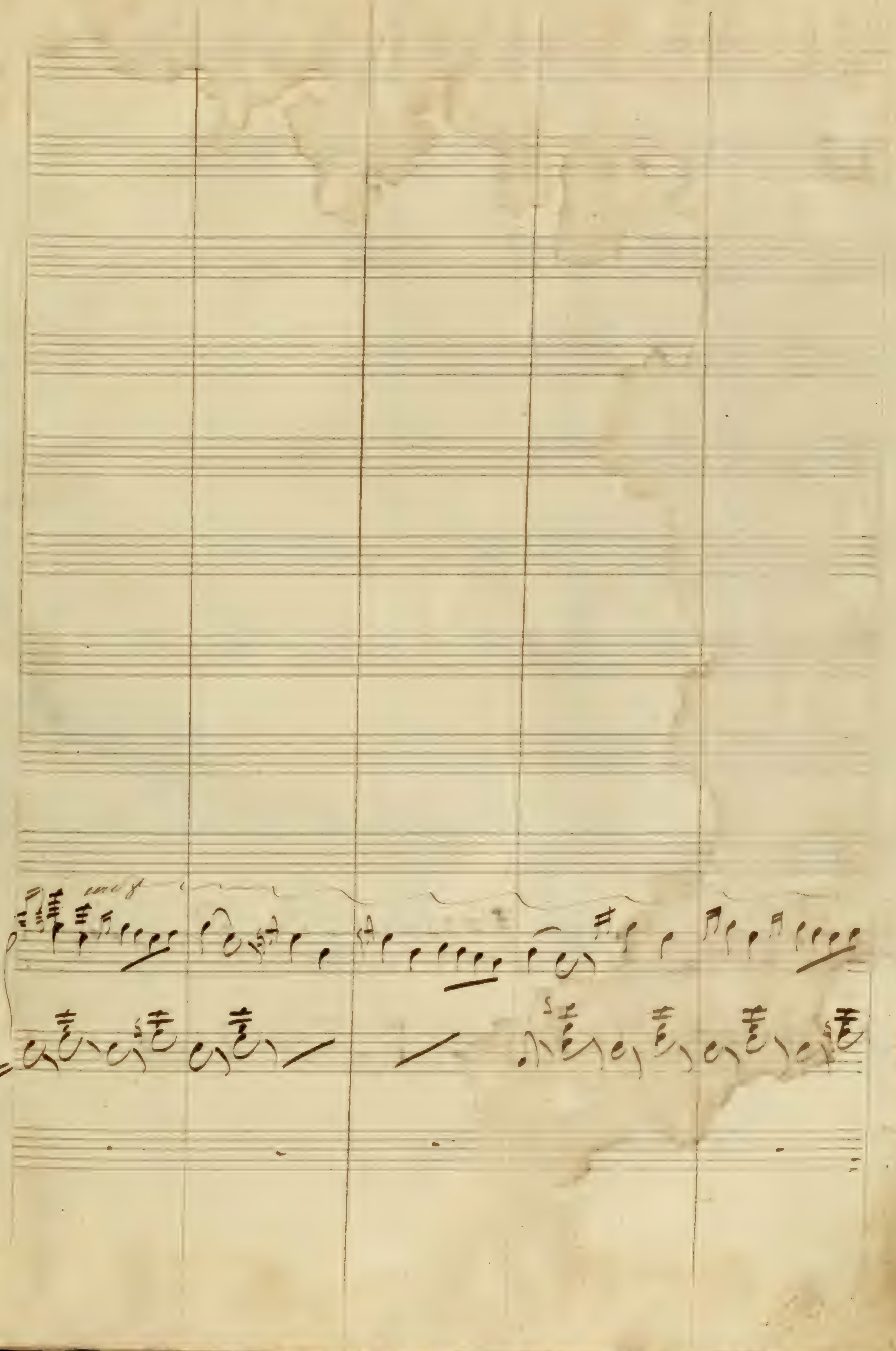

Trompette
pp
Fag
Solo
Tuba

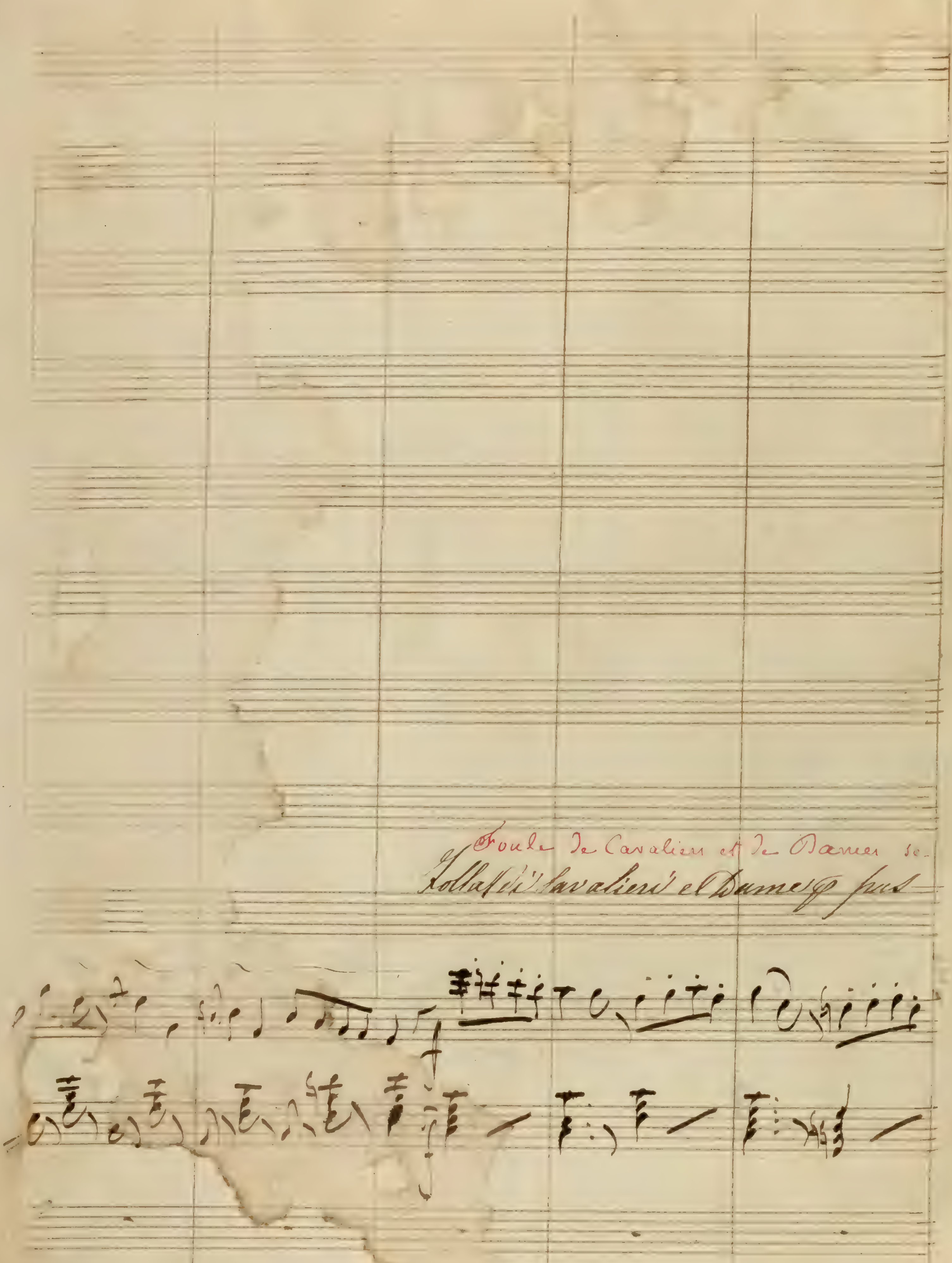

Clar

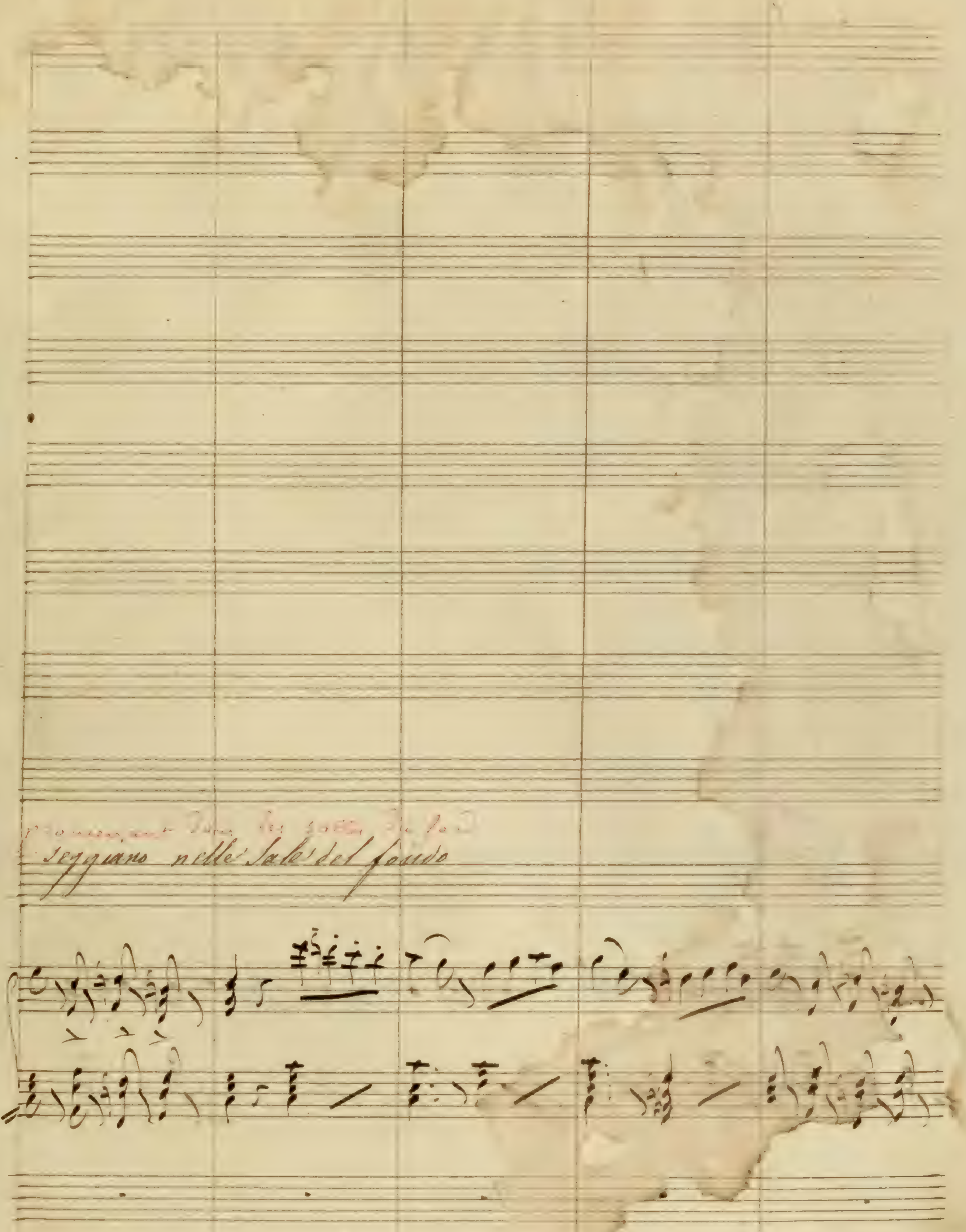

1 2 3

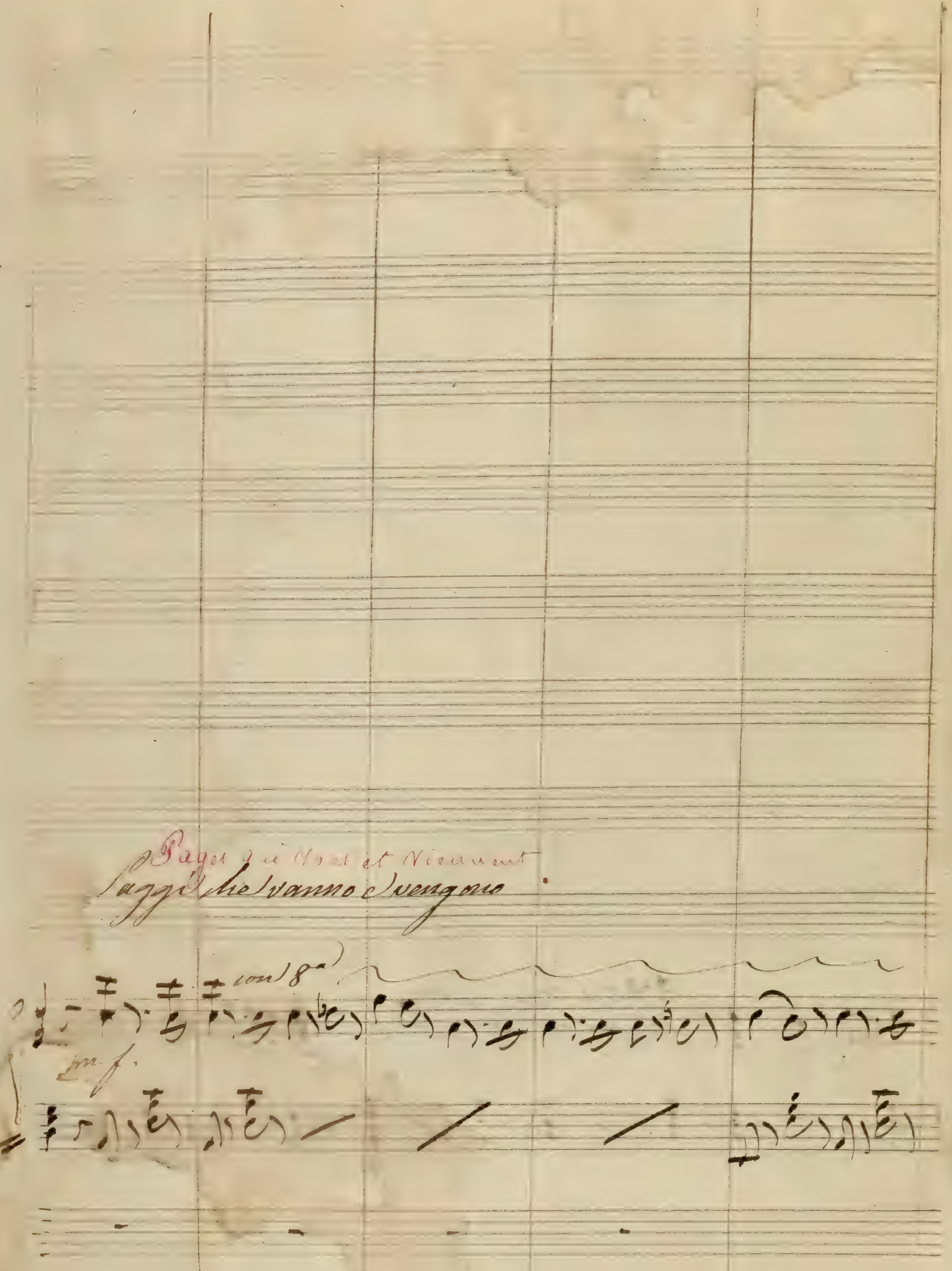

Rigoletto
Introduzione Atto 1mo
All° con brio M.M. = 112
Violini
Viole
Flauto
Oboè
Clarini
Fagotti
Borsa
Festa da Ballo Musica interna
Banda senza Basso
Viol.lli e Basso

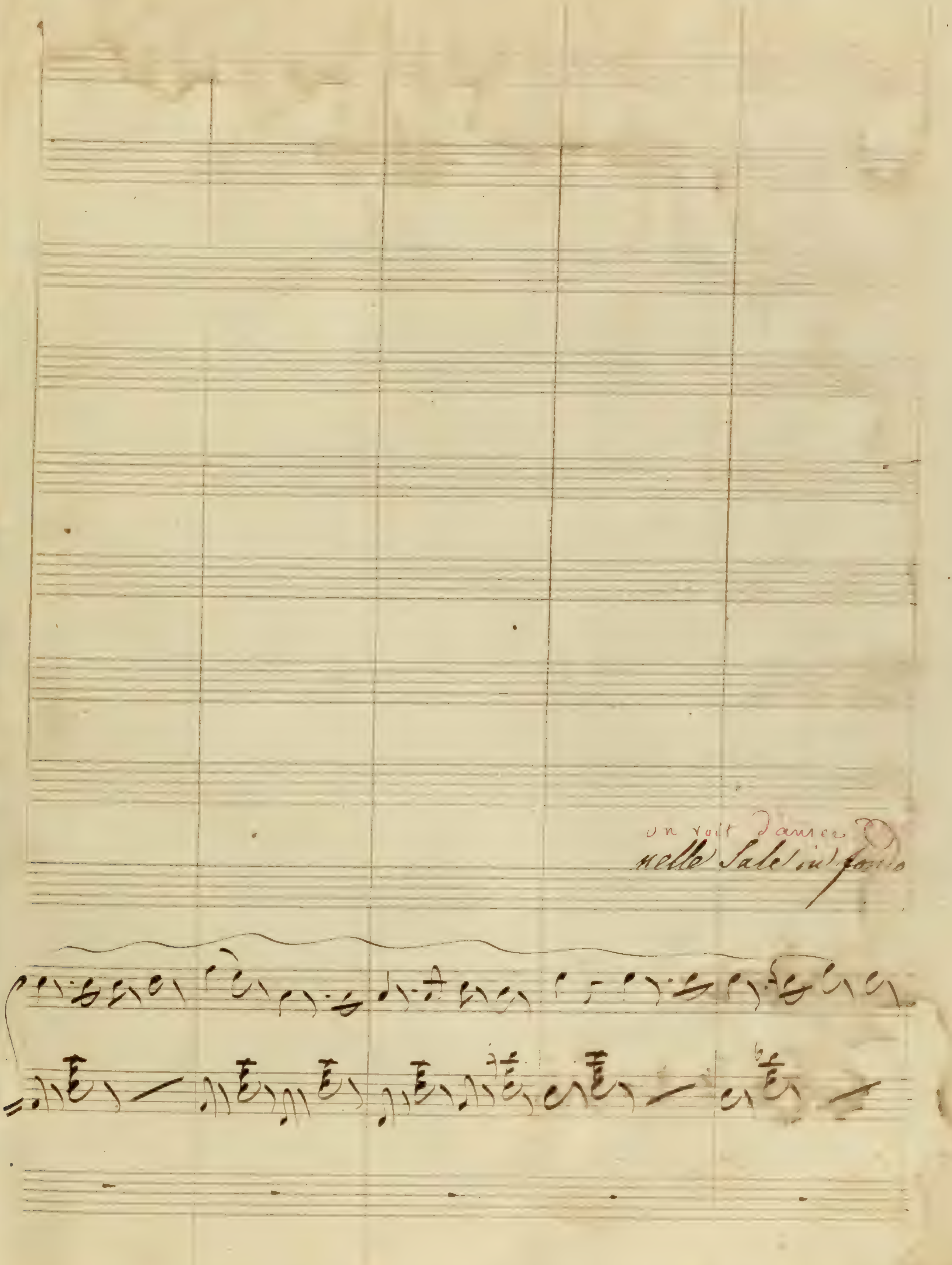

Rideau
brillante
mf.

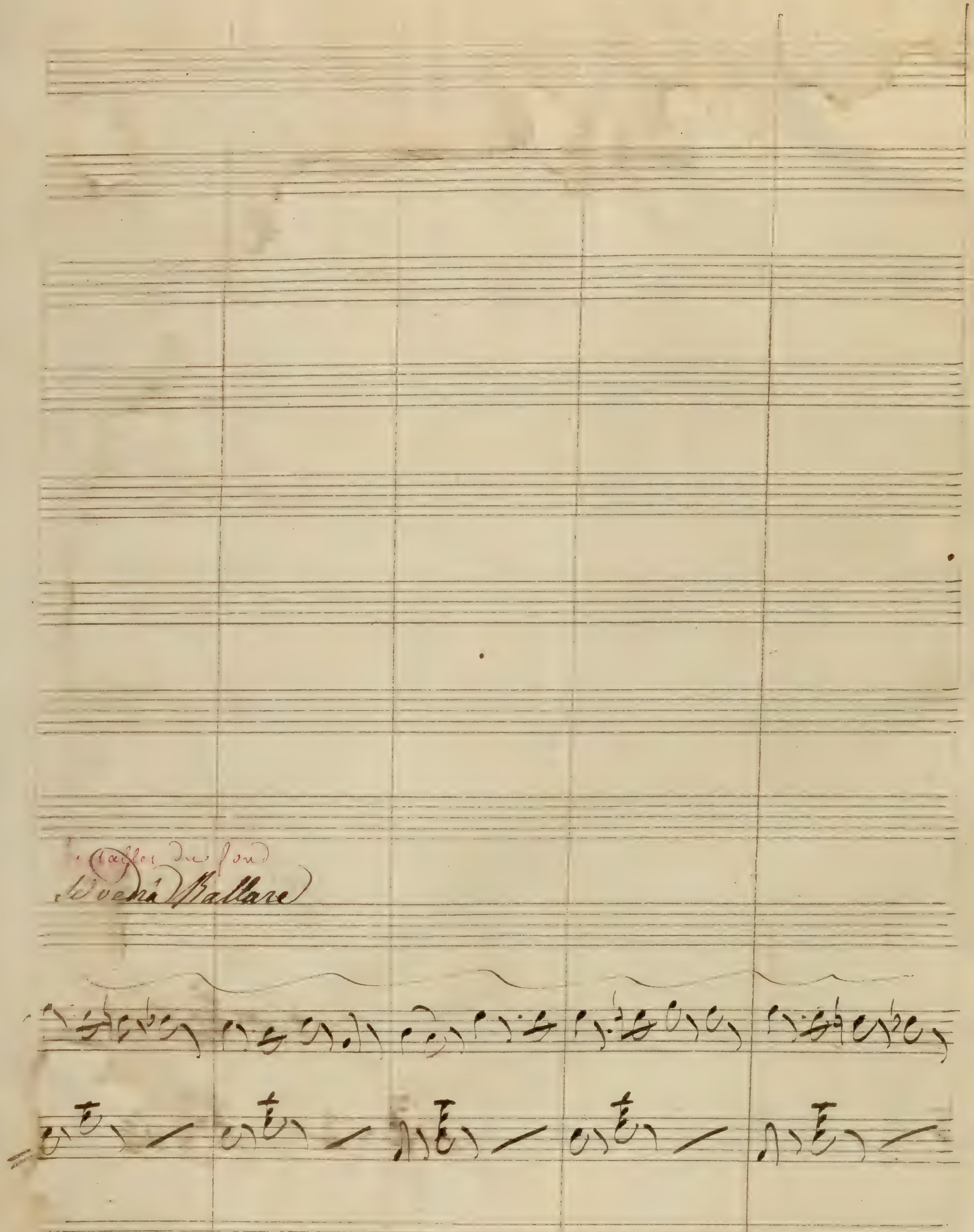


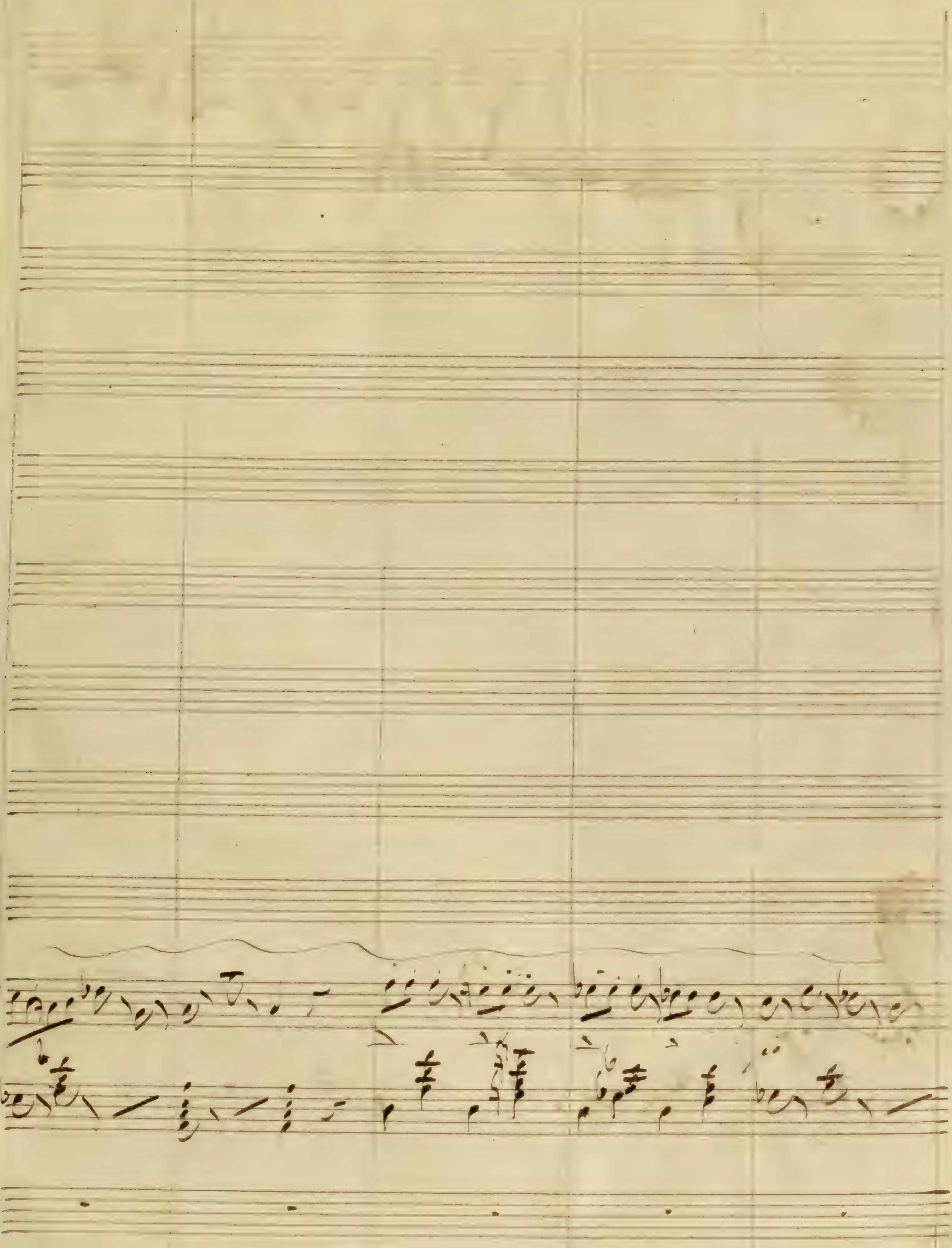

Foule de Cavaliers et de Dames se-
Cavaliers et Dames

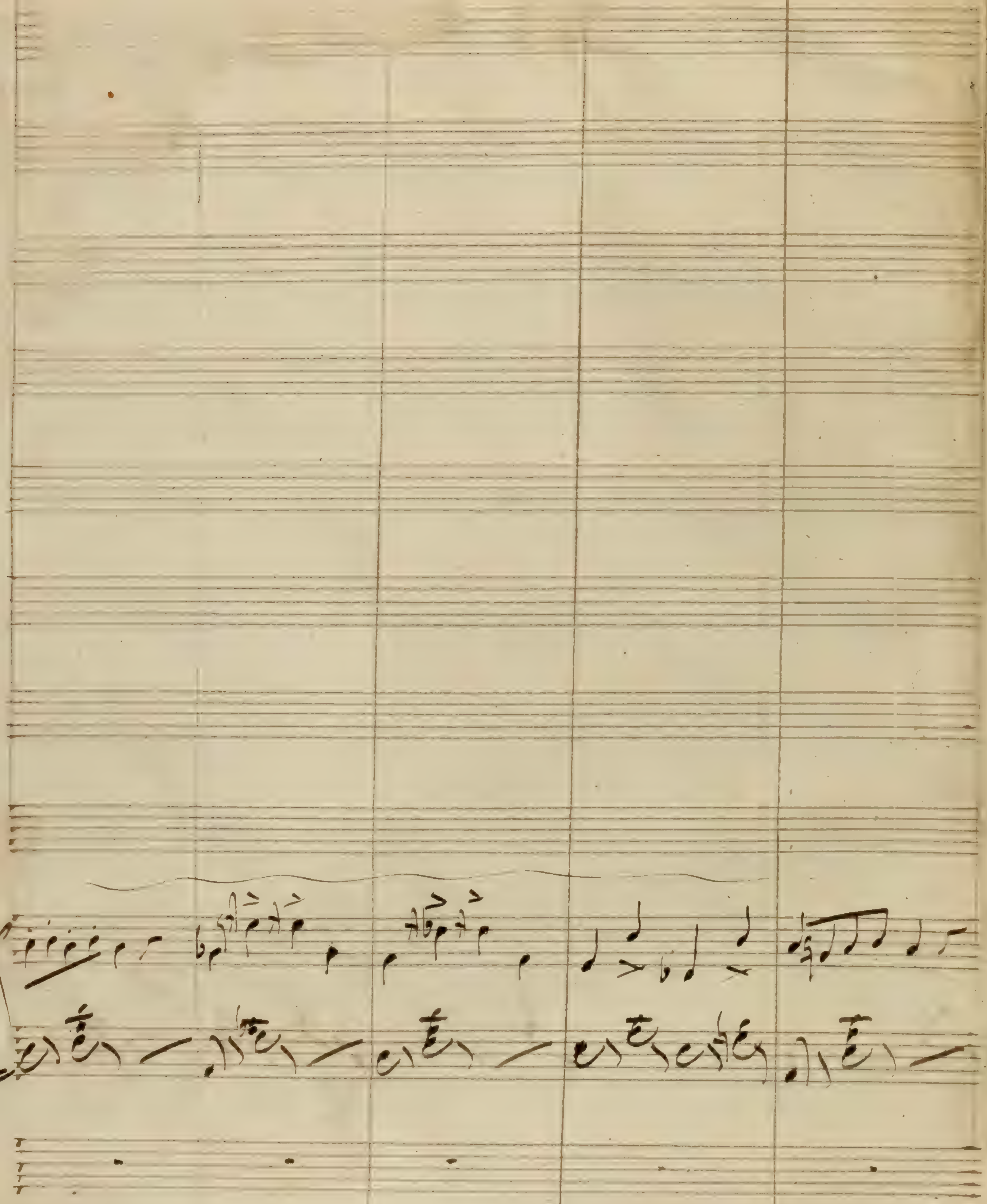

Seggiano nelle Sale del fondo

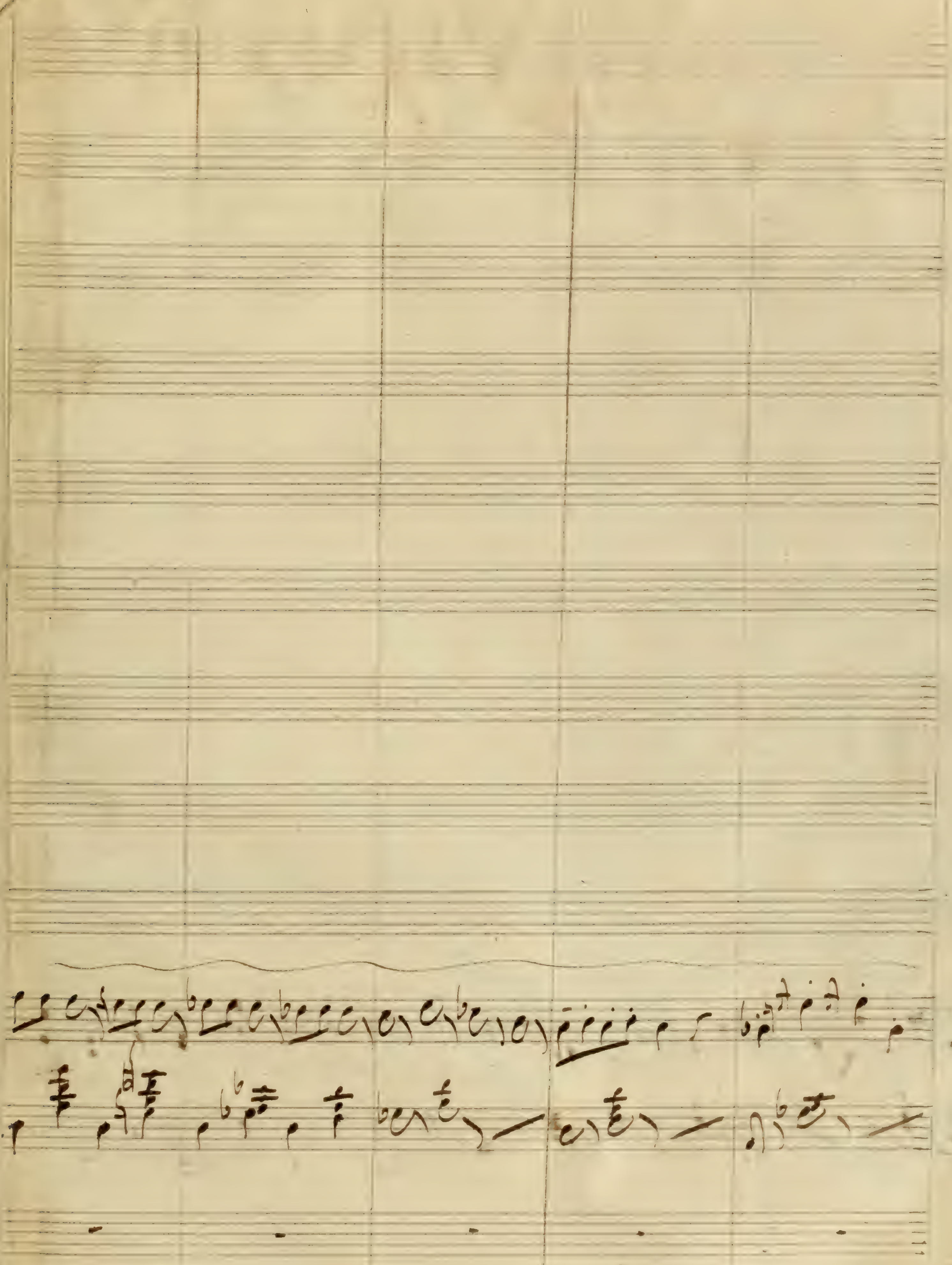

Pages qui vont et viennent
Paggi che vanno e vengono
con 8a
m.f.

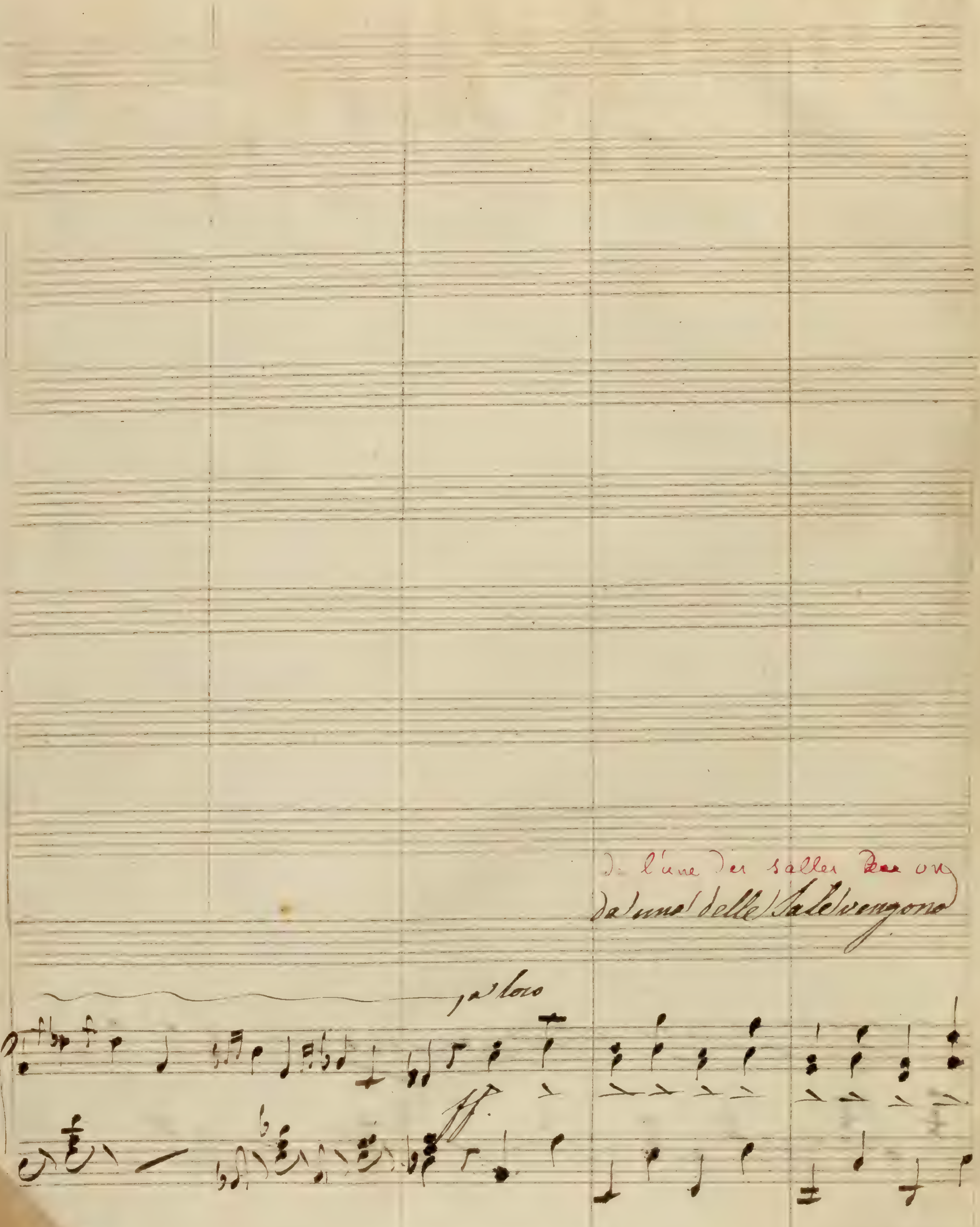

on voit danser
nelle Sale in fondo


Ballare

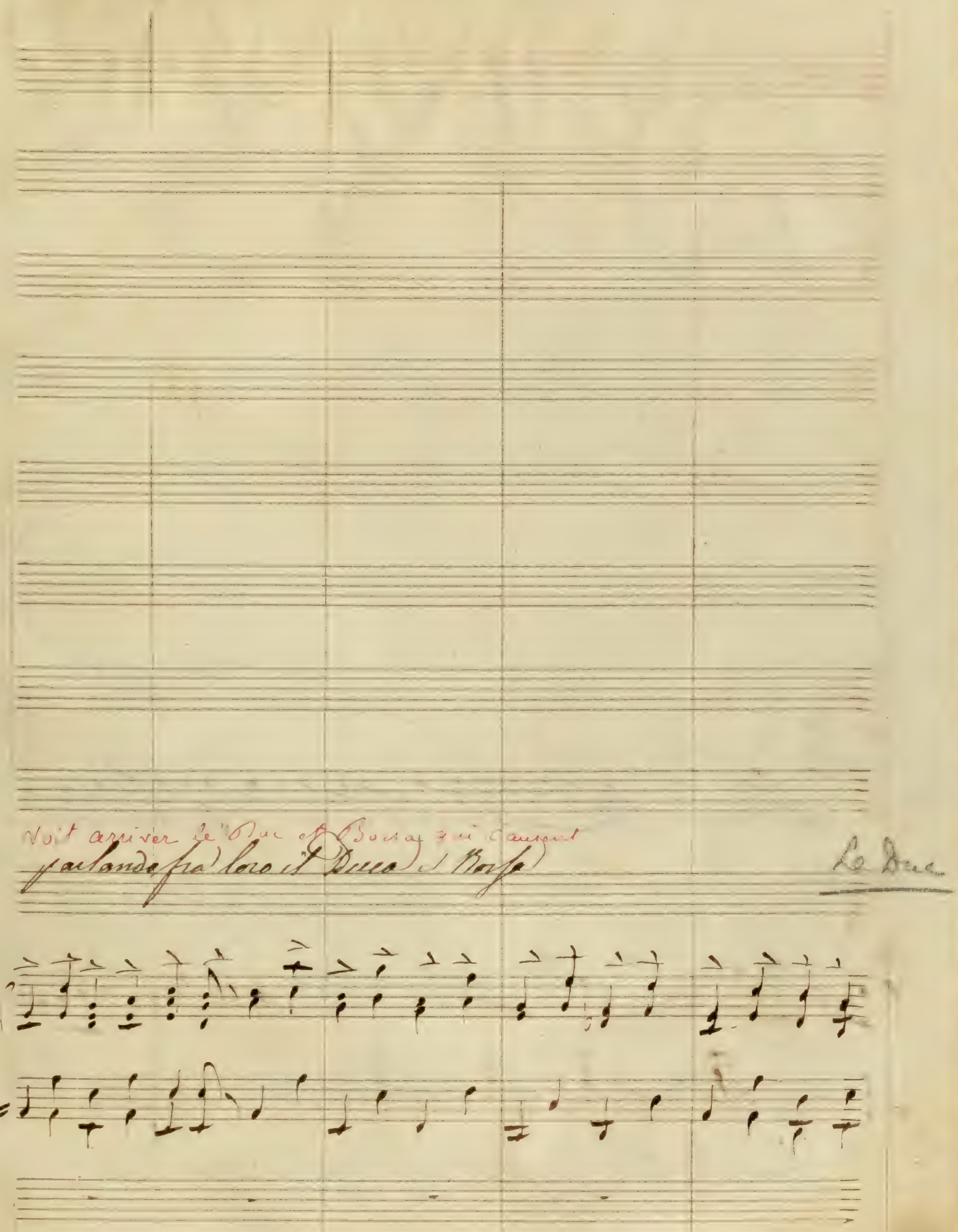


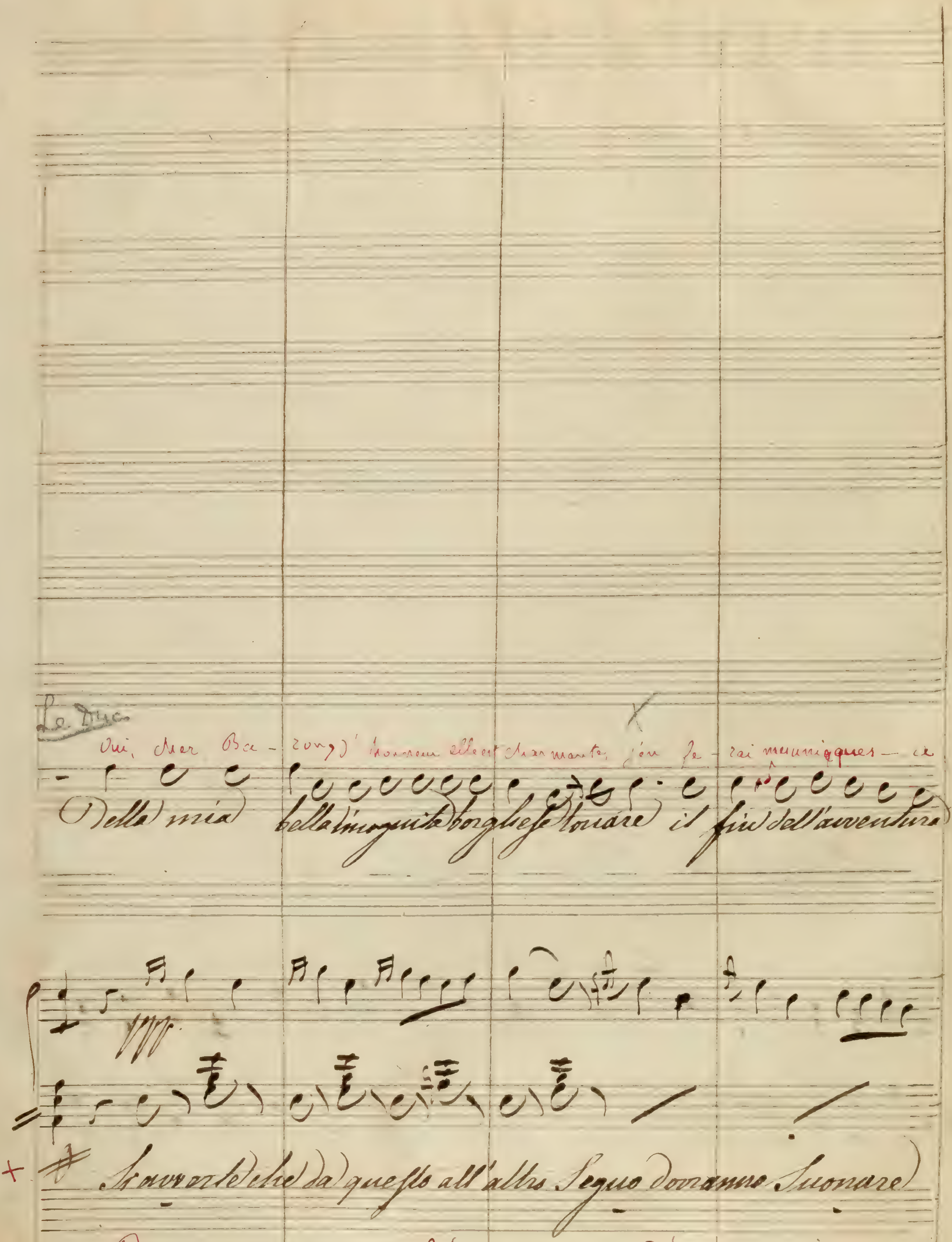




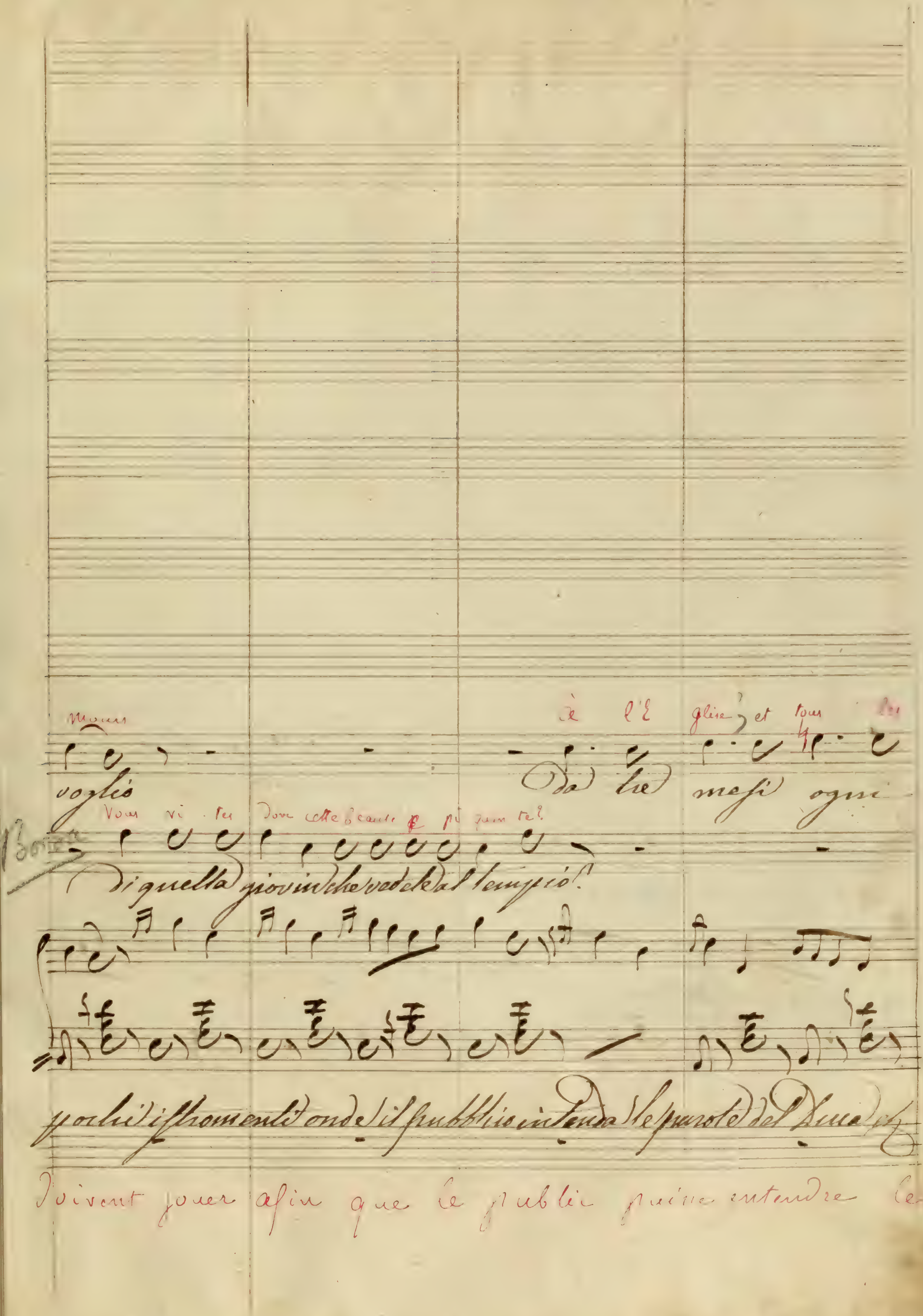


De l'une des salles on
da una delle Sale vengono
pal loco
ff

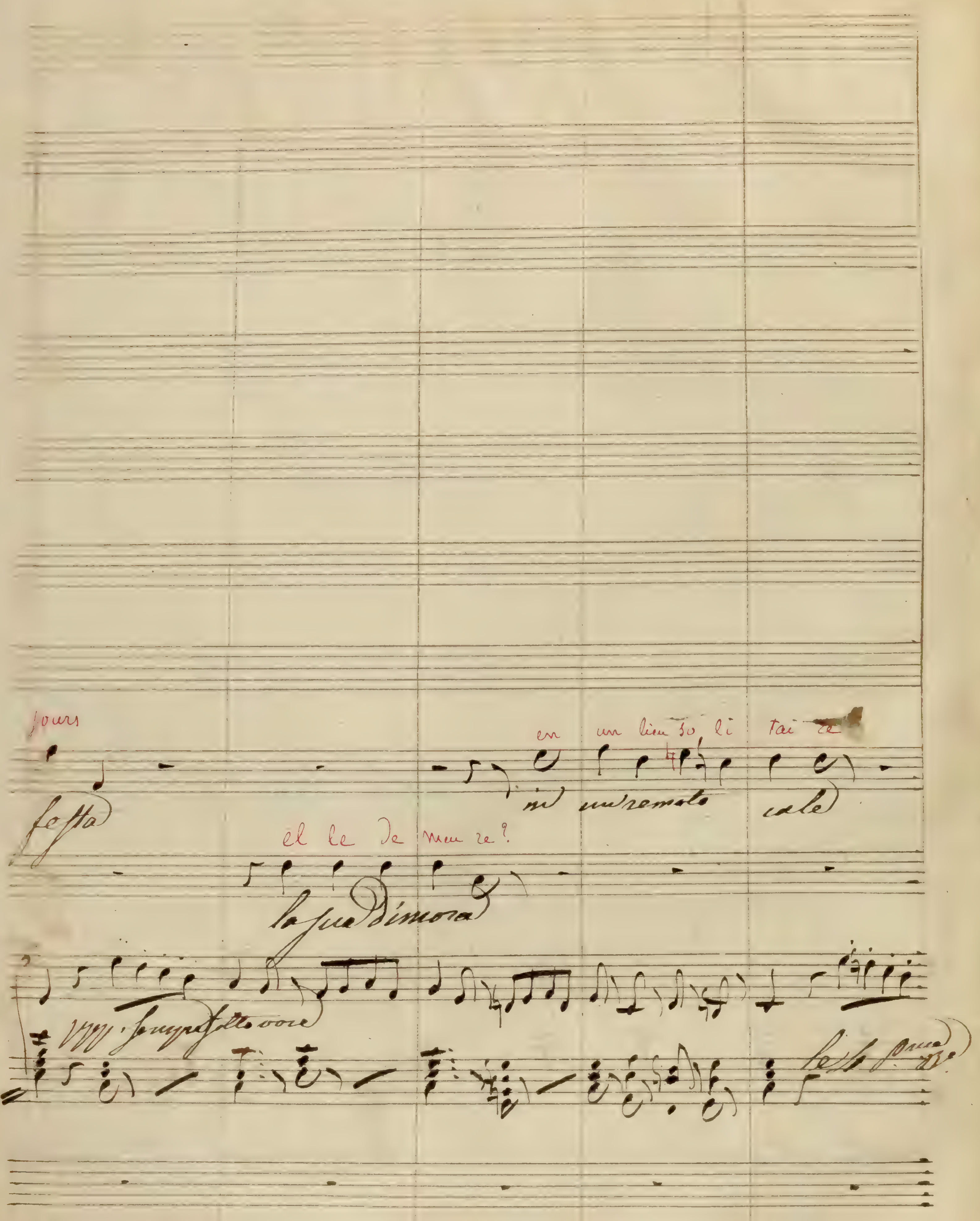

Voit arriver le Duc et Borsa qui causent
parlando fra loro il Duca e Borsa
Le Duc



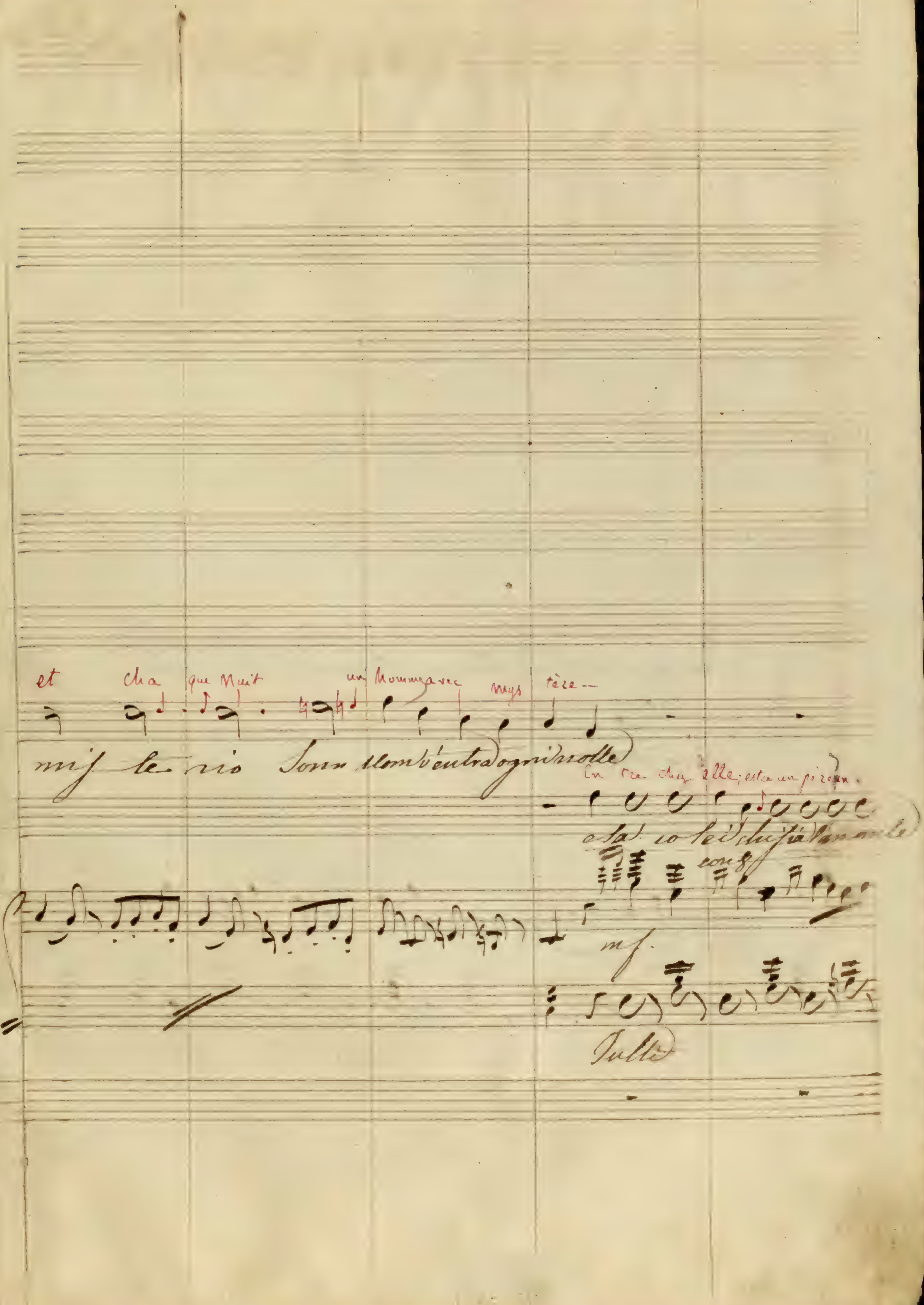
De ce signe à l'autre, jeu d'instruments
paroles du Duc.

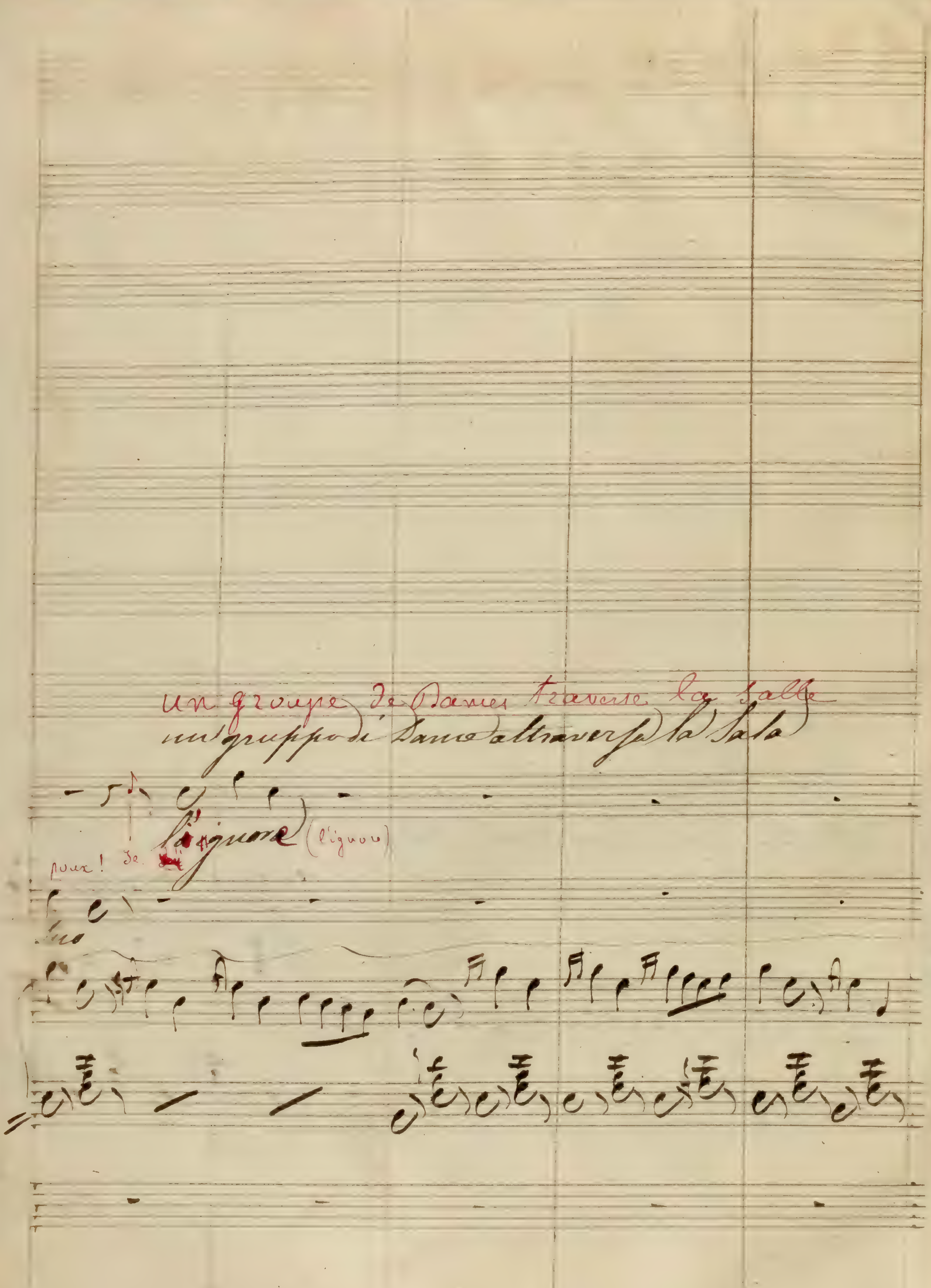


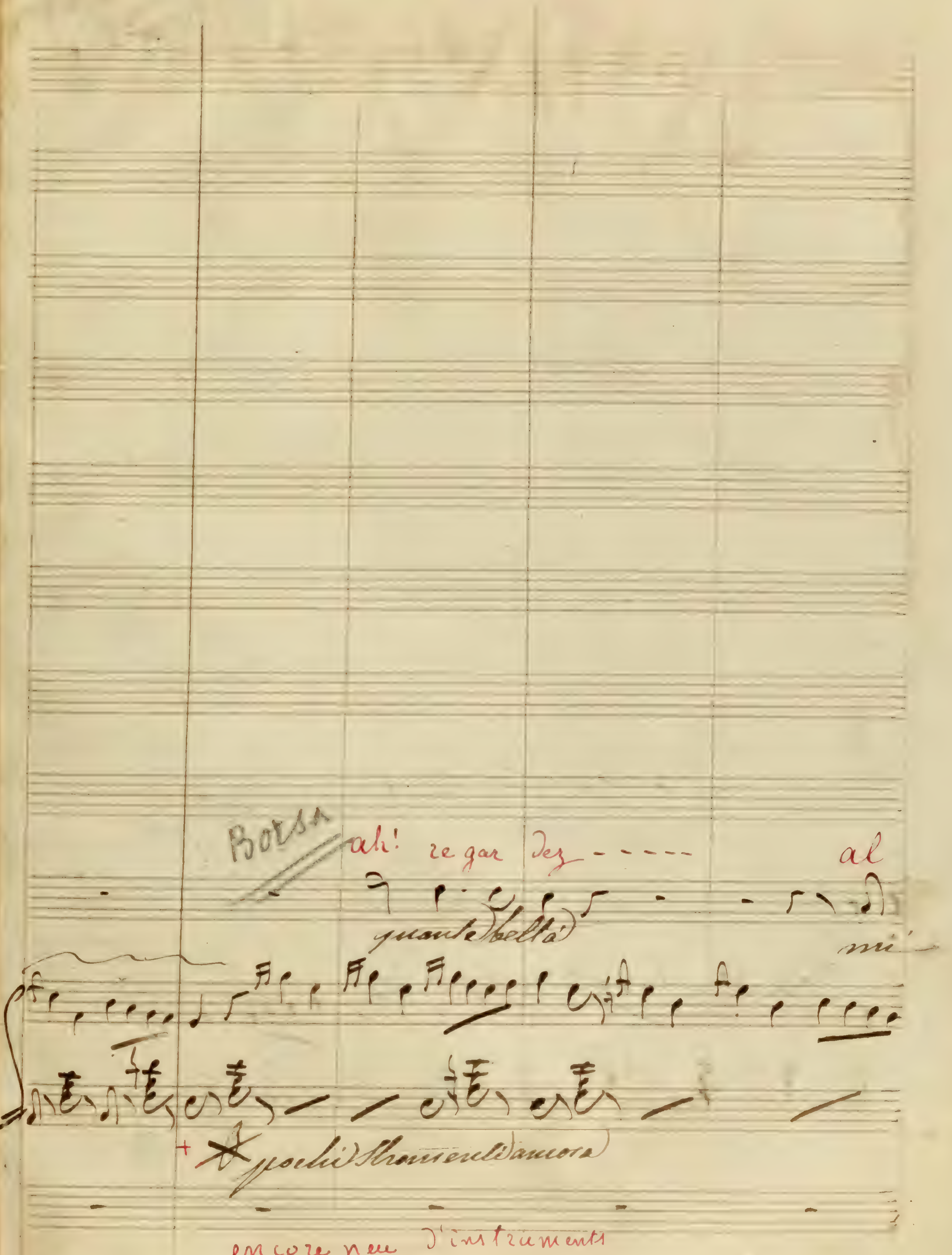
Nous
à l'É glise et tous les
voglio
da tre mesi ogni
di quella giovin che vedel dal tempio!
Doivent jouer afin que le public puisse entendre les

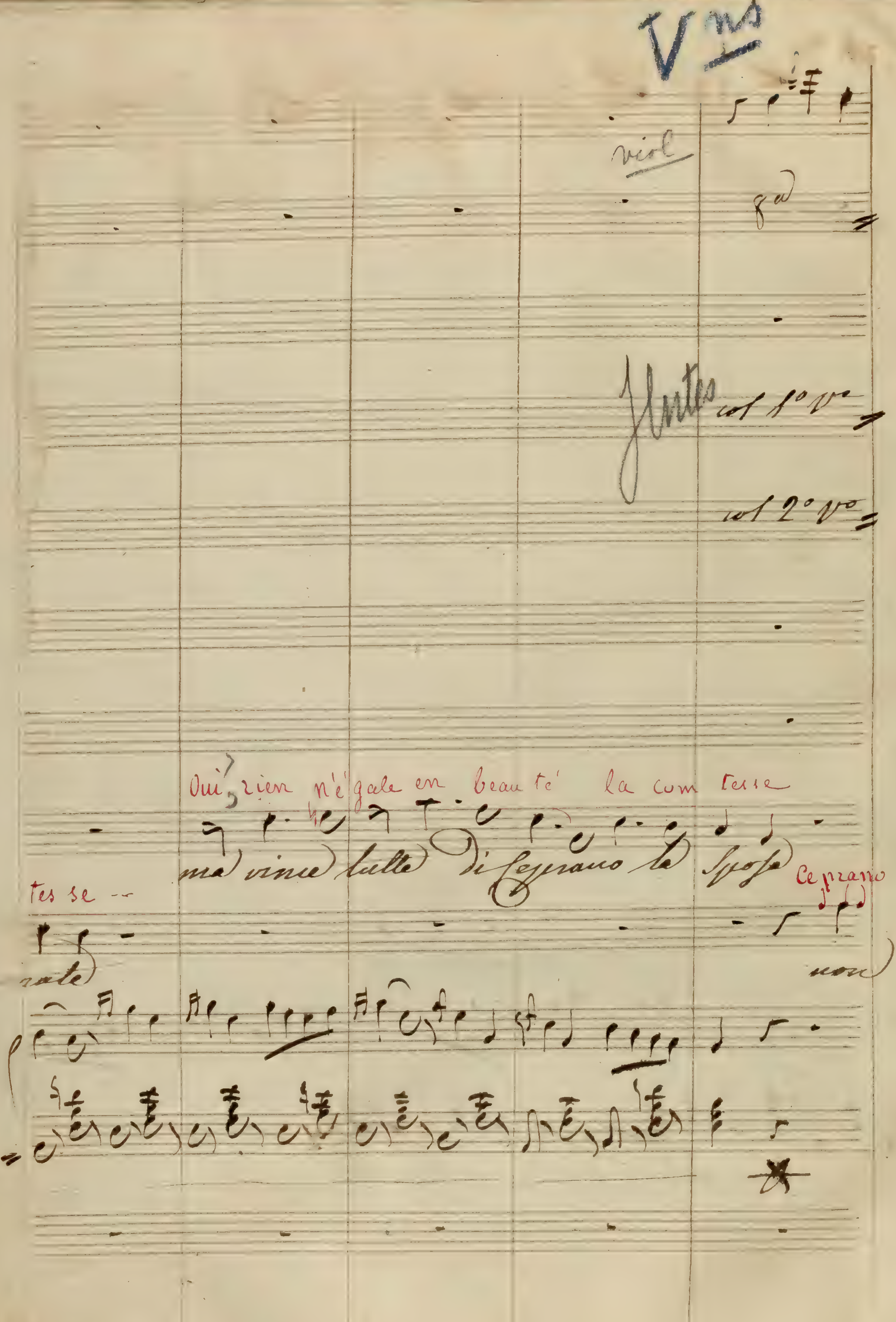


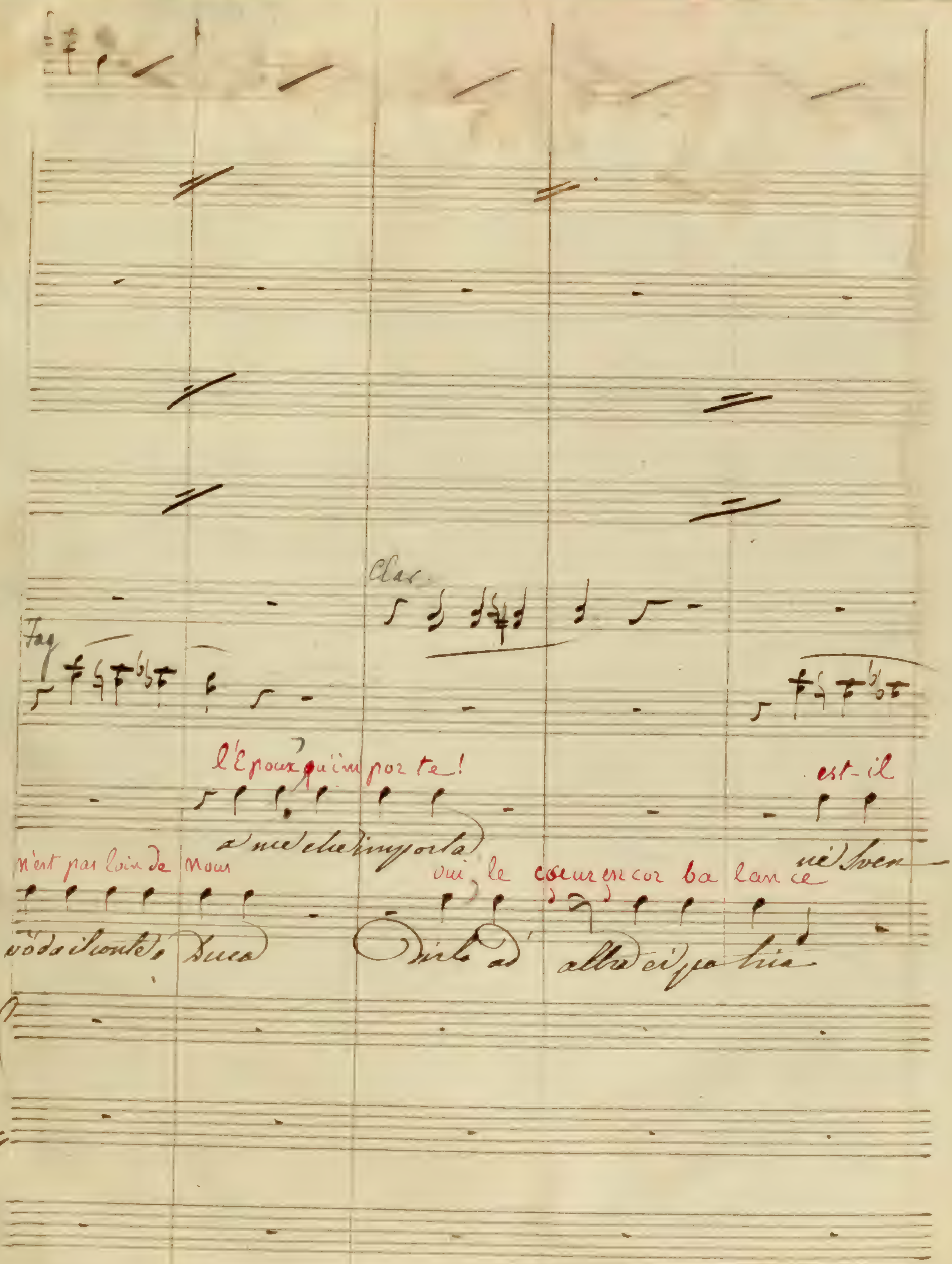
jours
festa
en un lieu so li tai re
el le de meu re?
la sua dimora

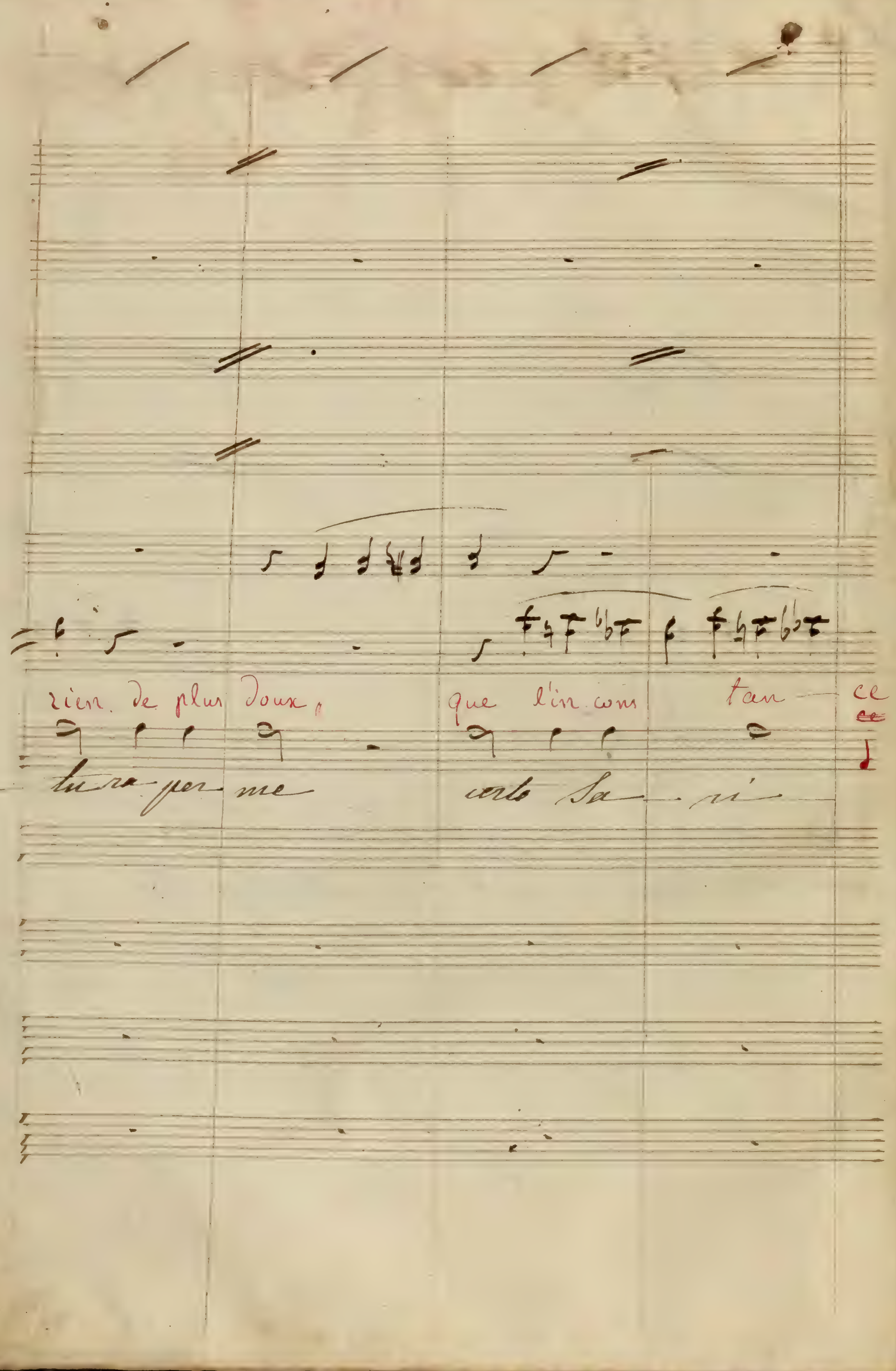

et
cha
que Nuit
un homme avec
mys
tère—
Tutti

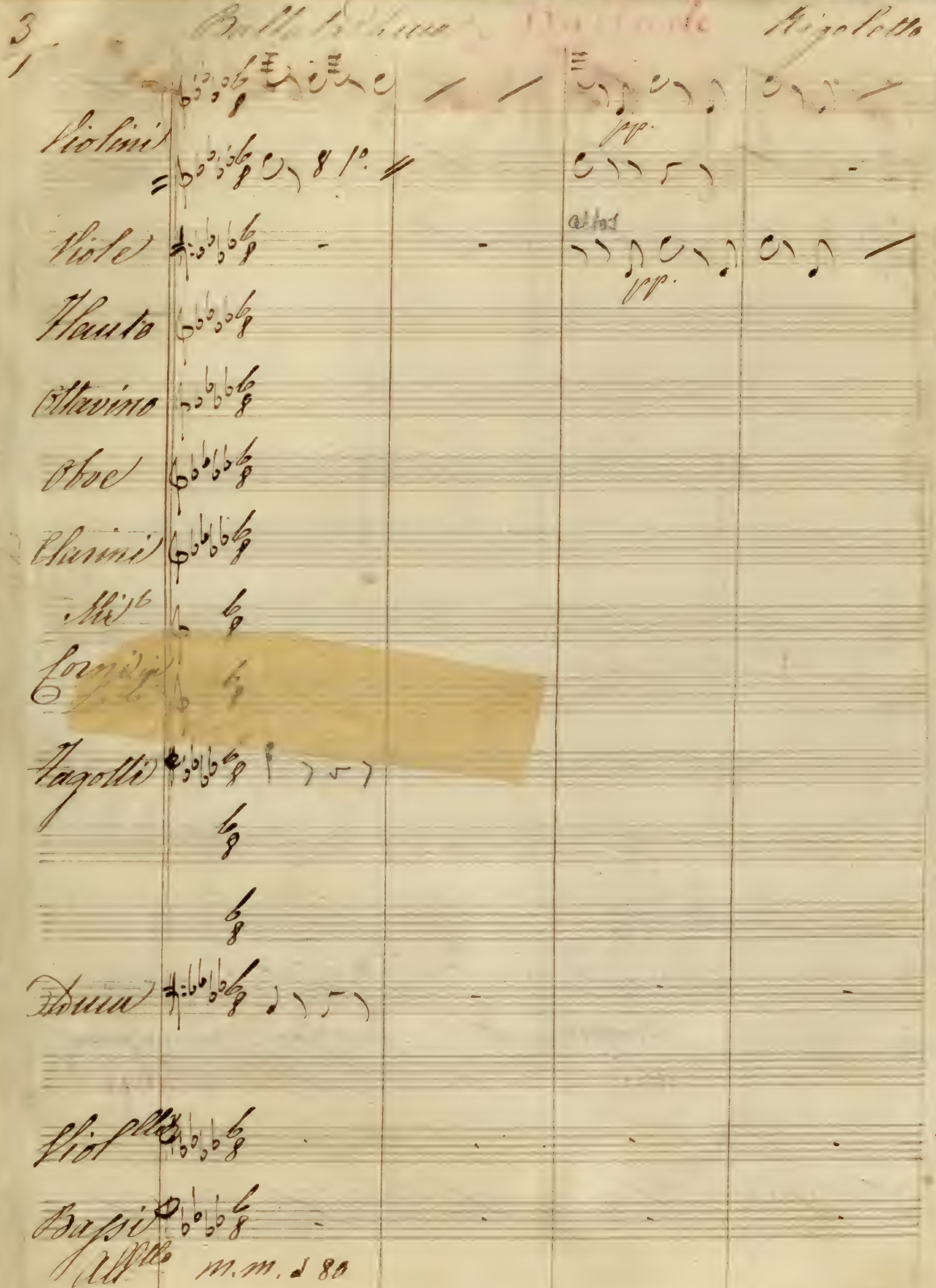

un groupe de Dames traverse la salle
un gruppo di Dame attraversa la sala
l'ignora (l'ignou)
pour! de

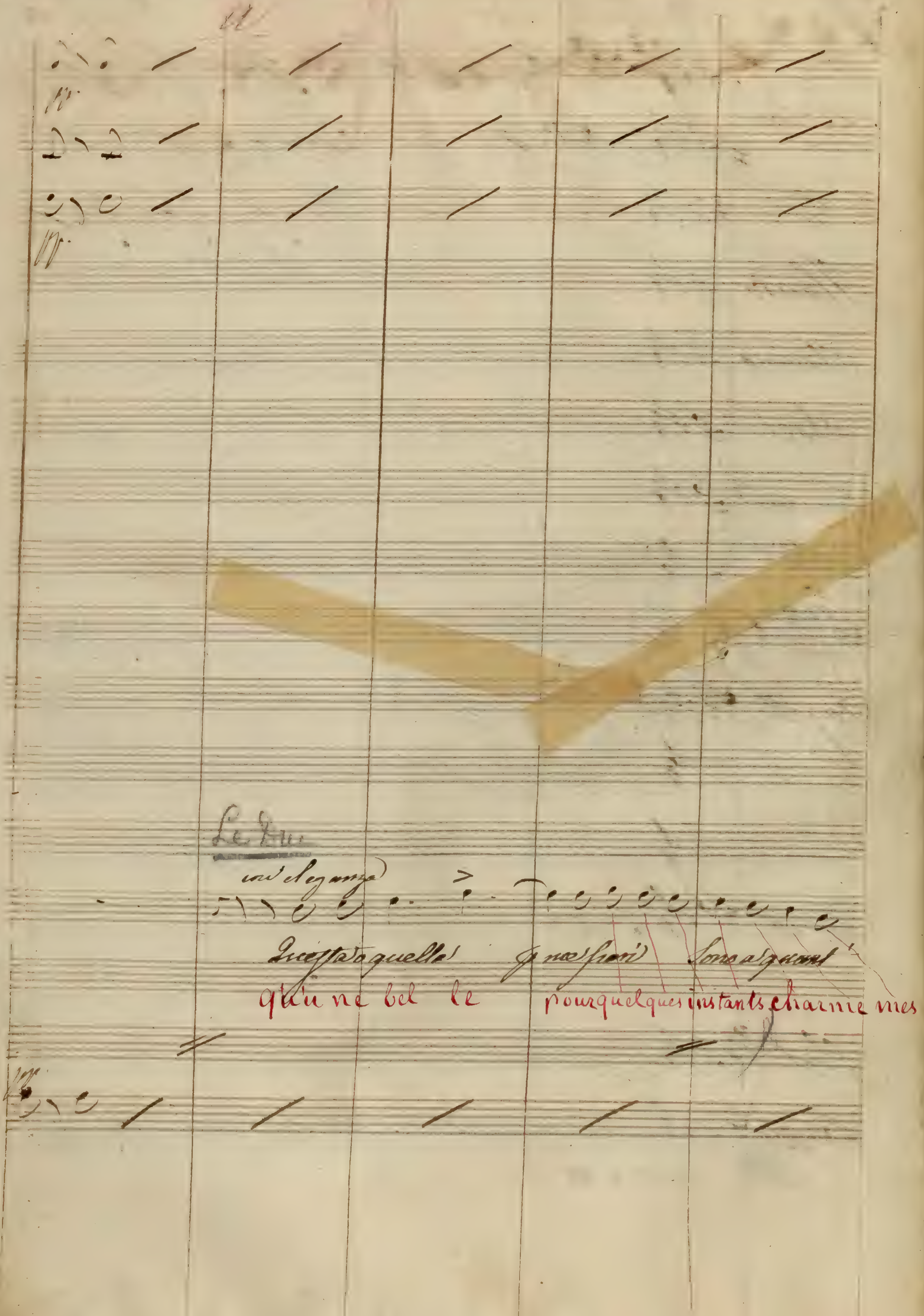

Borsa
ah! re gar dez - - - -
al
quante beltà
mi
encore peu d'instruments

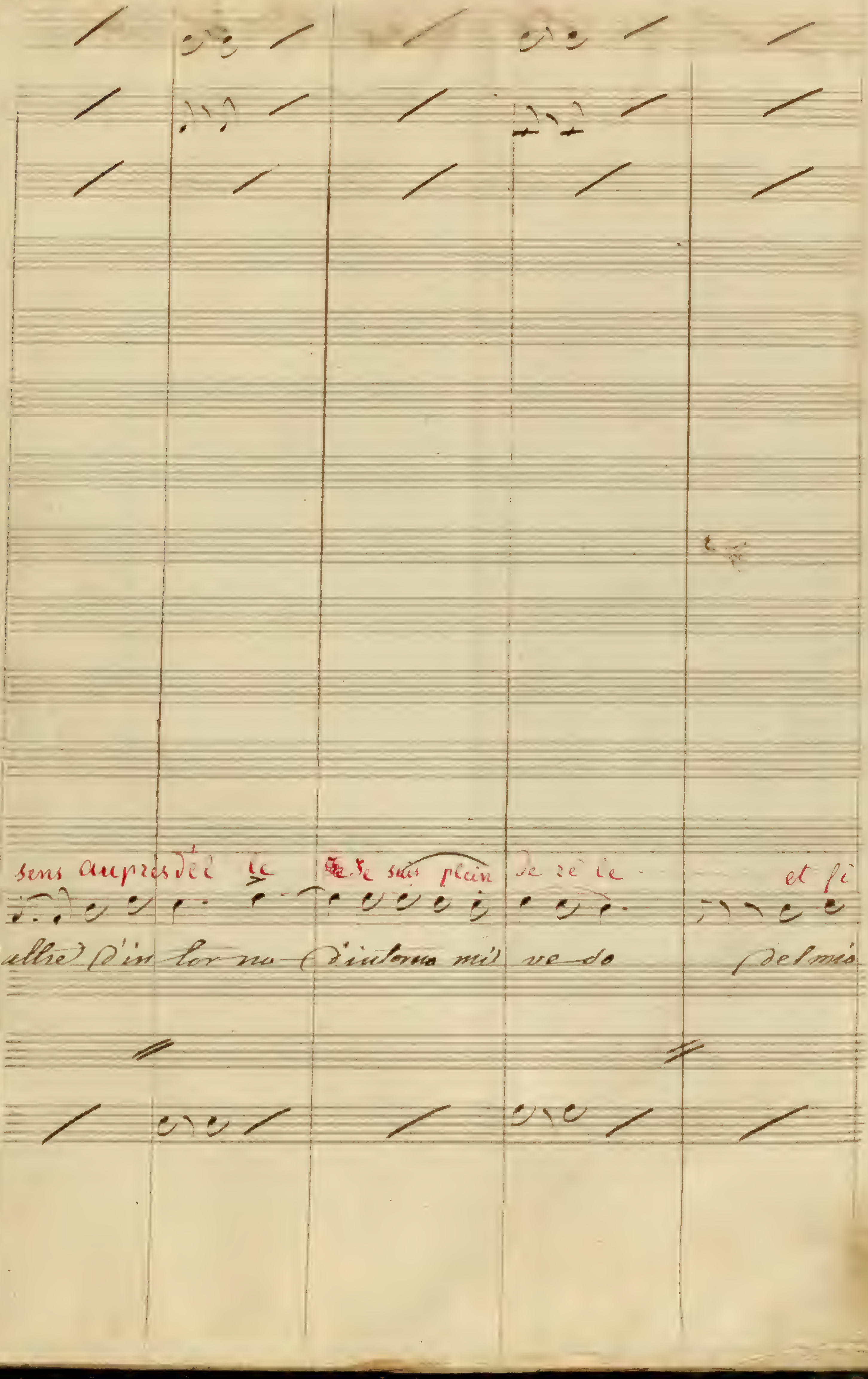

Vns
viol
8va
Flutes col 1° V°
col 2° V°
Oui, rien n'égale en beauté la comtesse
ma vince tutte di Ceprano la sposa
tes se --
Ceprano
rate
non

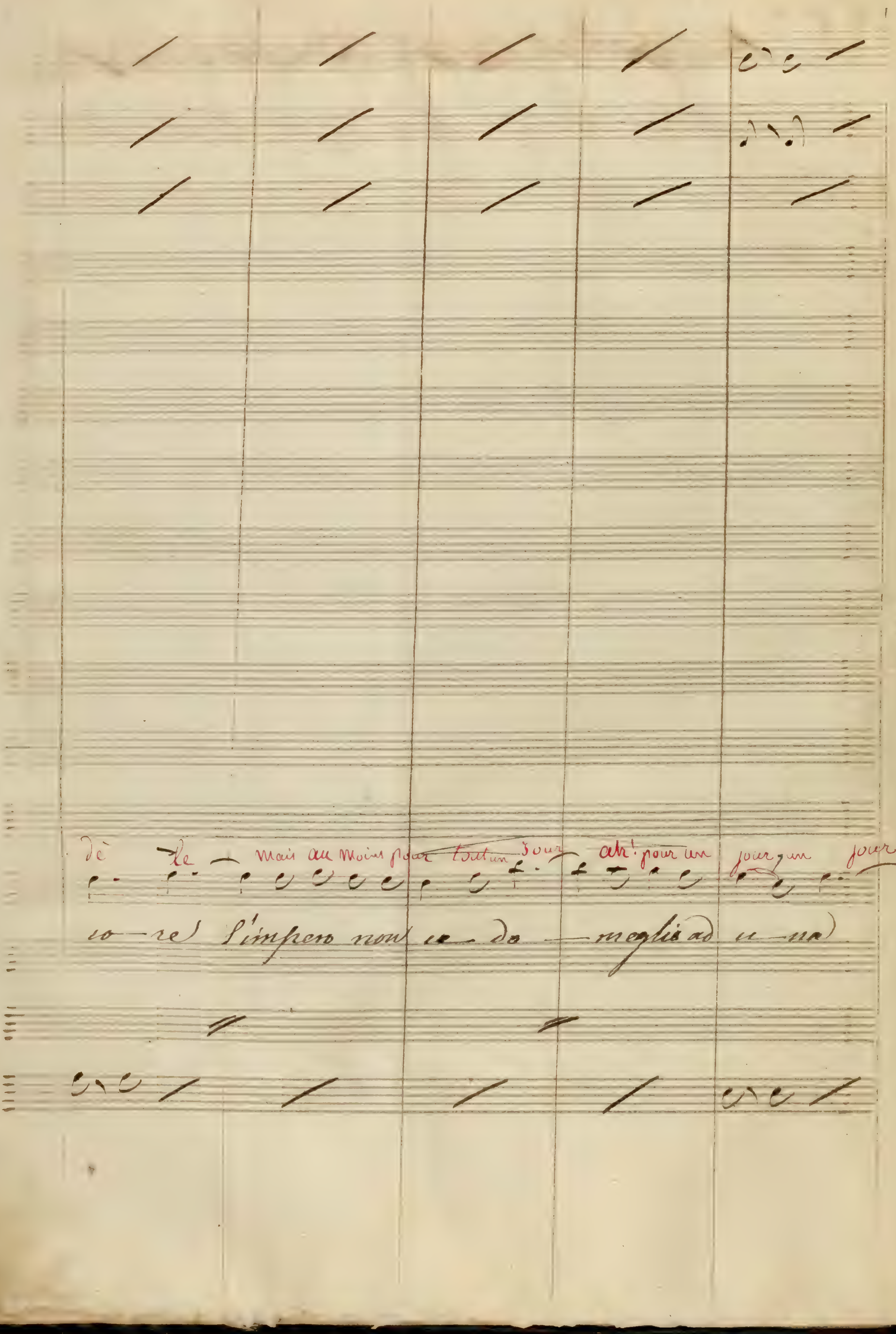

Clar.
Fag
l'Epoux qui m'importe!
est-il
n'est pas loin de nous
Oui le coeur encor balance
Duca
Dirlo ad altra ei potria

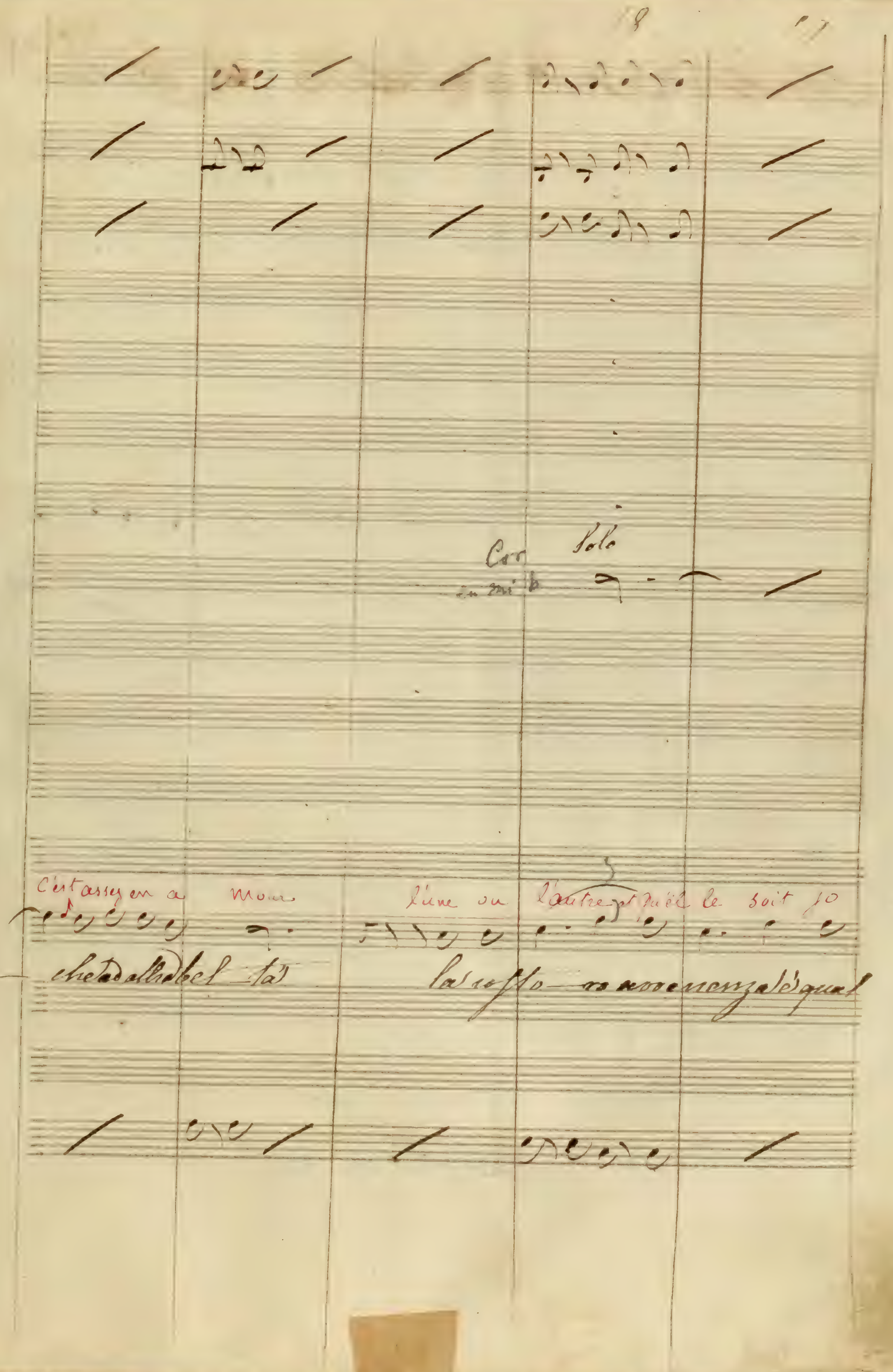

rien de plus doux, que l'in cons tan ce
tu ra per me certo Sa ri

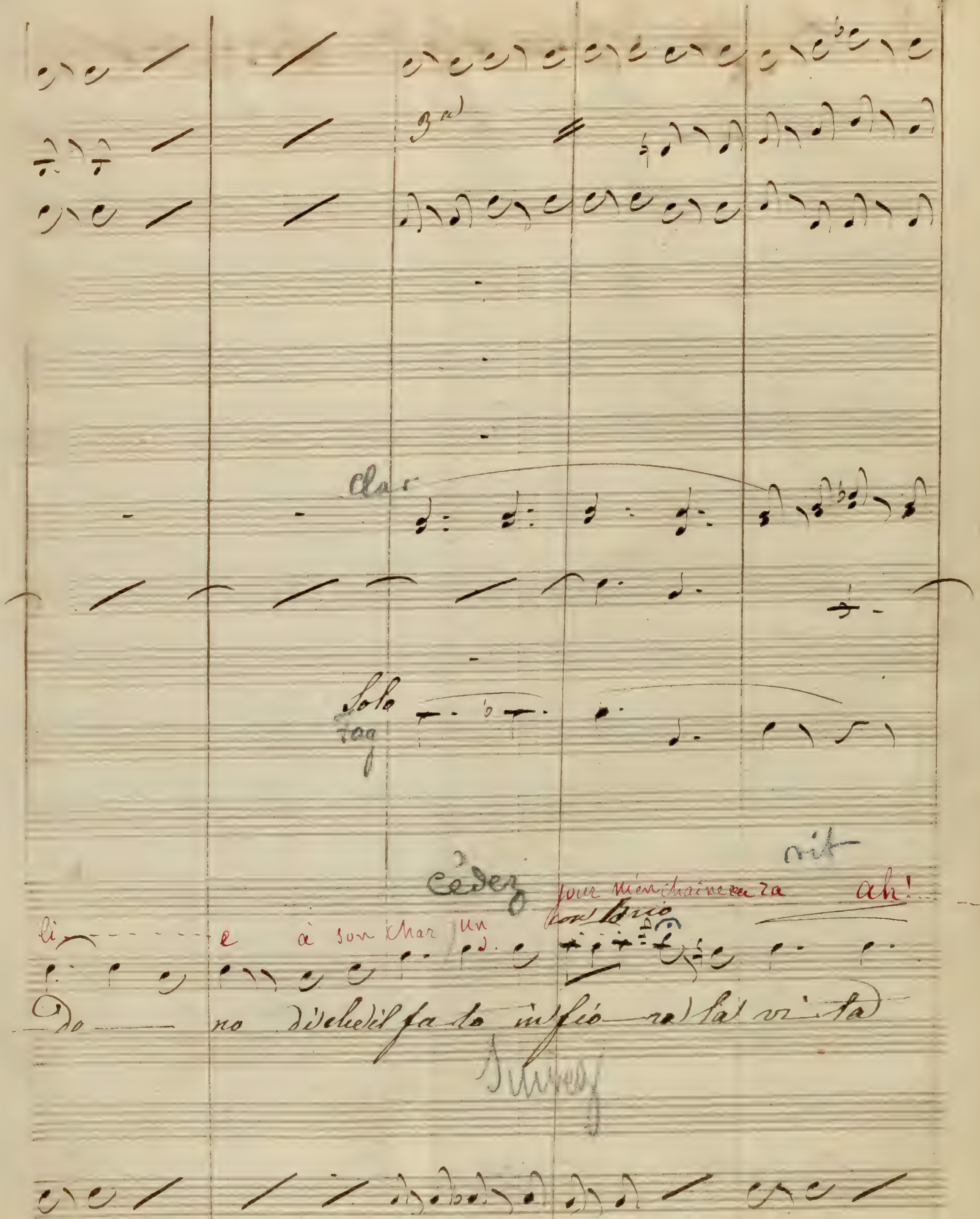

Rigoletto
Violini
pp
Viole
altos
pp
Flauto
Ottavino
Oboe
Clarini
Corni
Fagotti
Bassi
All.tto
M.M. 80


Le Duc
Qu'u ne bel le
pourquelques instants charme mes

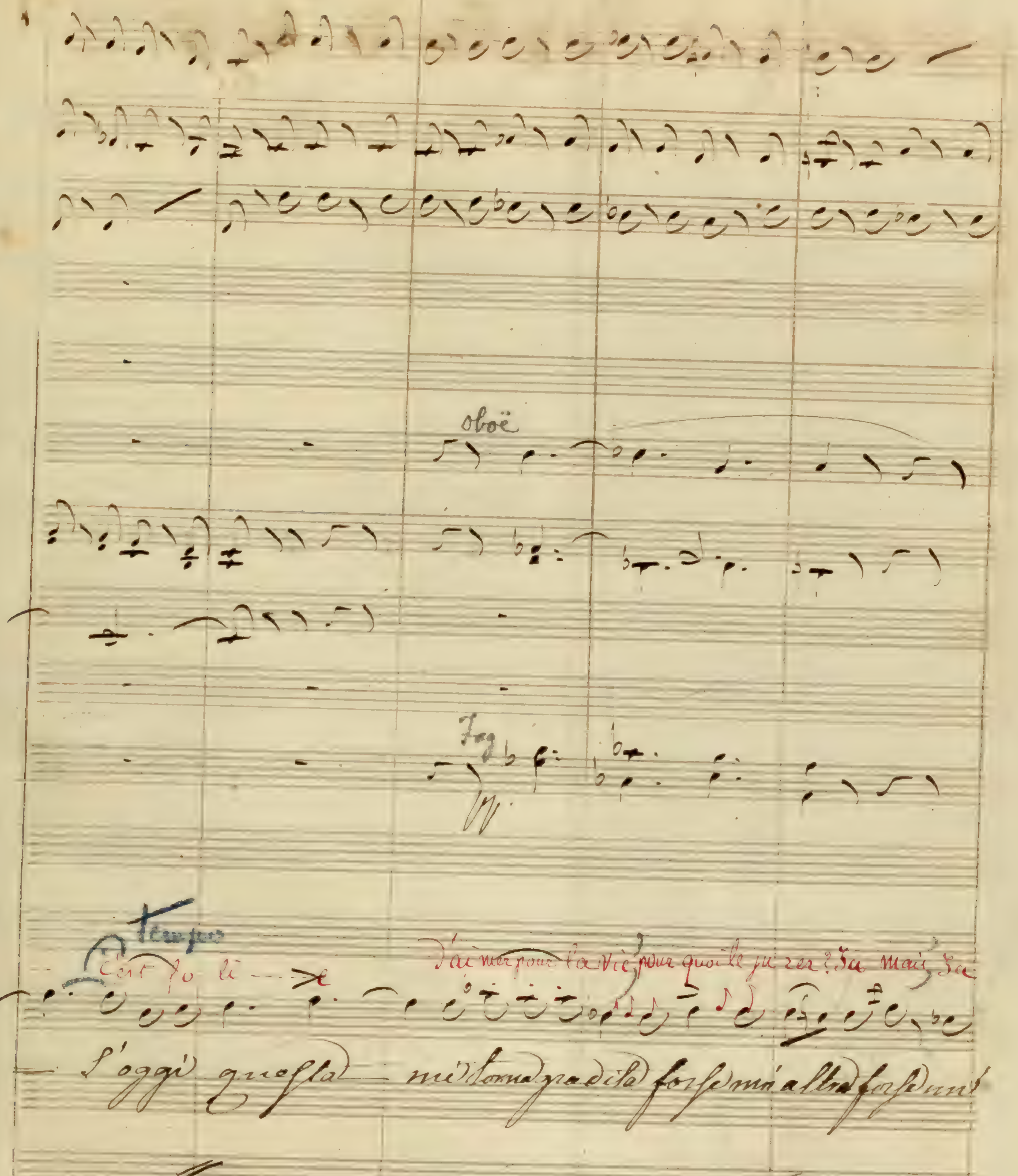

sens auprès d'el le Je suis plein de zè le - et si
altre) d'in tor no- d'intorno mi ve-do del mio

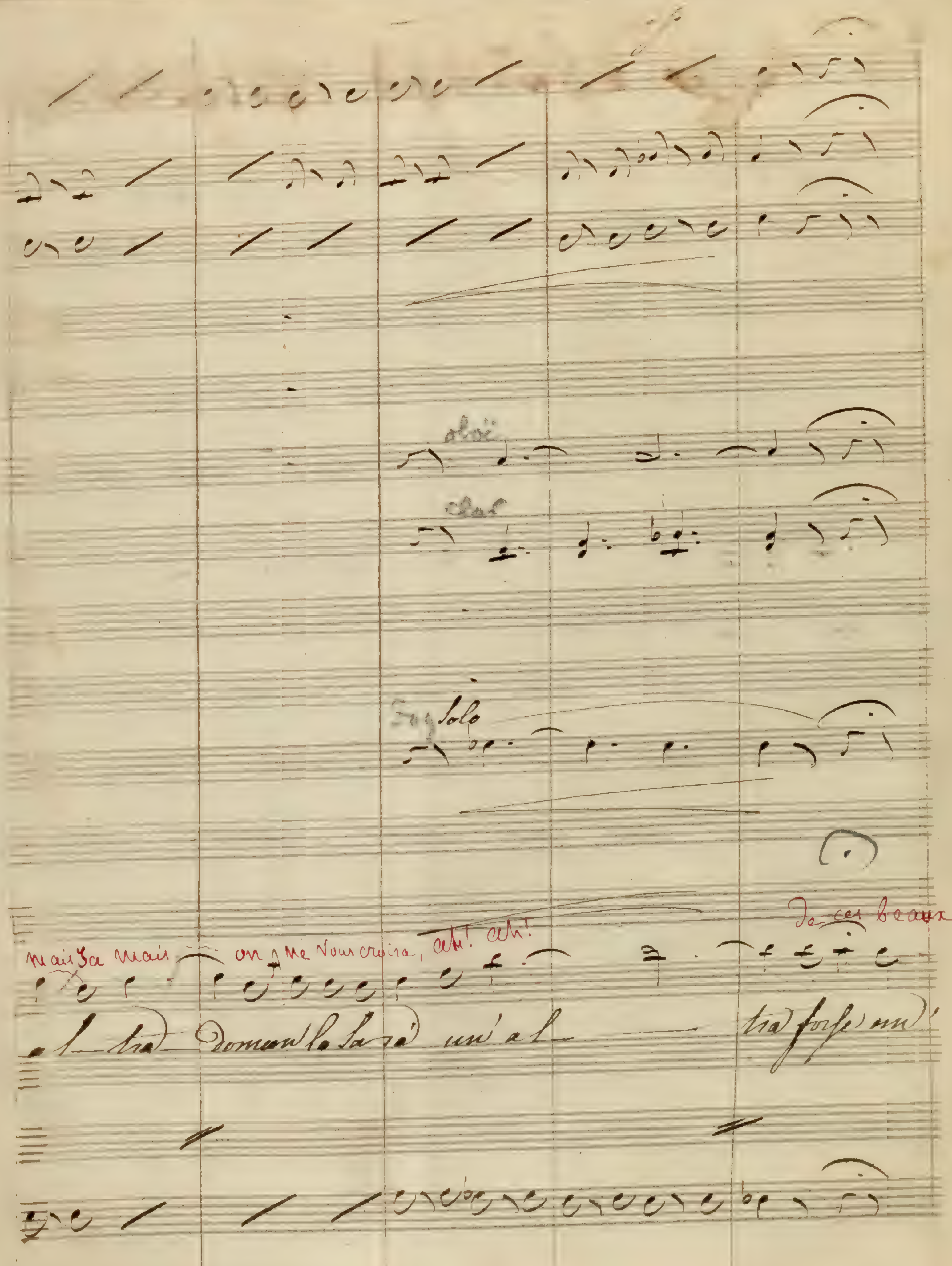

dè — le — Mais au moins pour ~~tout un~~ jour ah! pour un jour un jour
io — re l'impero non ce — da — meglio ad u — na

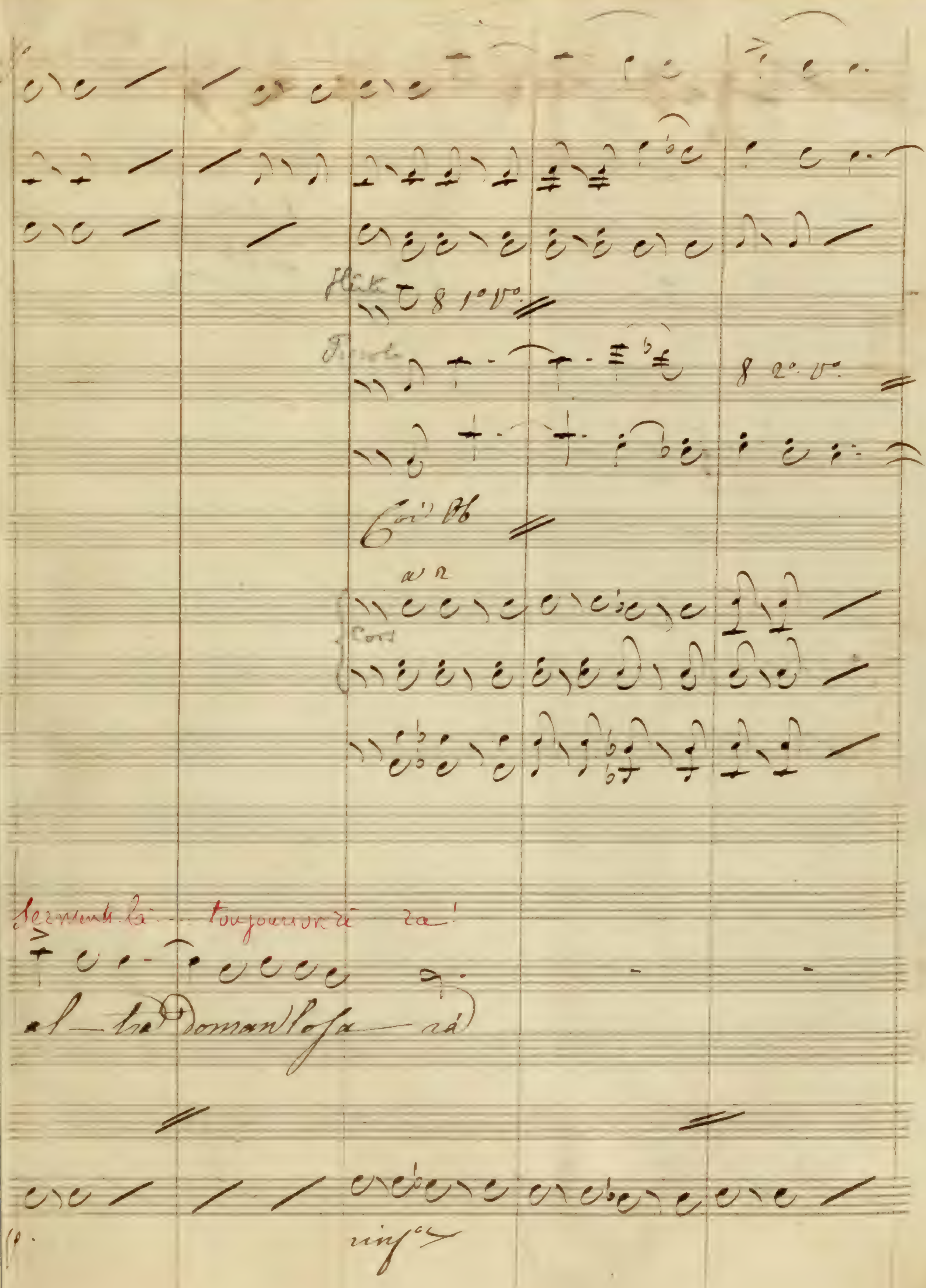

Cor Solo
en mi b
C'est assez en a mour
l'une ou l'autre qu'il le soit jo



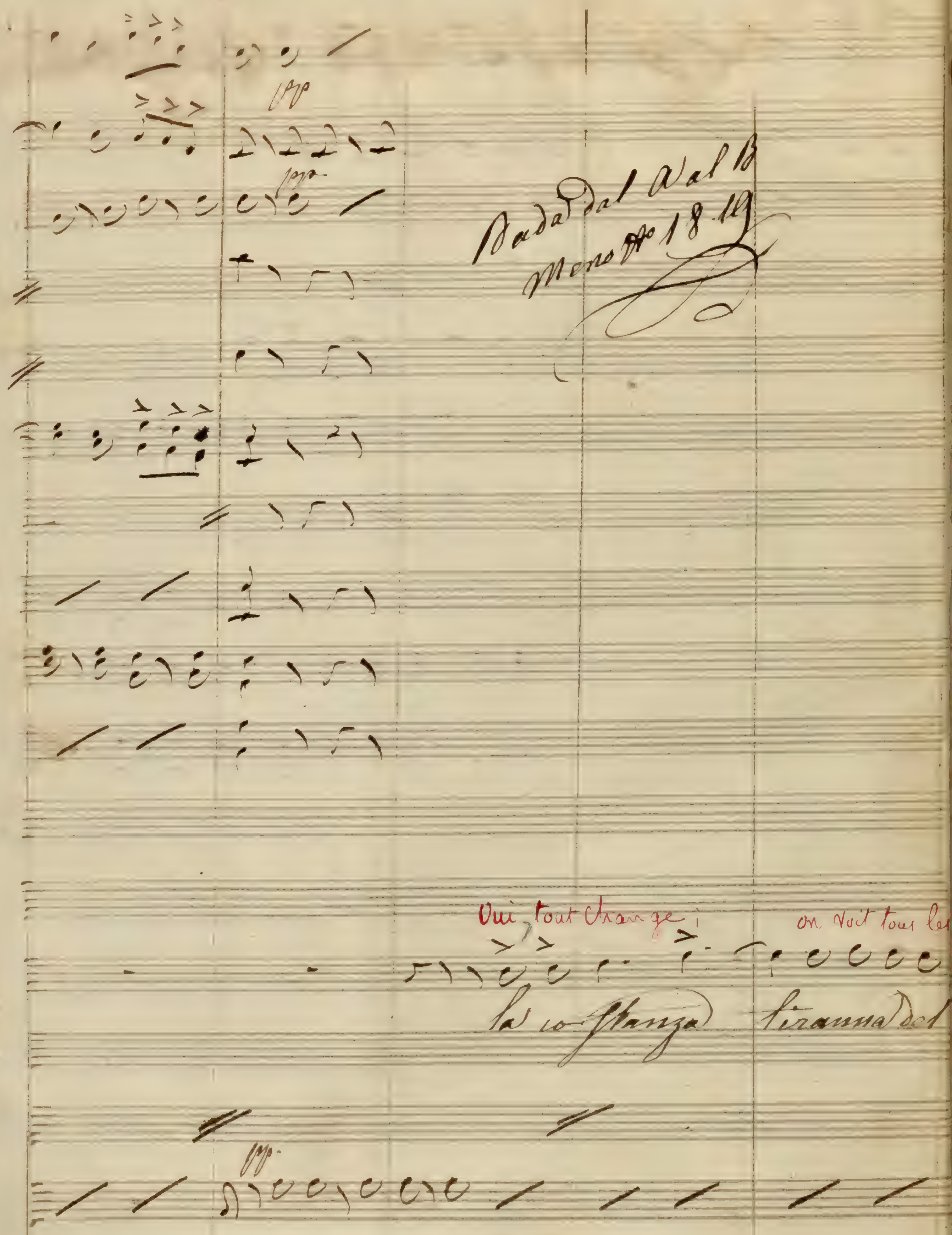
Clar
Solo
Cèdez
rit
ah!

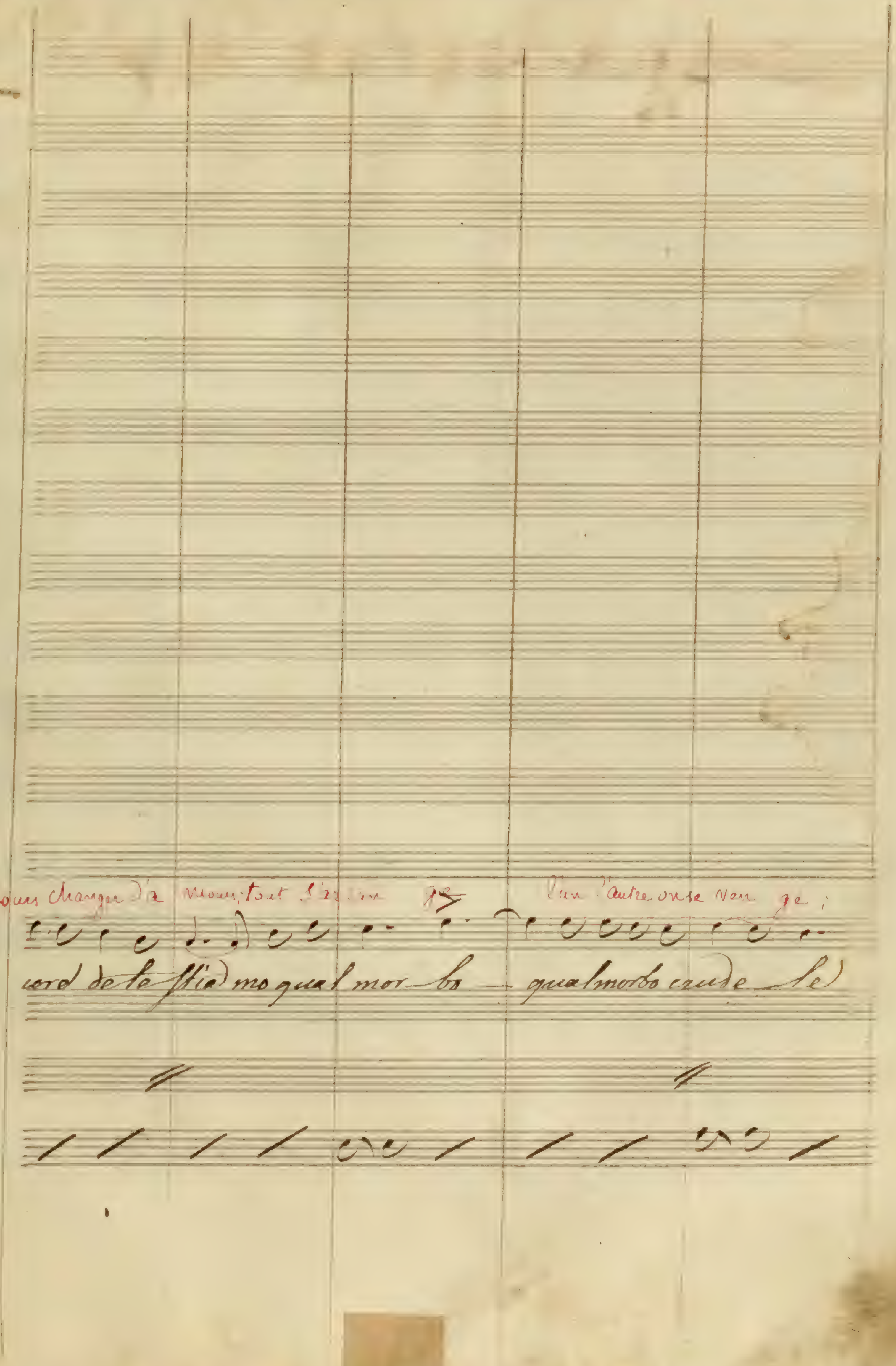

oboë
Fag
Tempo
C'est jo li
J'ai mer pour la vie pour quoi le ju rer? Ja mais, ja
S'oggi questa mi torna gradita forse un'altra forse un'


Solo
mais ja mais
on ne vous croira, ah! ah!
De ces beaux

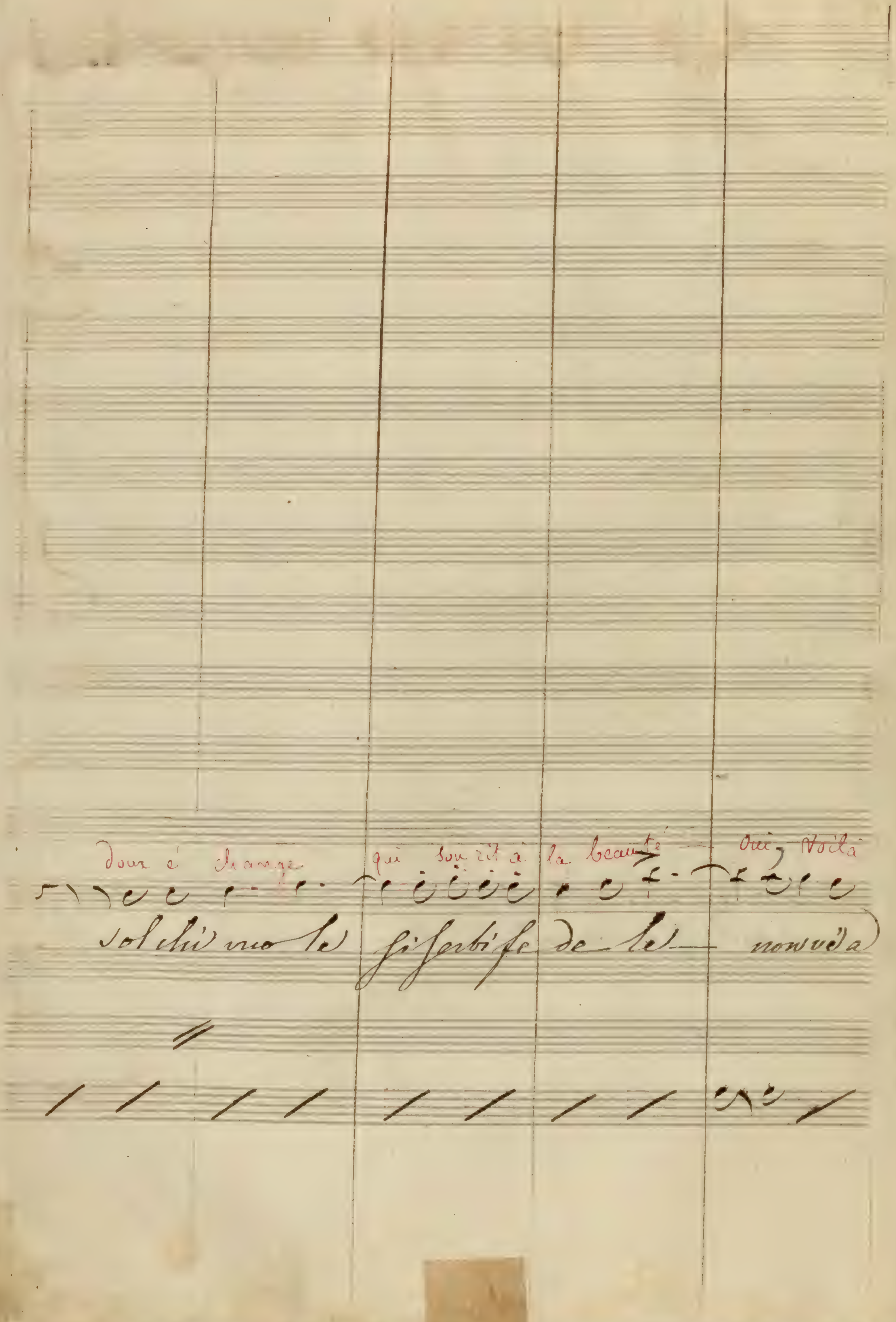


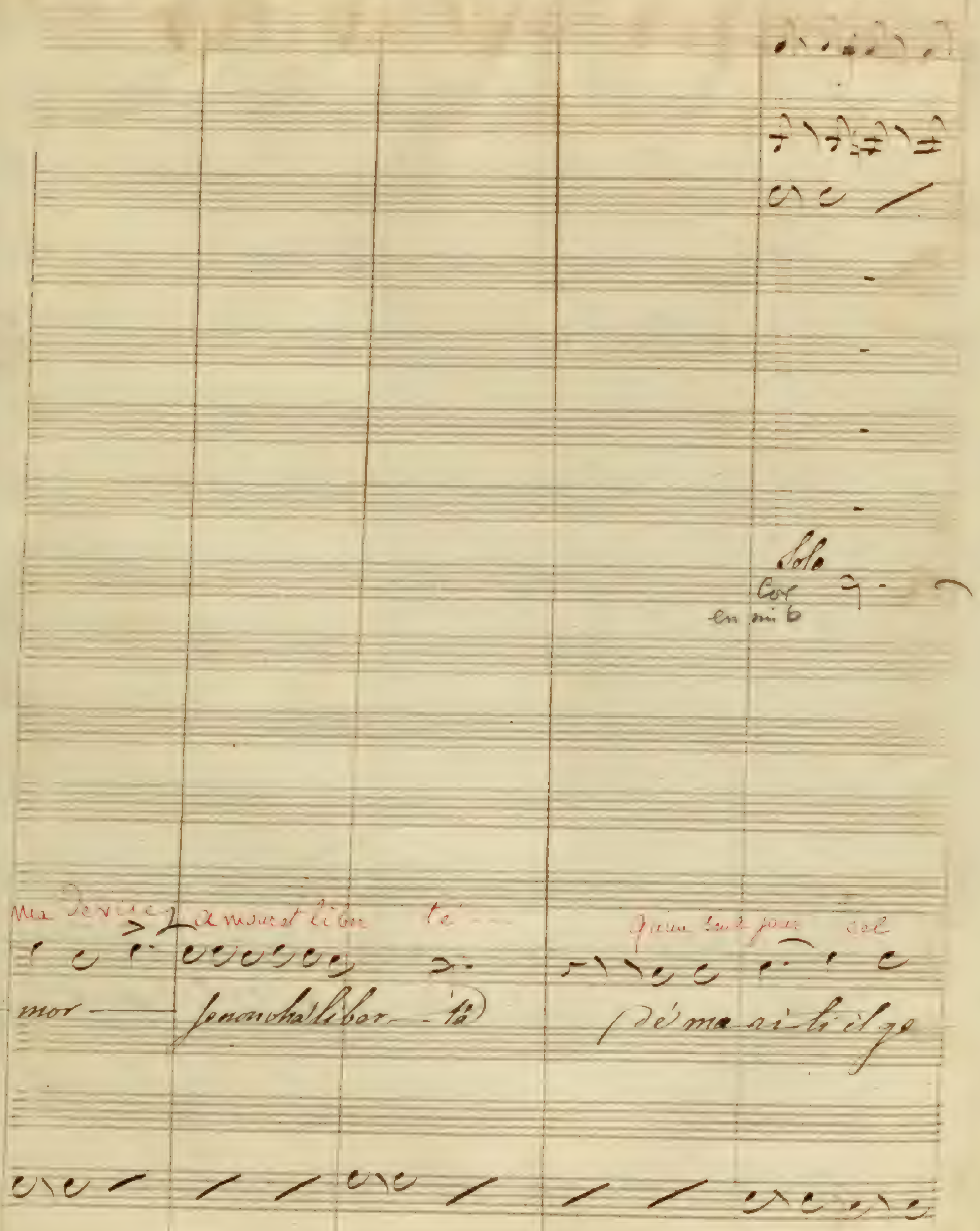
Flûte 8 1o Vo
8 2o Vo
a 2
Cors
Serments là... toujours ... ra!
al — tra doman l'osa — rà
rinf.

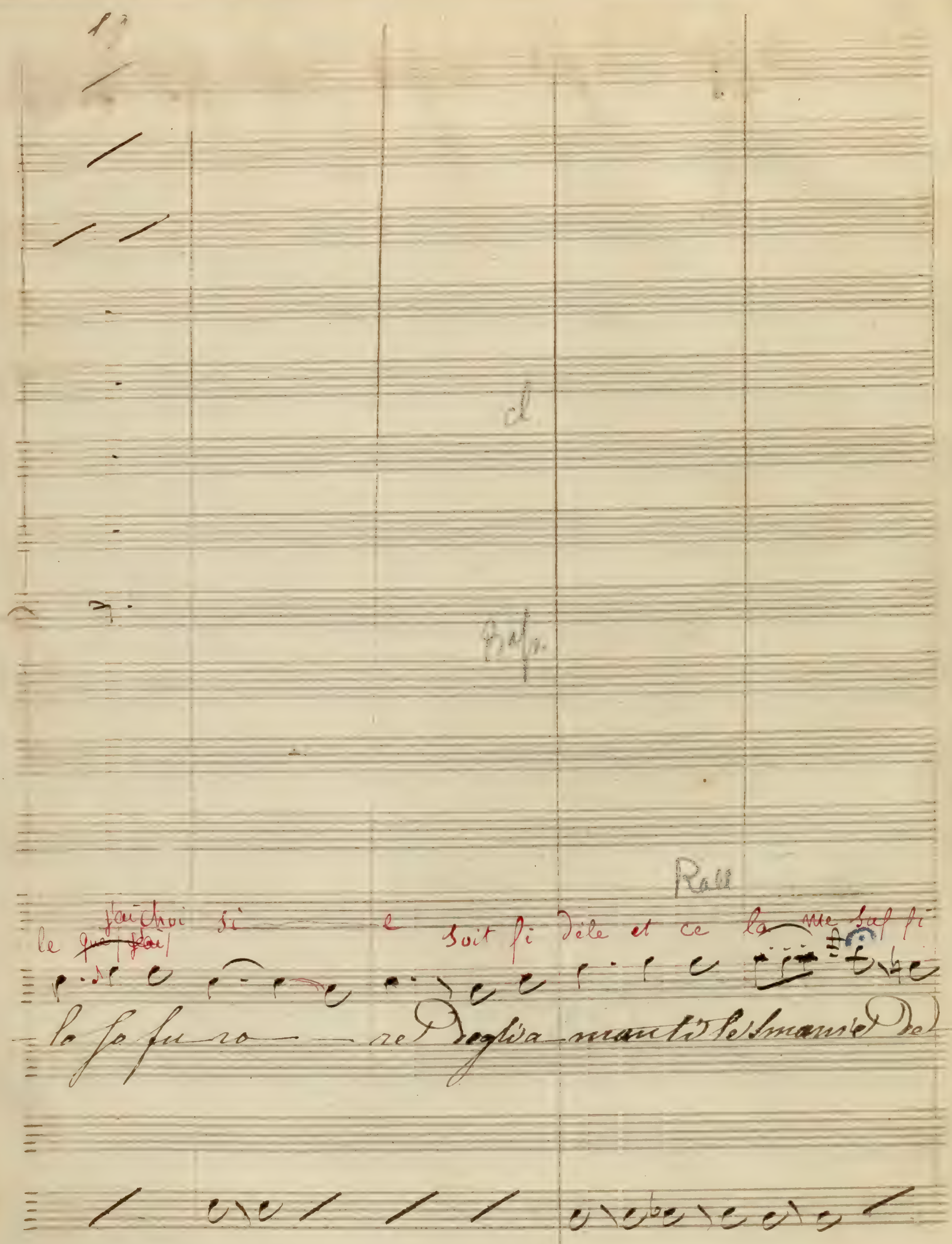

Oui, tout change
on voit tous
la costanza
tiranna del

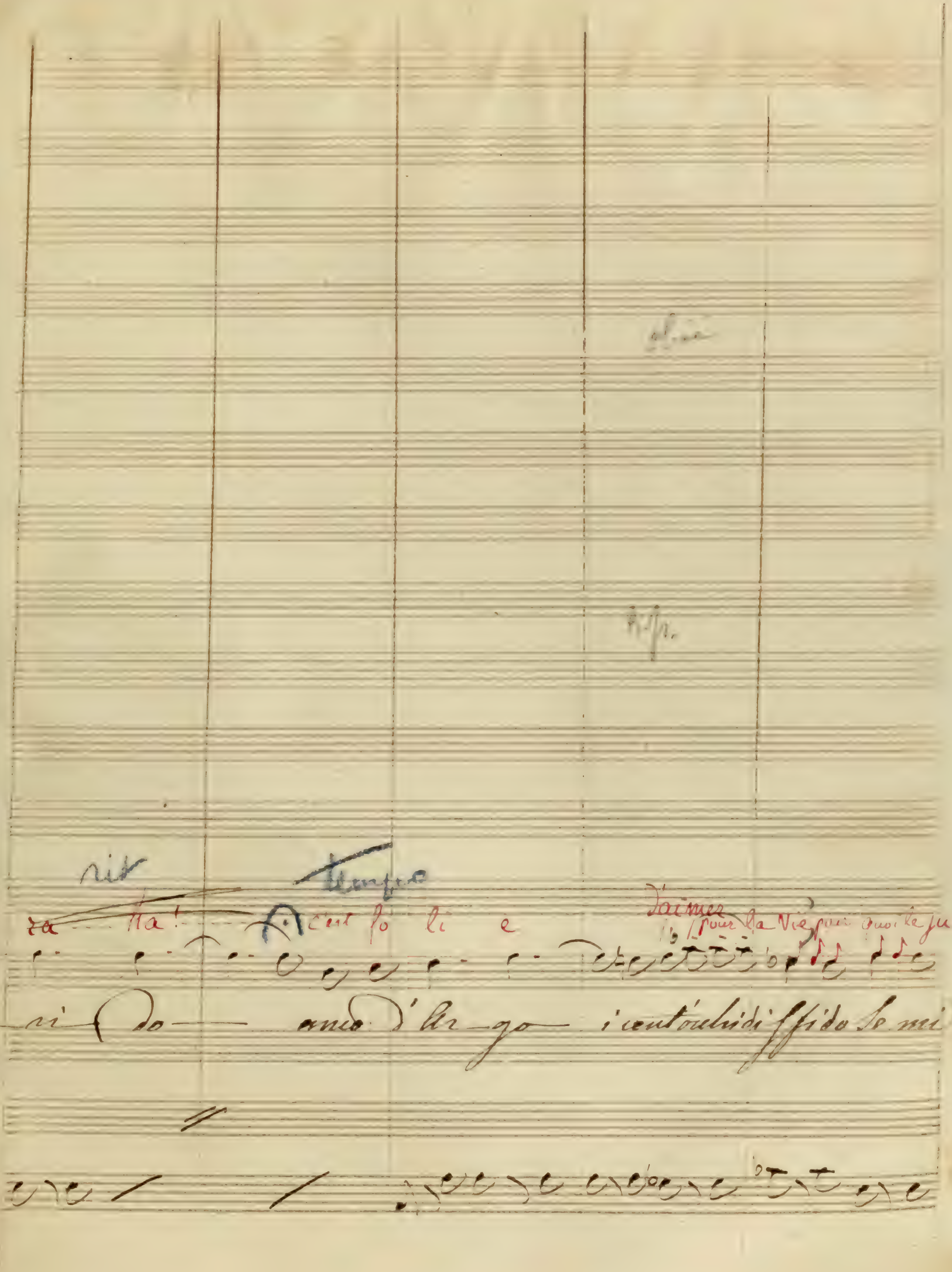


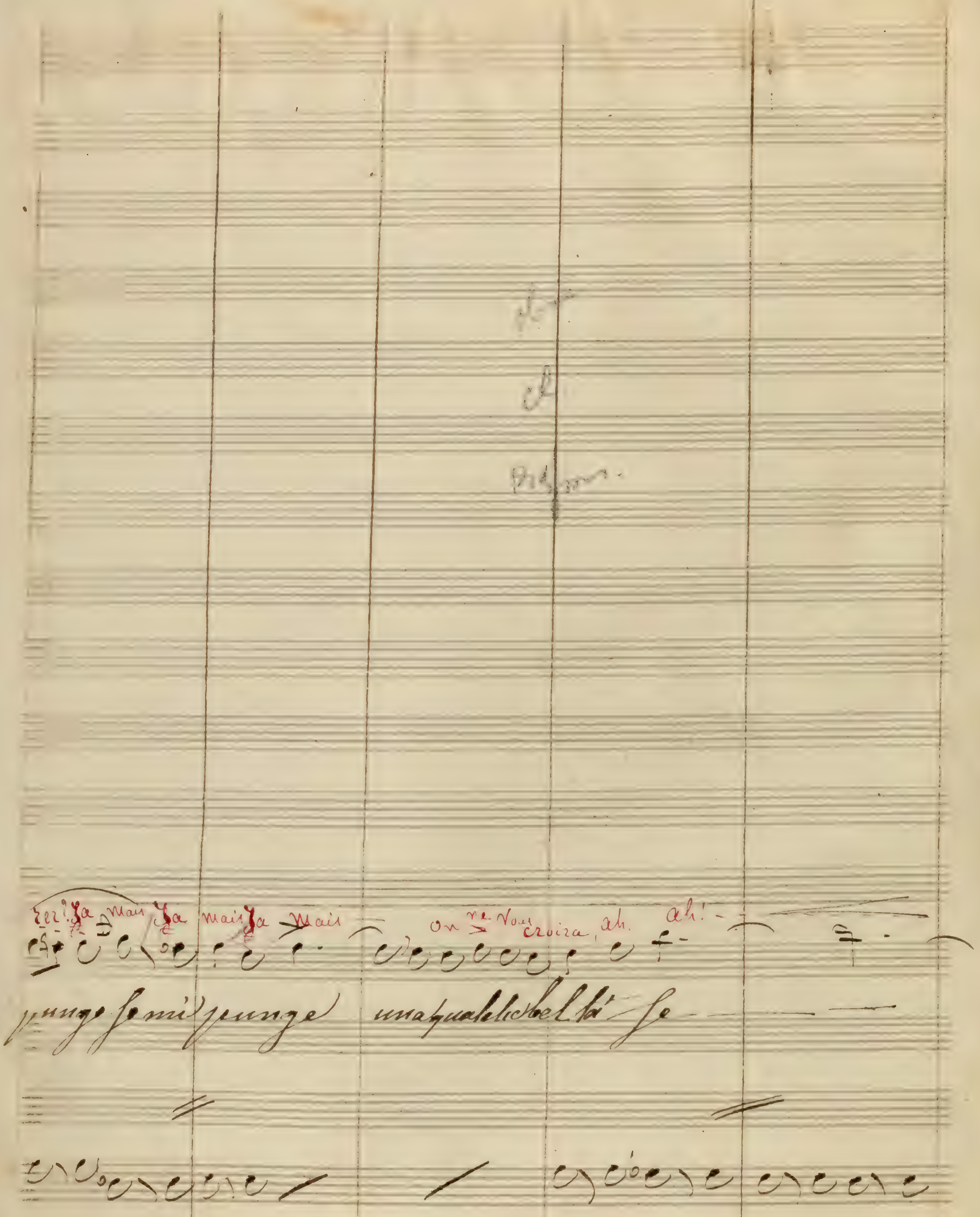
jours changer d'a mour; tout s'y
l'un l'autre ouse ven ge;
cord de le ffia mo qual mor-bo — qual morbo crude le

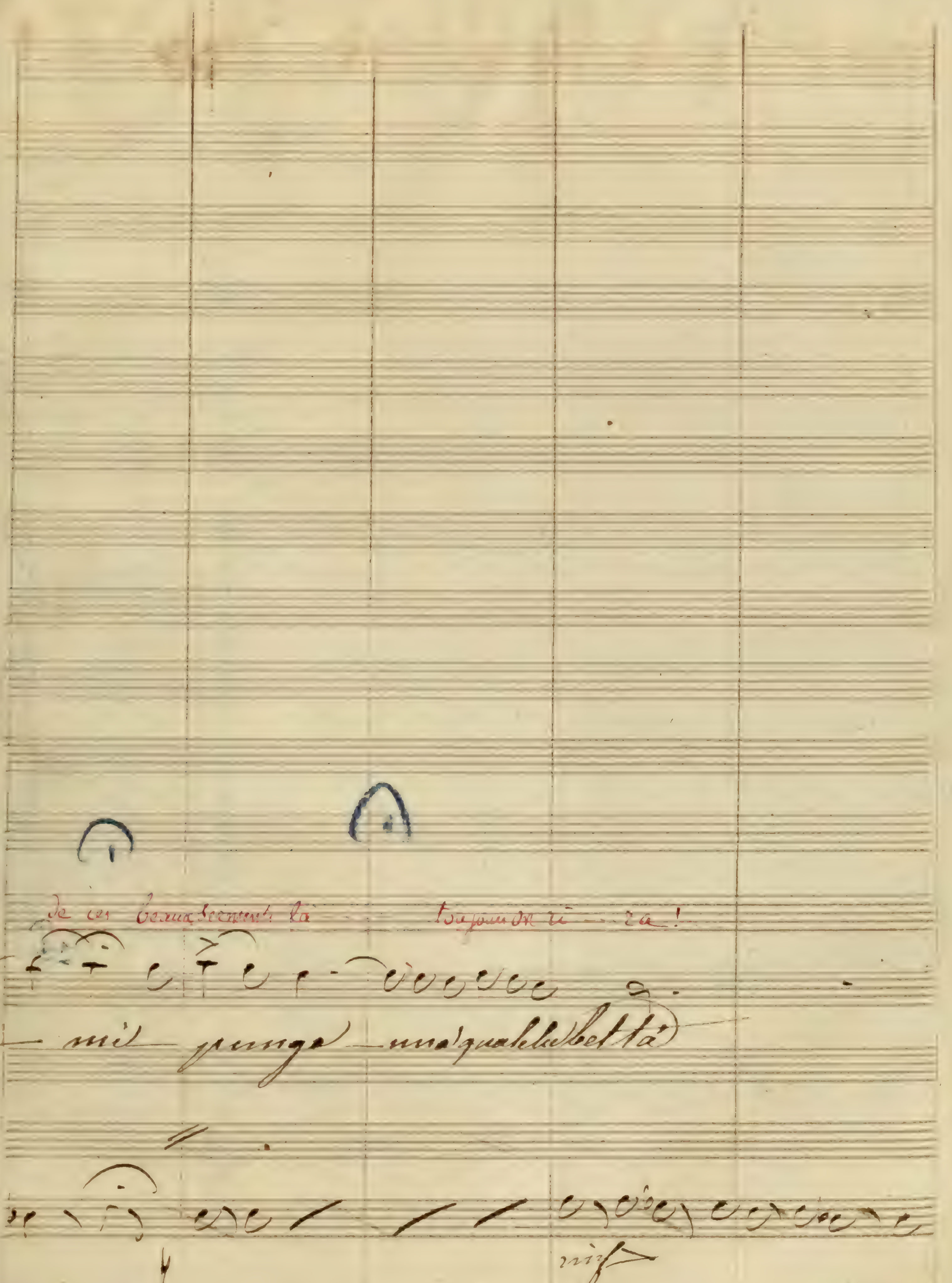

Doux é change qui sou rit à la beauté — Oui, voilà

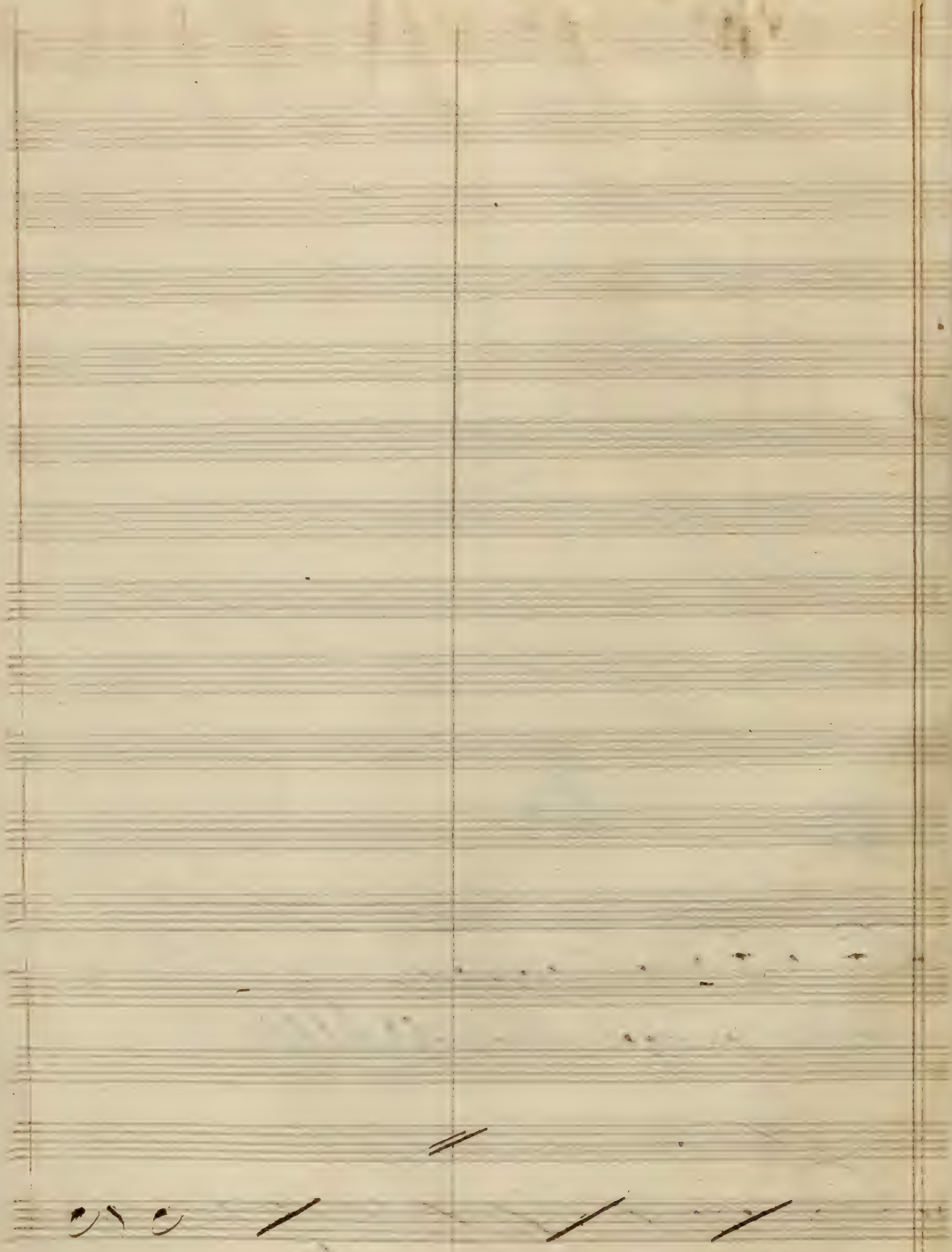

Solo
Cor
en mi b
Ma devise
l'amour et liber
té
mor
liber
té

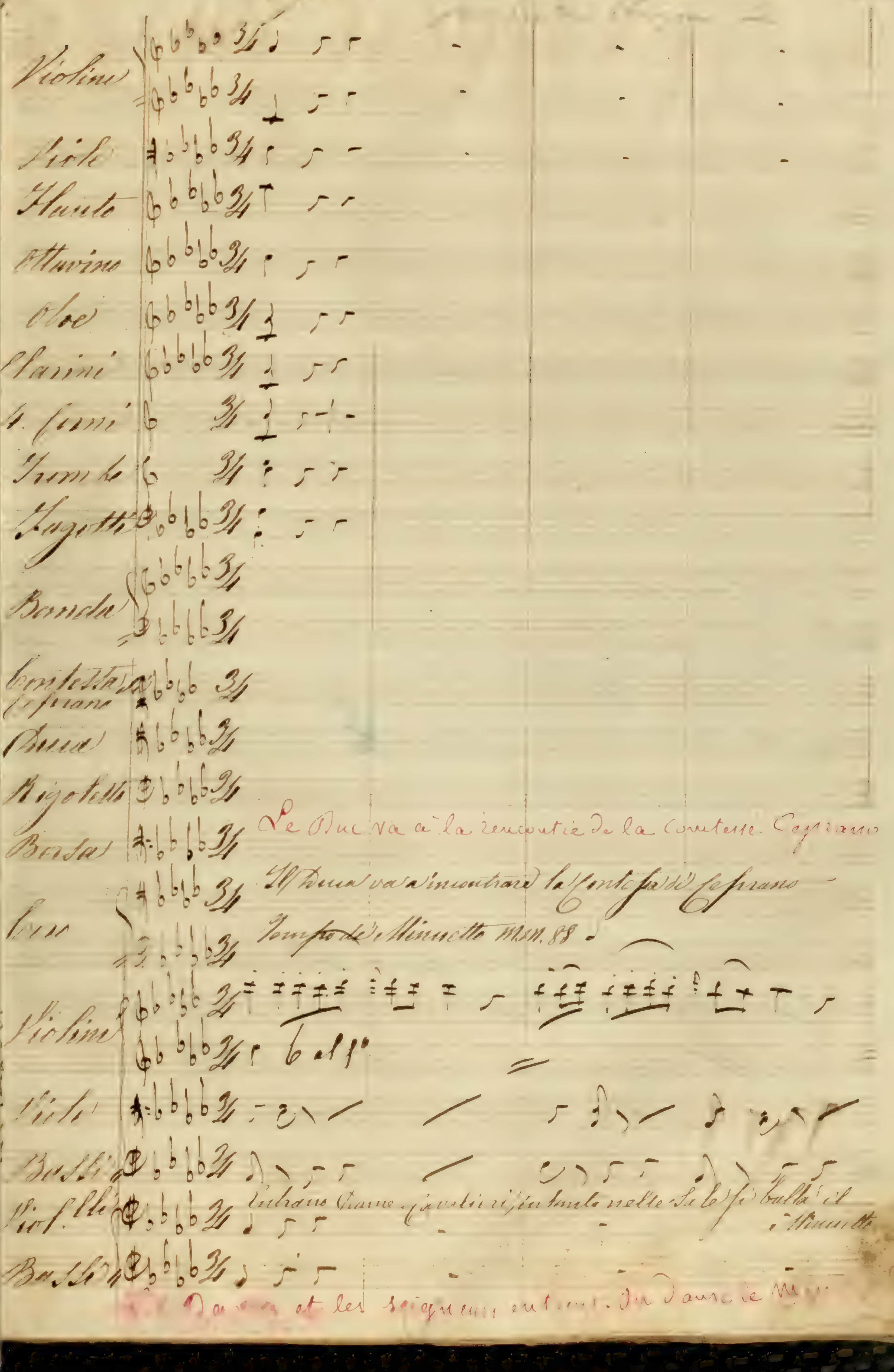

Rall


rit
Tempo
Ha! C'est fo li e
pour la Vie pour quoi le ju


Jamais Jamais Jamais
On ne vous croira, ah. ah!

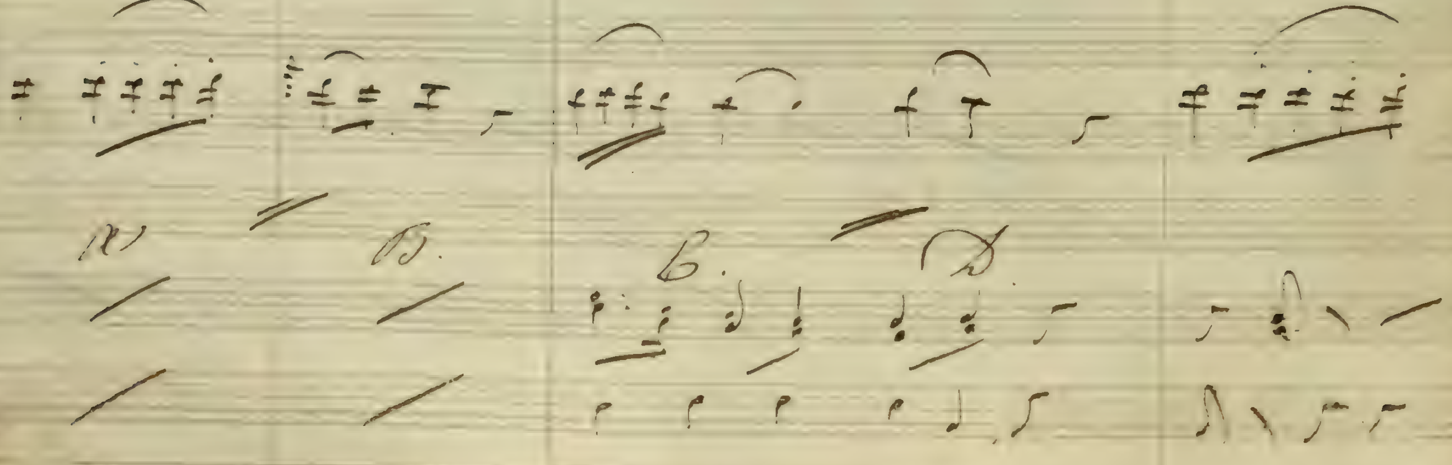

De ces beaux serments là — toujours ri — ra!
mi punge un qual che beltà
mf

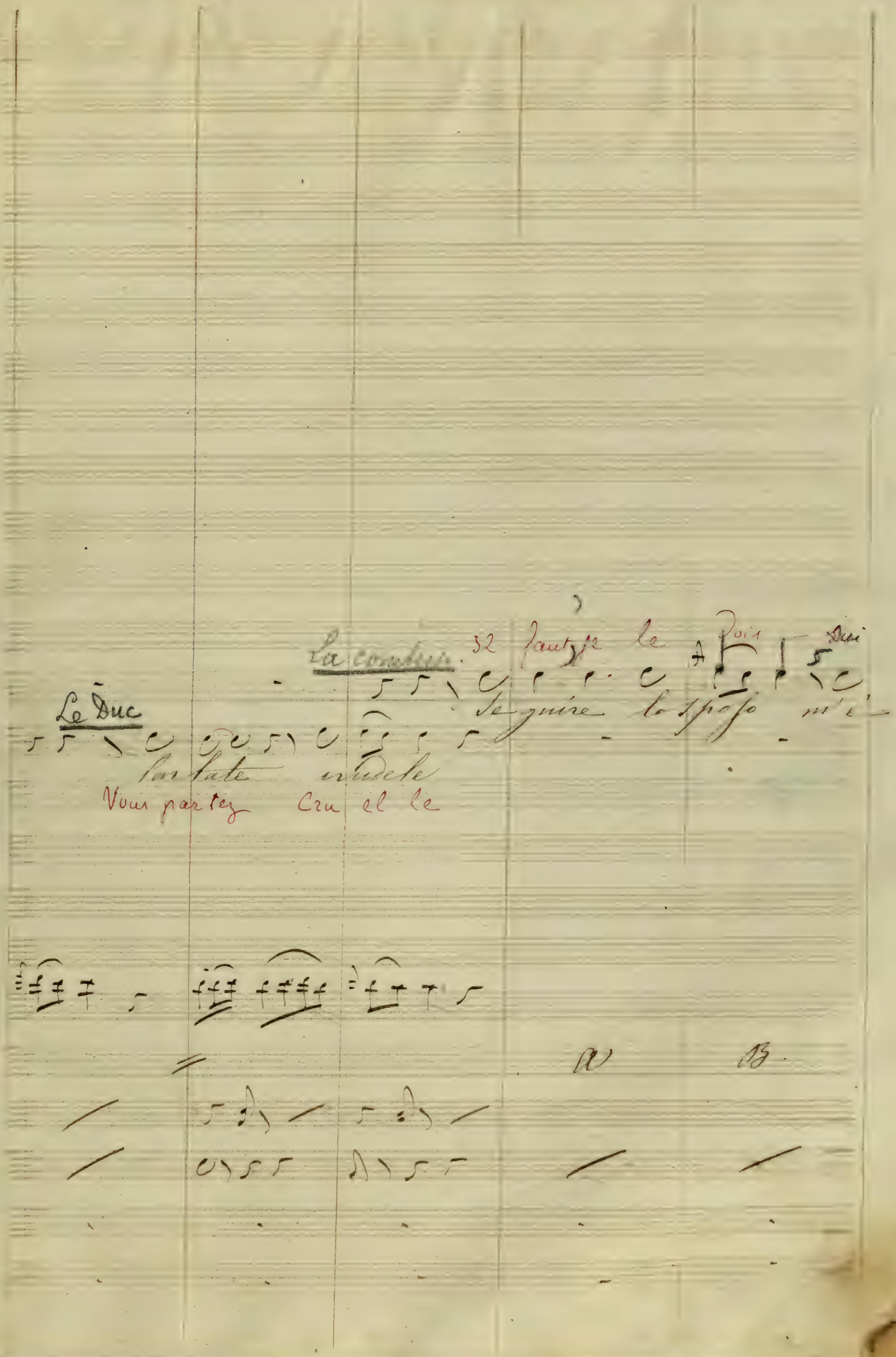


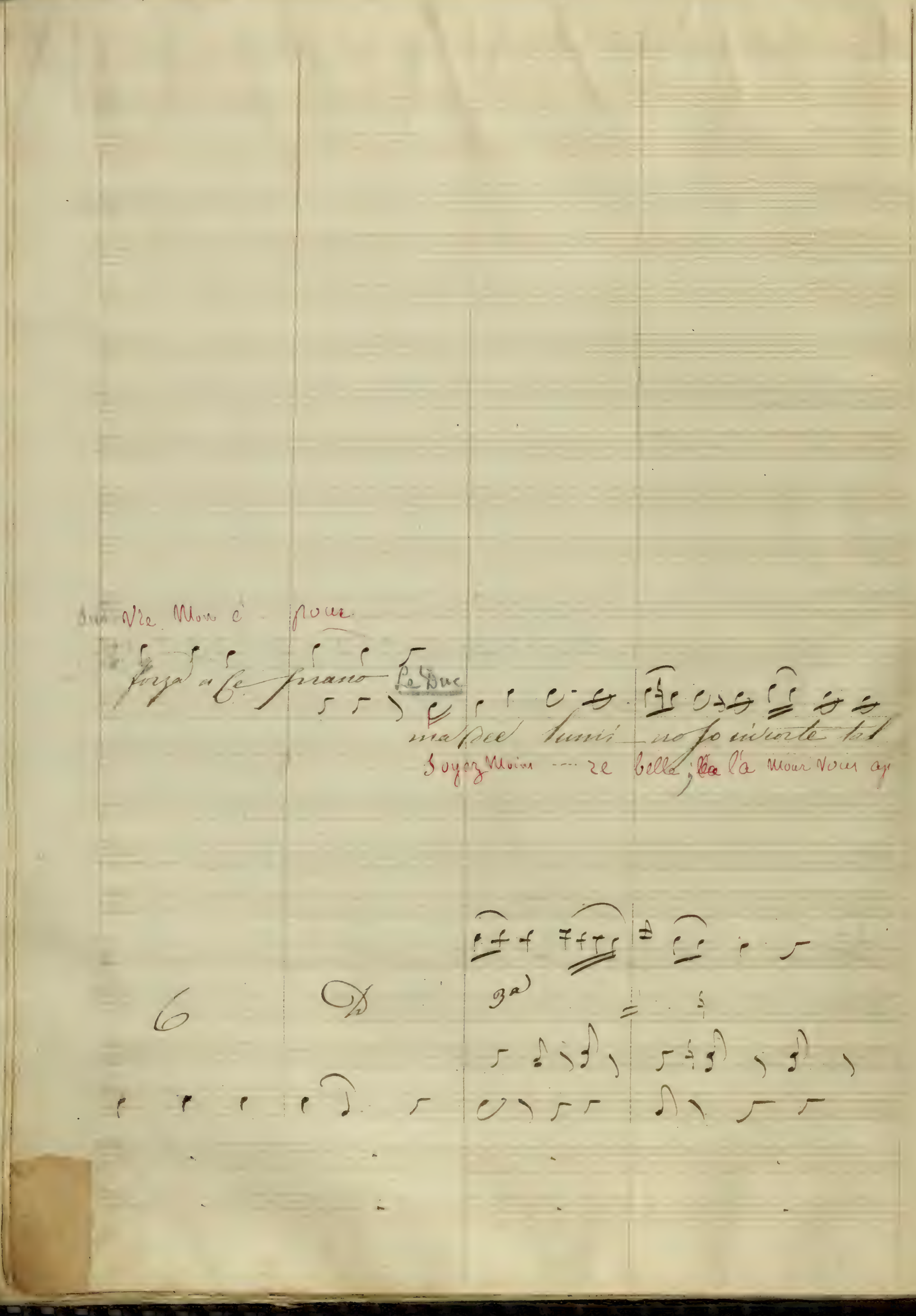

Violini
Viole
Flauto
Ottavino
Oboe
Clarini
4. Corni
Trombe
Fagotti
Banda
Contessa Ceprano
Duca
Rigoletto
Borsa
Coro
Le Duc va à la rencontre de la Comtesse Ceprano
Il Duca va ad incontrare la Contessa di Ceprano
Tempo di Minuetto Metr. 88
Violini
Viole
Bassi
Viol. Ple
Bassi
Entrano Dame, Cavalieri, in tutto nelle sale si balla il Minuetto
Dames et les seigneurs entrent. On danse le

Risponde con molta galanteria

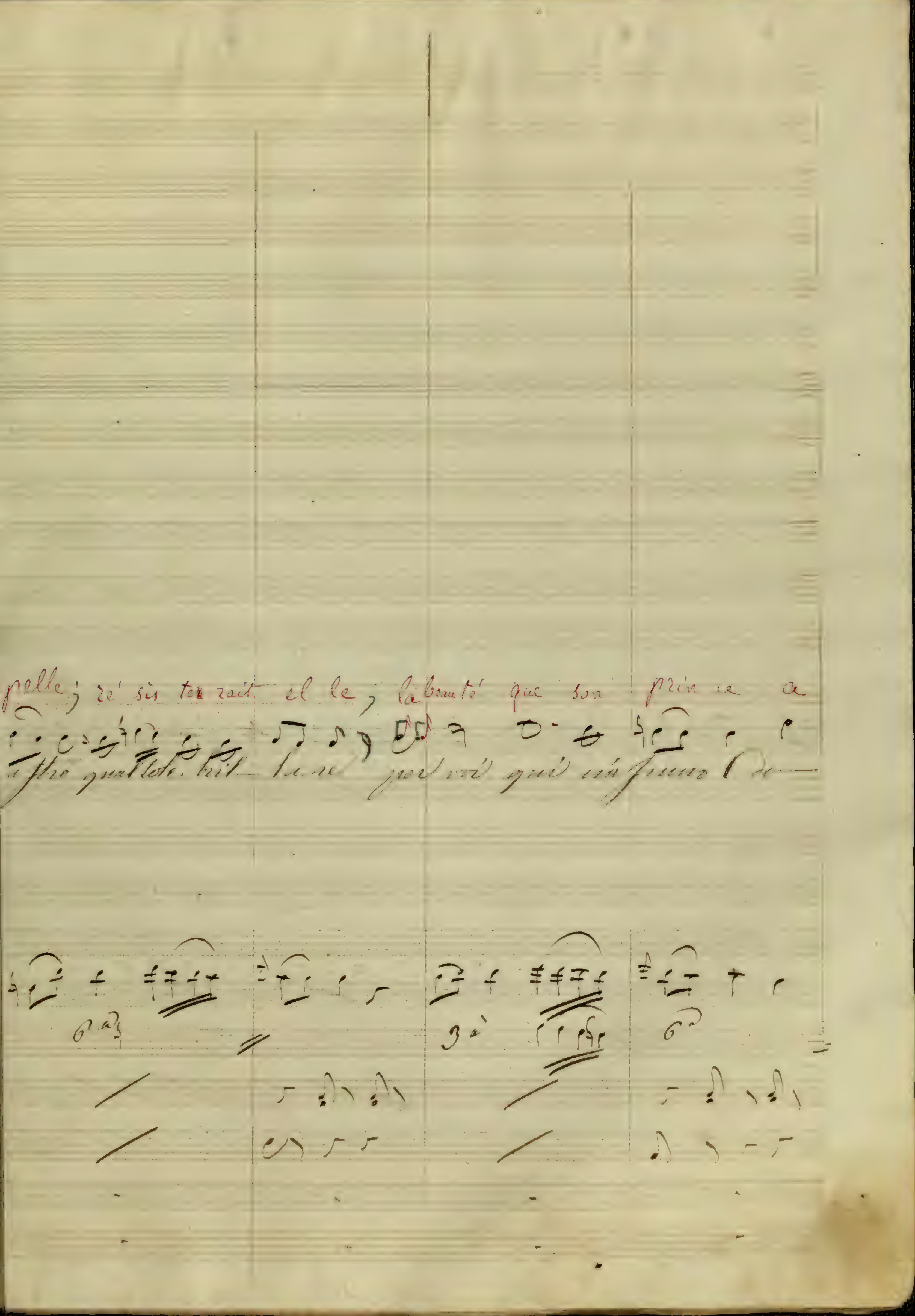
et lui dit avec beaucoup de galanterie

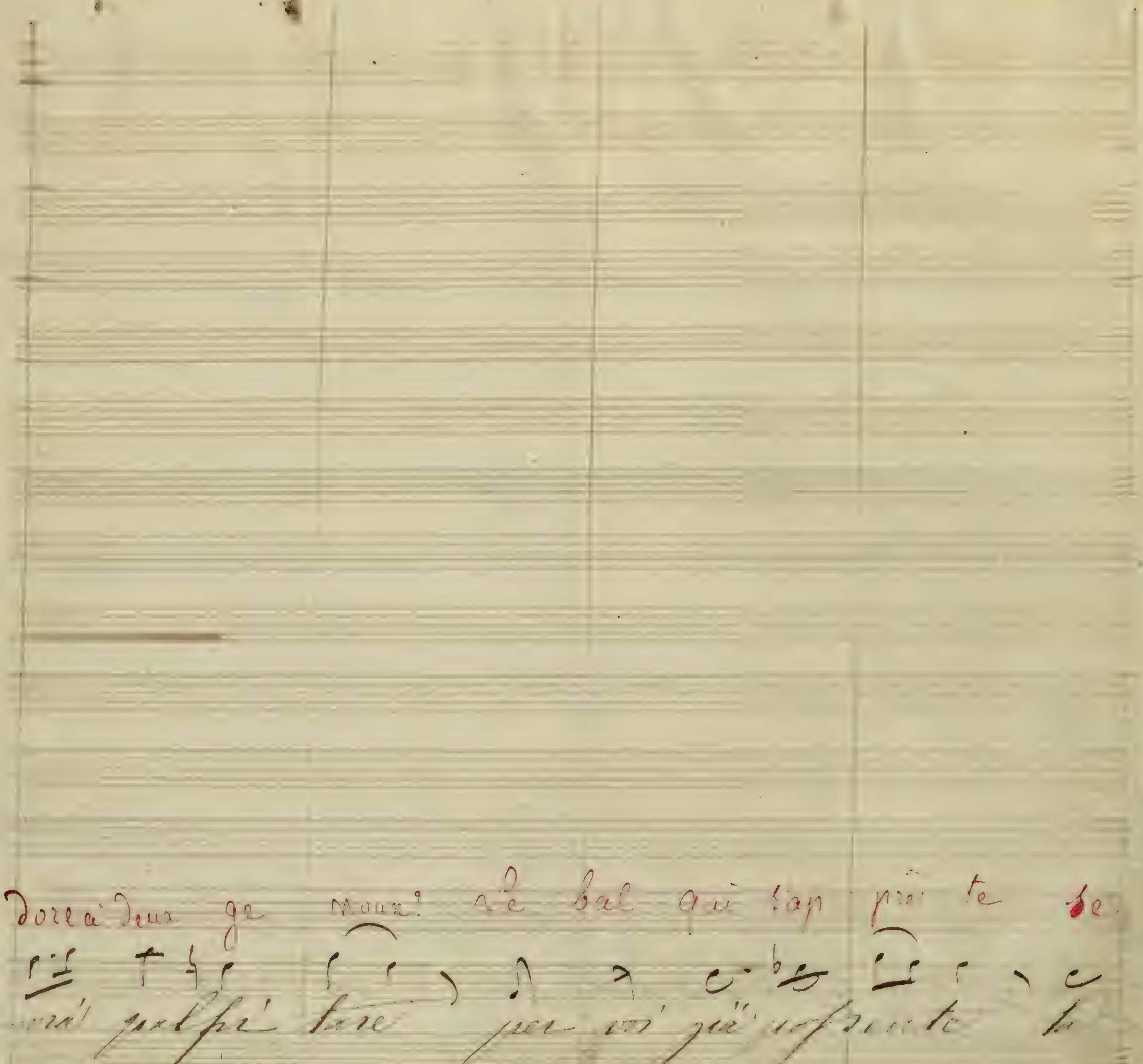


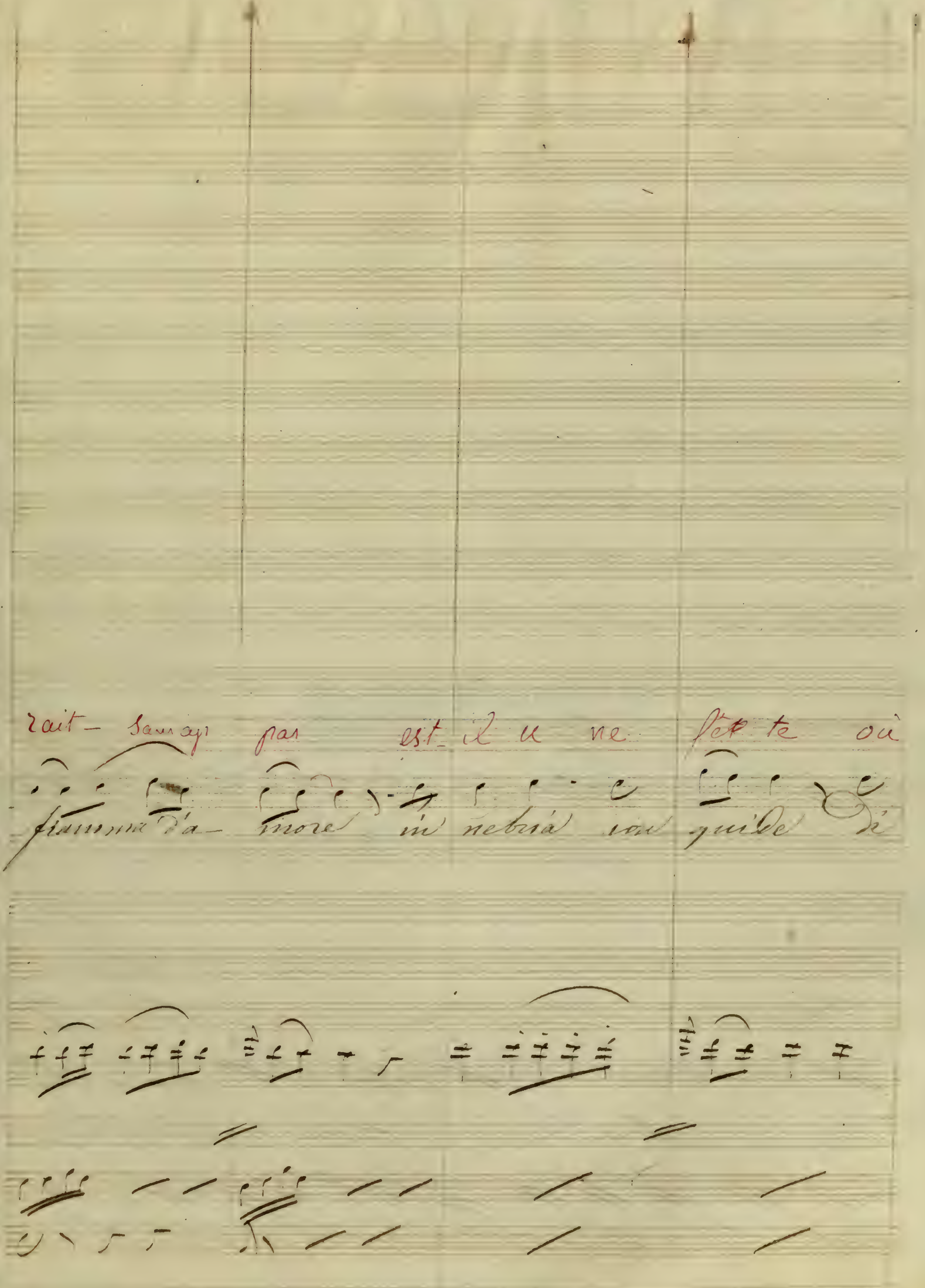

Le Duc
Vous partez
Cru el le
La comtesse
faut-il le
A
B

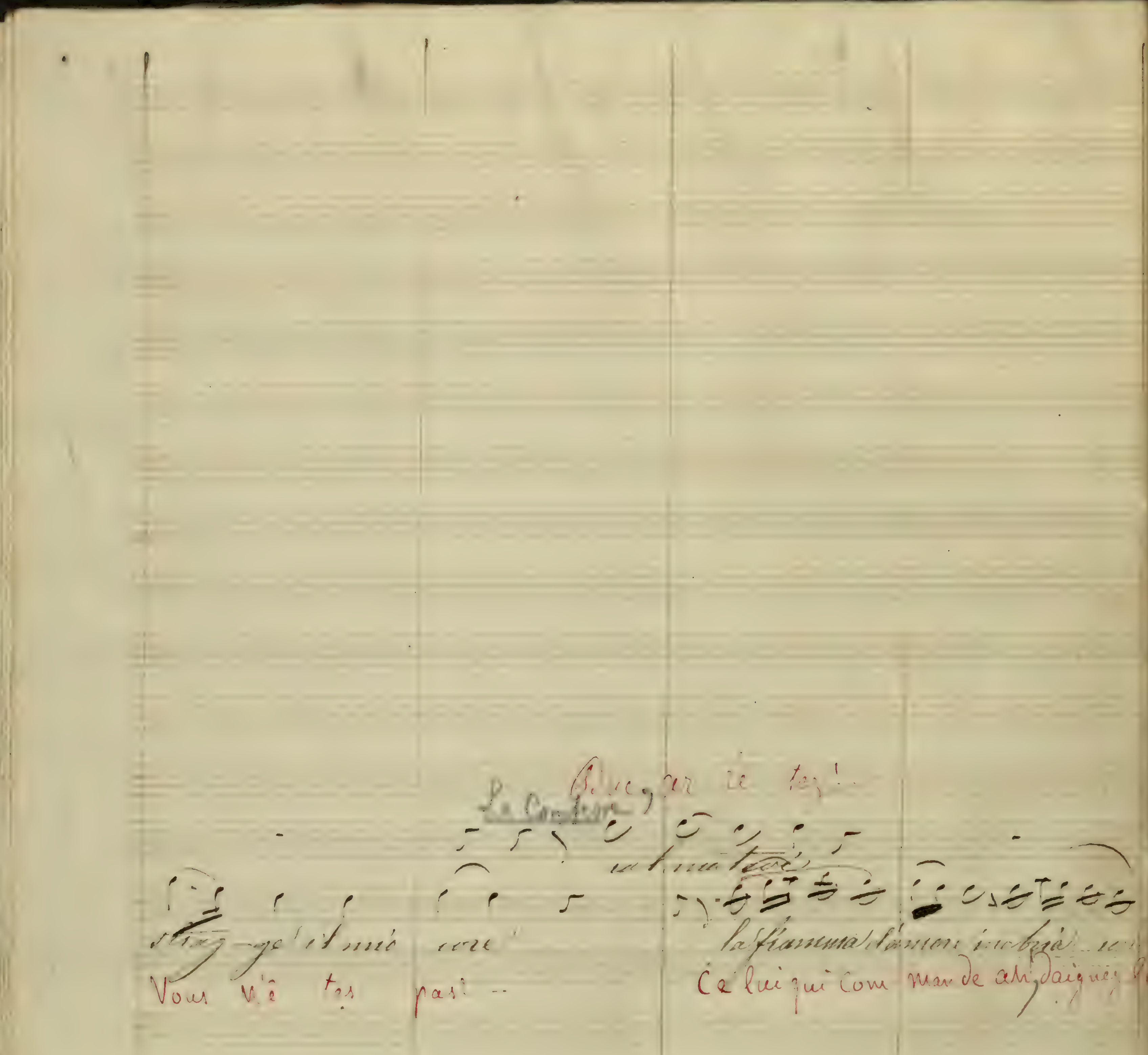


forza a te piano
Le Duc
Soyez moins ... re belle, l'amour vous

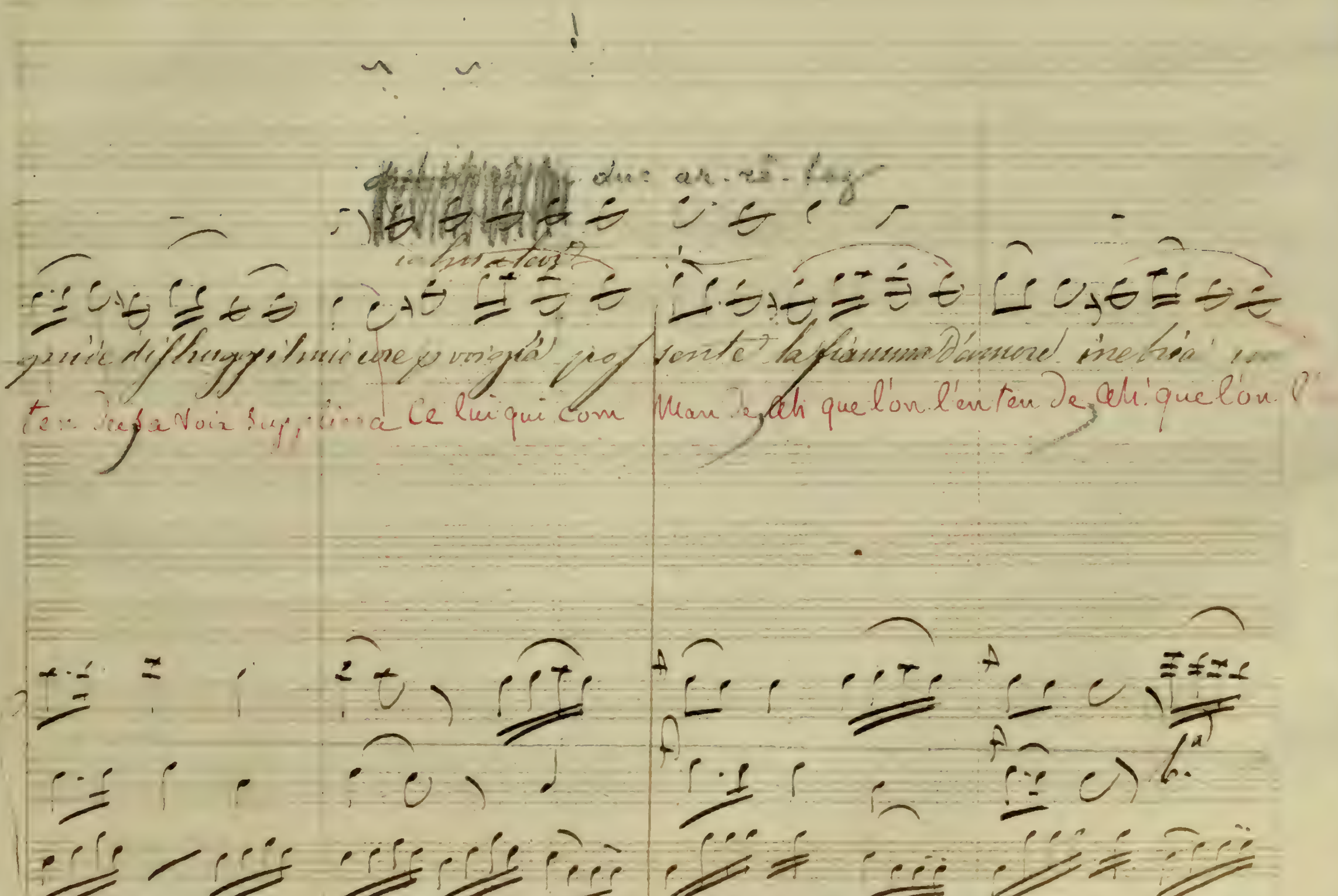

pelle; ré sis te raît el le, la beauté que son prin ce a



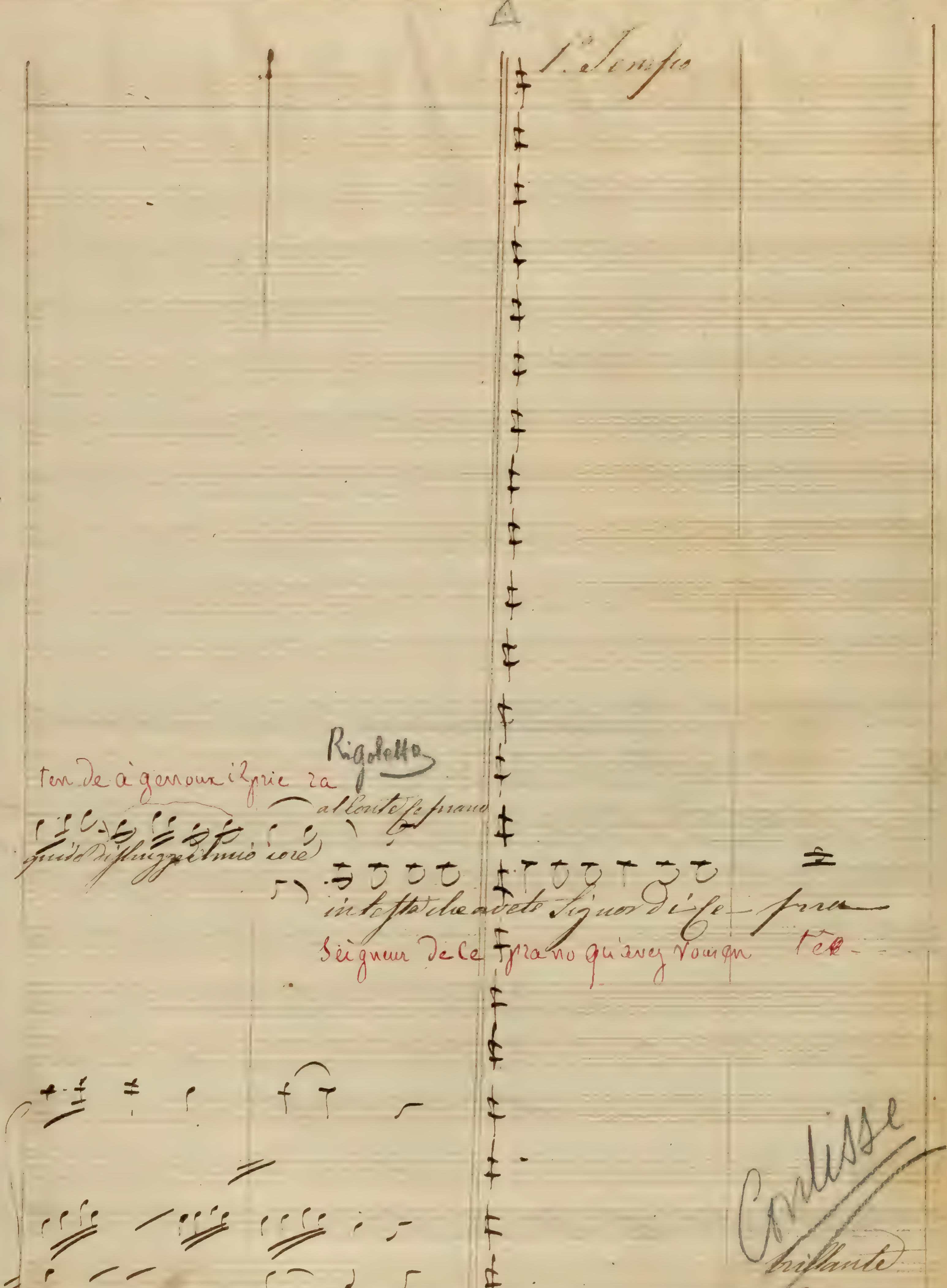

rait— par est il u ne fête où
fiamma d'a- more in nebbia son guide di

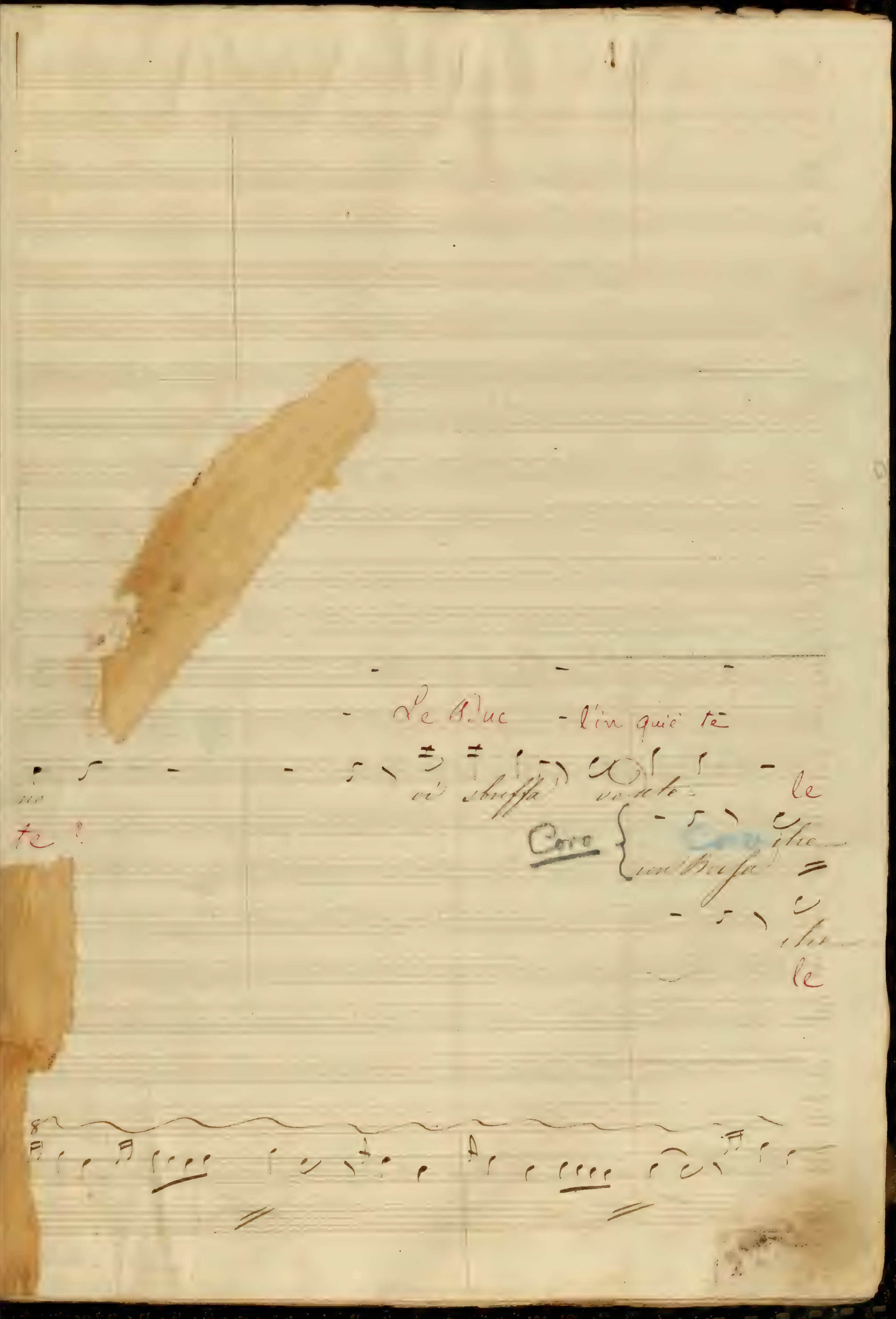


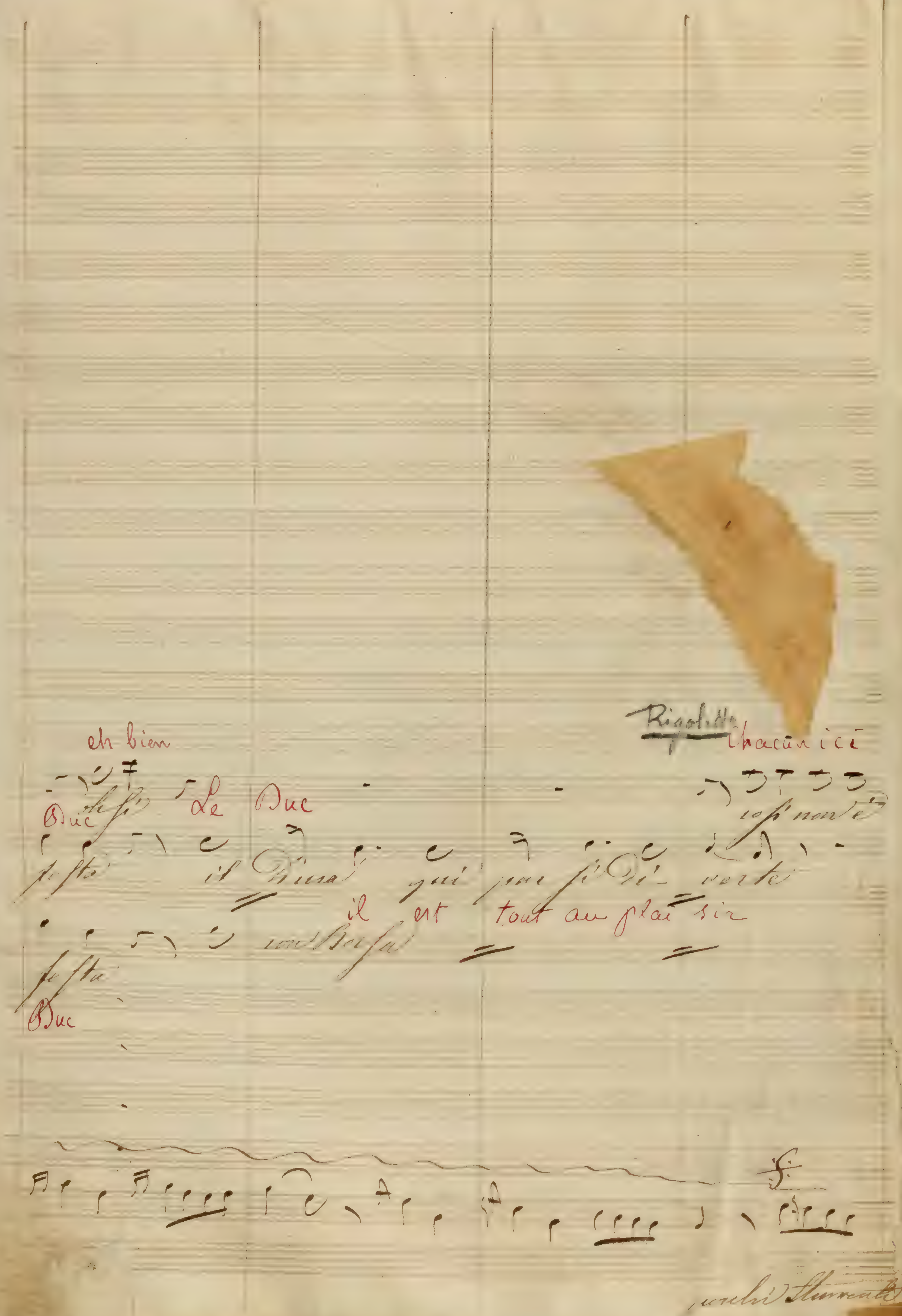
la fiamma d'amor
Vous n'ê tes pas
Ce lui qui com man de ah daignez

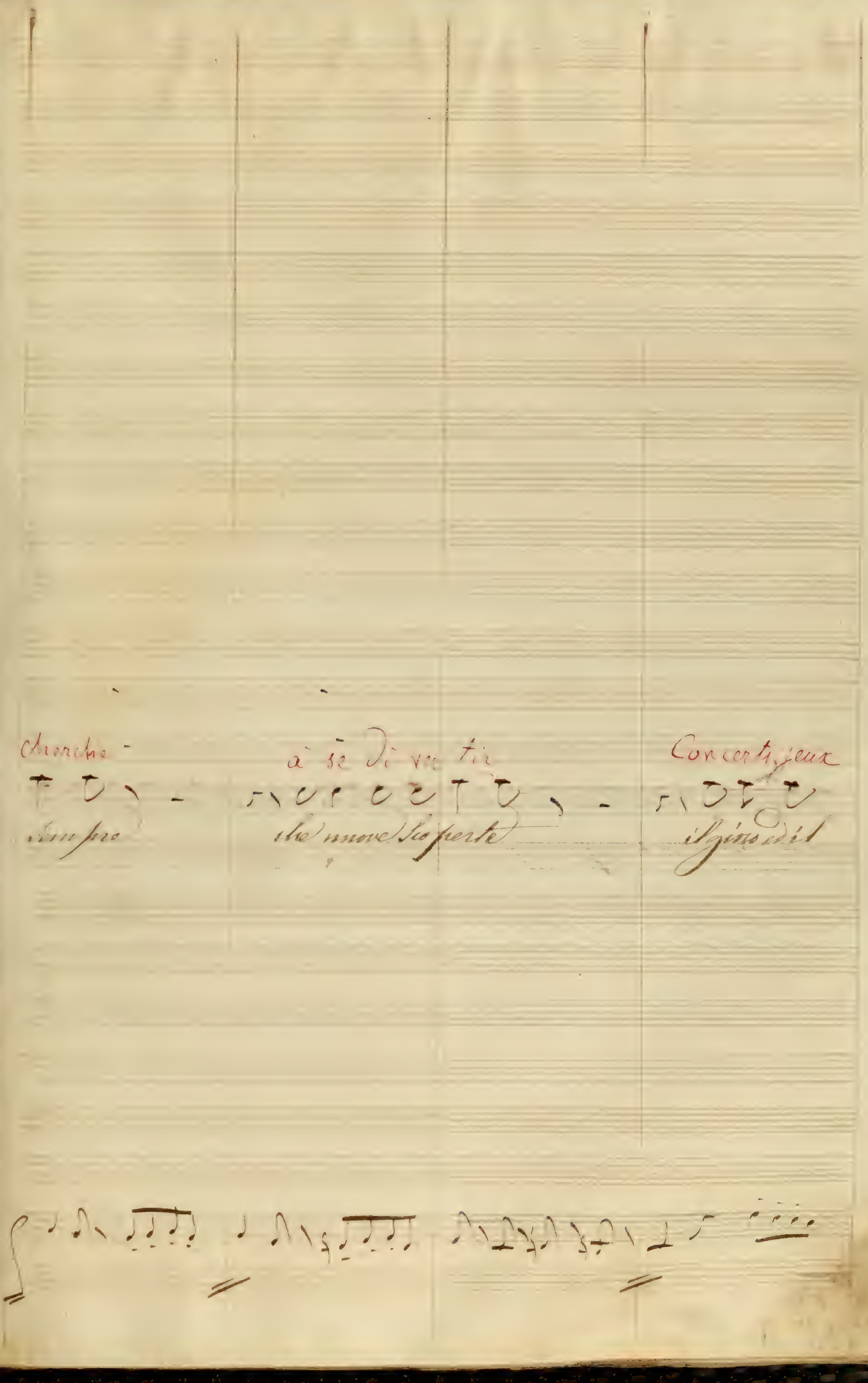


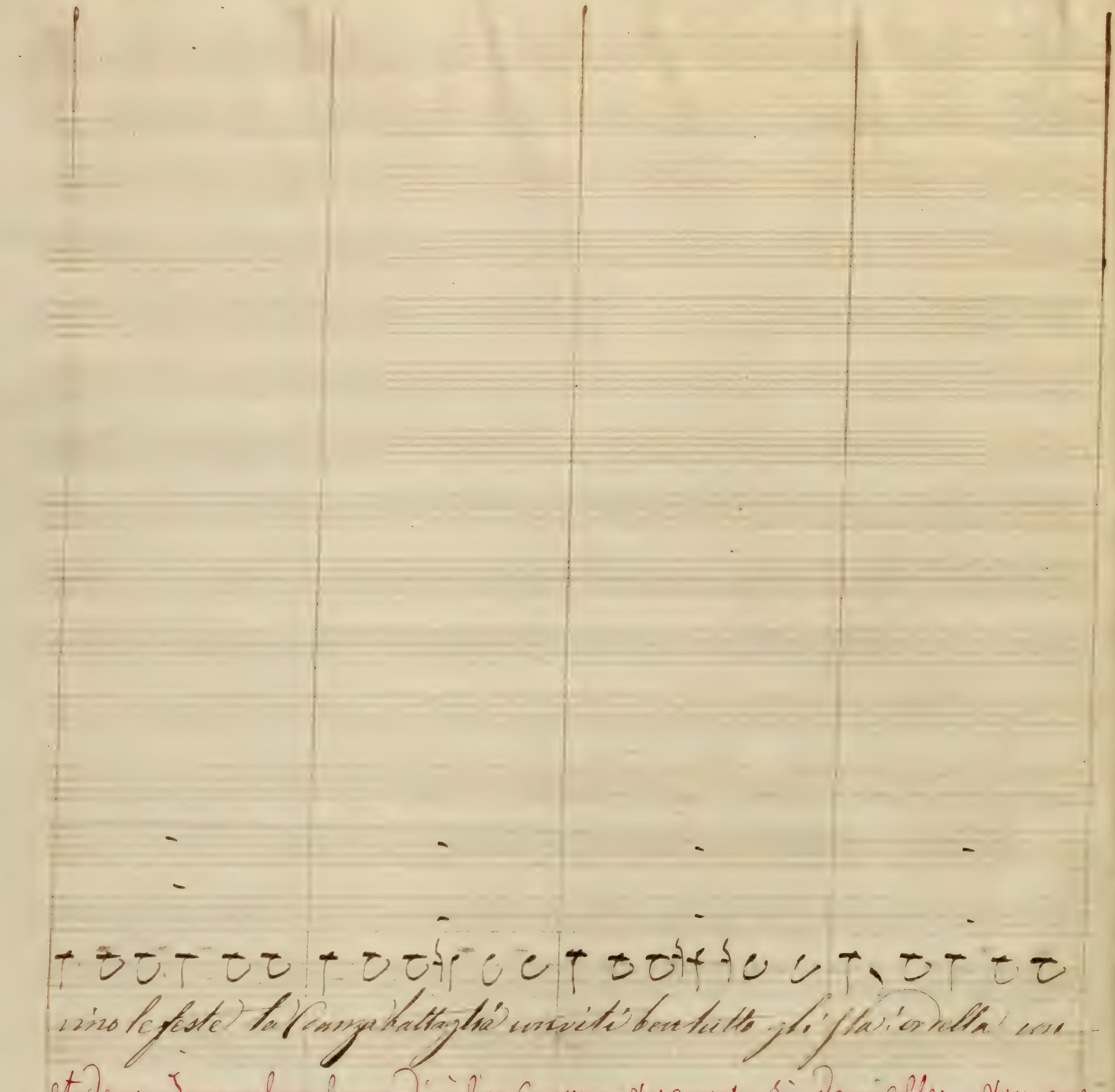
sente la fiamma d'amore
Ce lui qui com
que l'on
que l'on


1° Tempo
Rigoletto
Banda
Tutti
Coulisse
brillante
Come prima


Le Duc
l'in quie te
vi sbuffa vento
Coro
le
te ?


eh bien
Le Duc
Duc
Rigoletto
chacun ici
il est tout au plaisir


à se di ver tir
Concerti, jeux
che nuove scoperte


vino le feste la lanza battaglia inviti ben tutto gli sta' or alla
et danse joyeuse bon bance déjà l'on commence soyez prêts si donc allez vous que

tante zenzontie gi[illegible] chaseling voteo acuarte, et quem aua é

ridendo

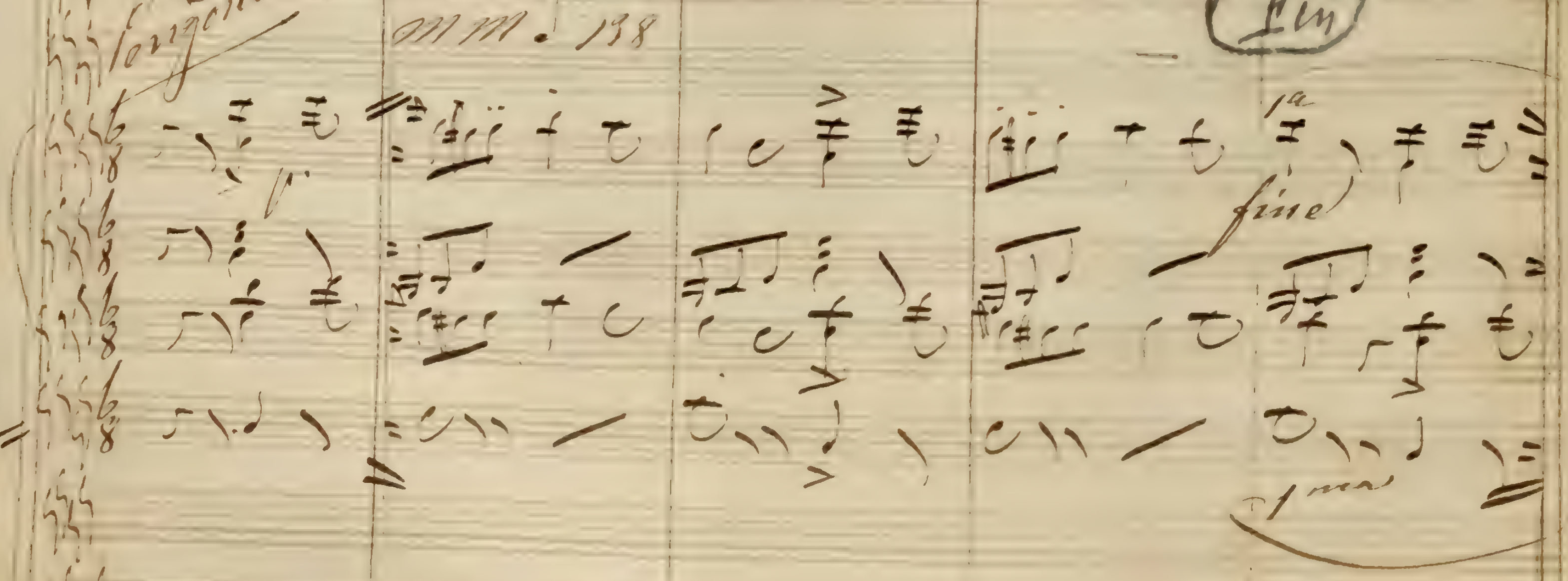
t. fat. i fiedio ogli e manja e intanto il marito fumendo n

pour

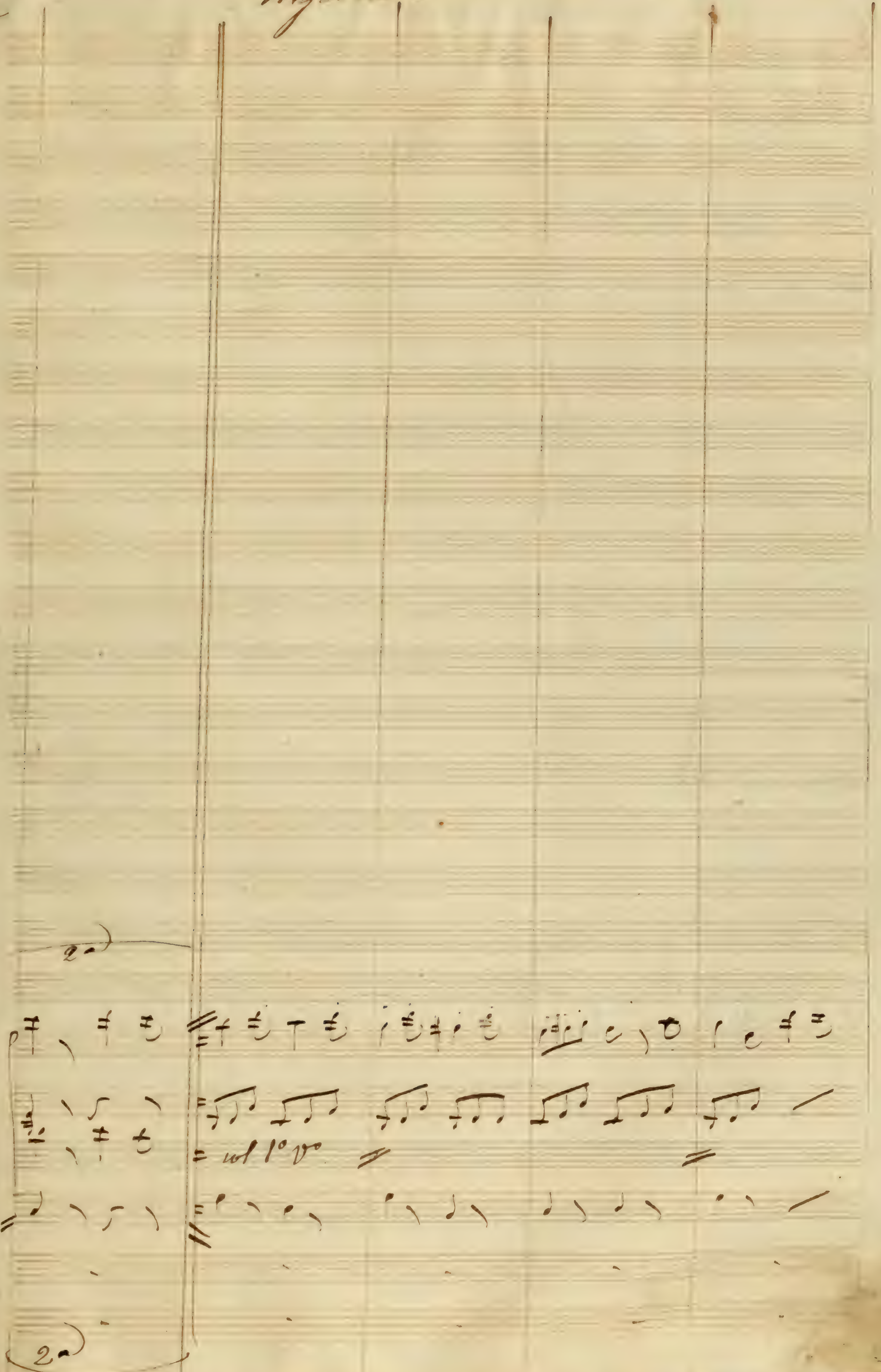
va Perigordino

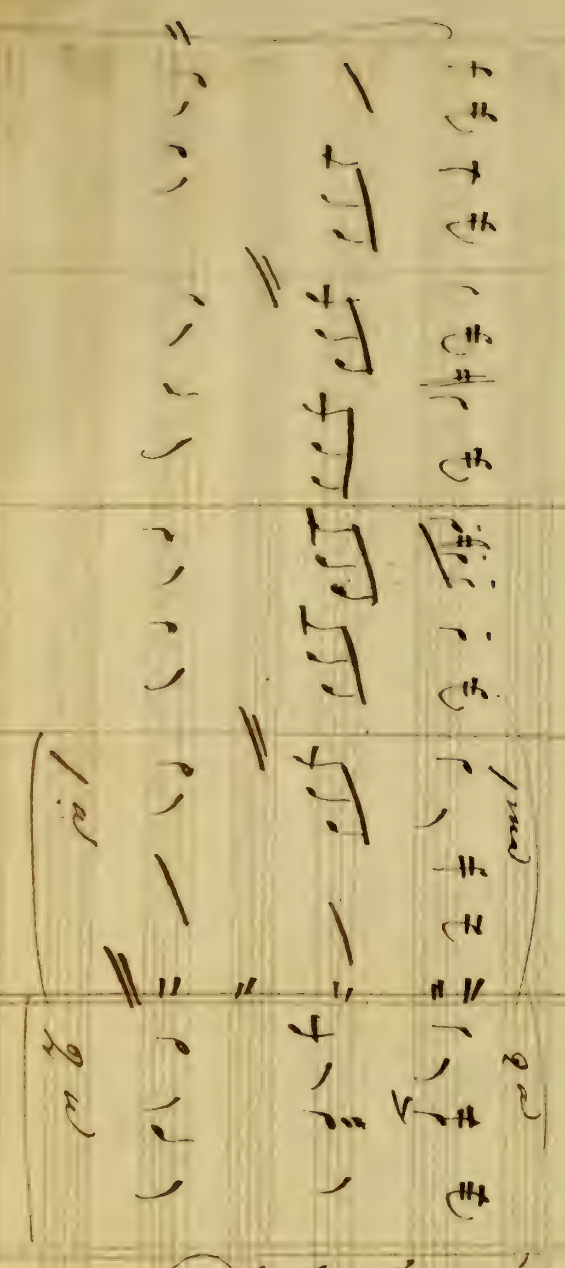
On danse le Périgourdin dans la salle.

Intanto nella Sala si ballerà il Perigordino

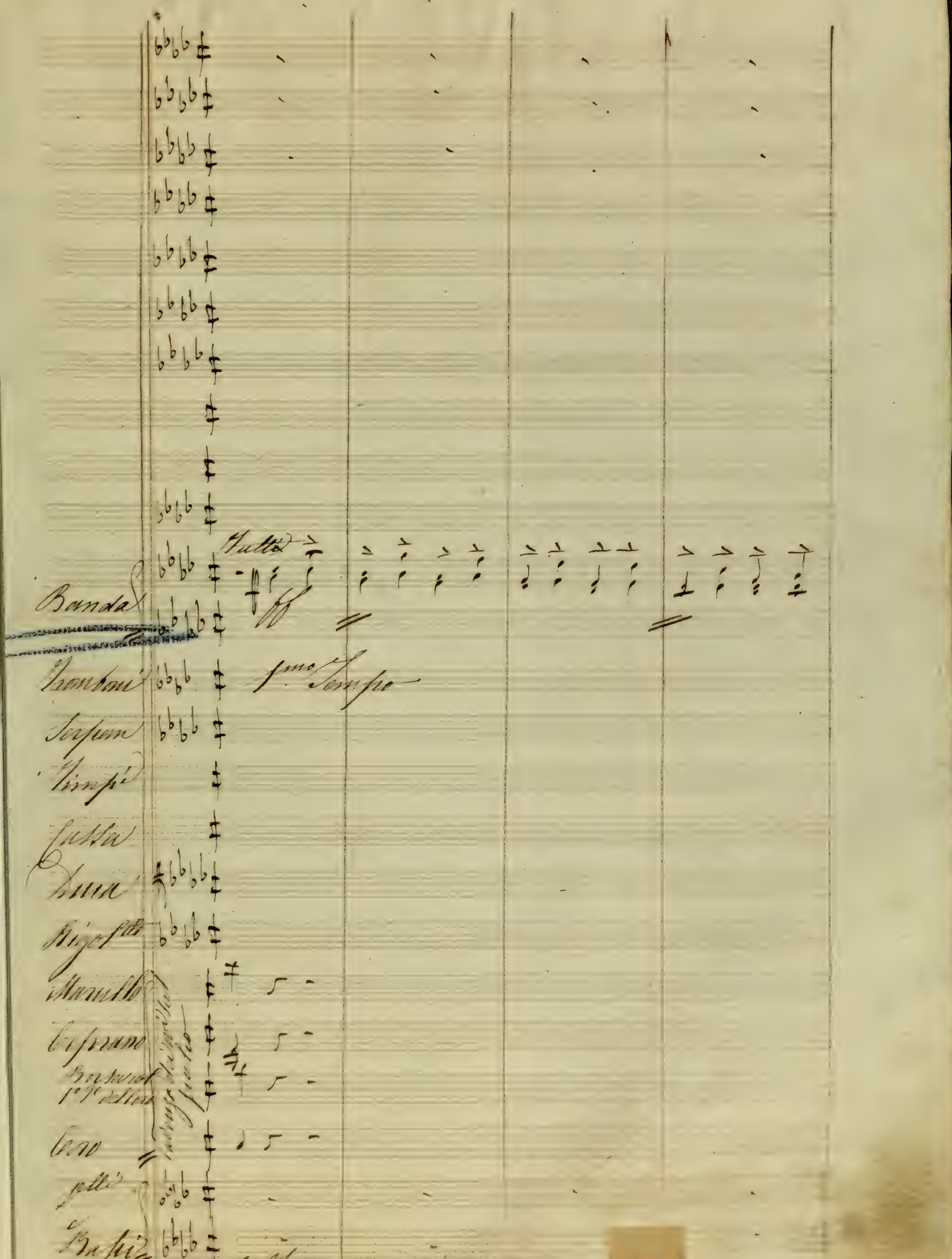


Rigoletto

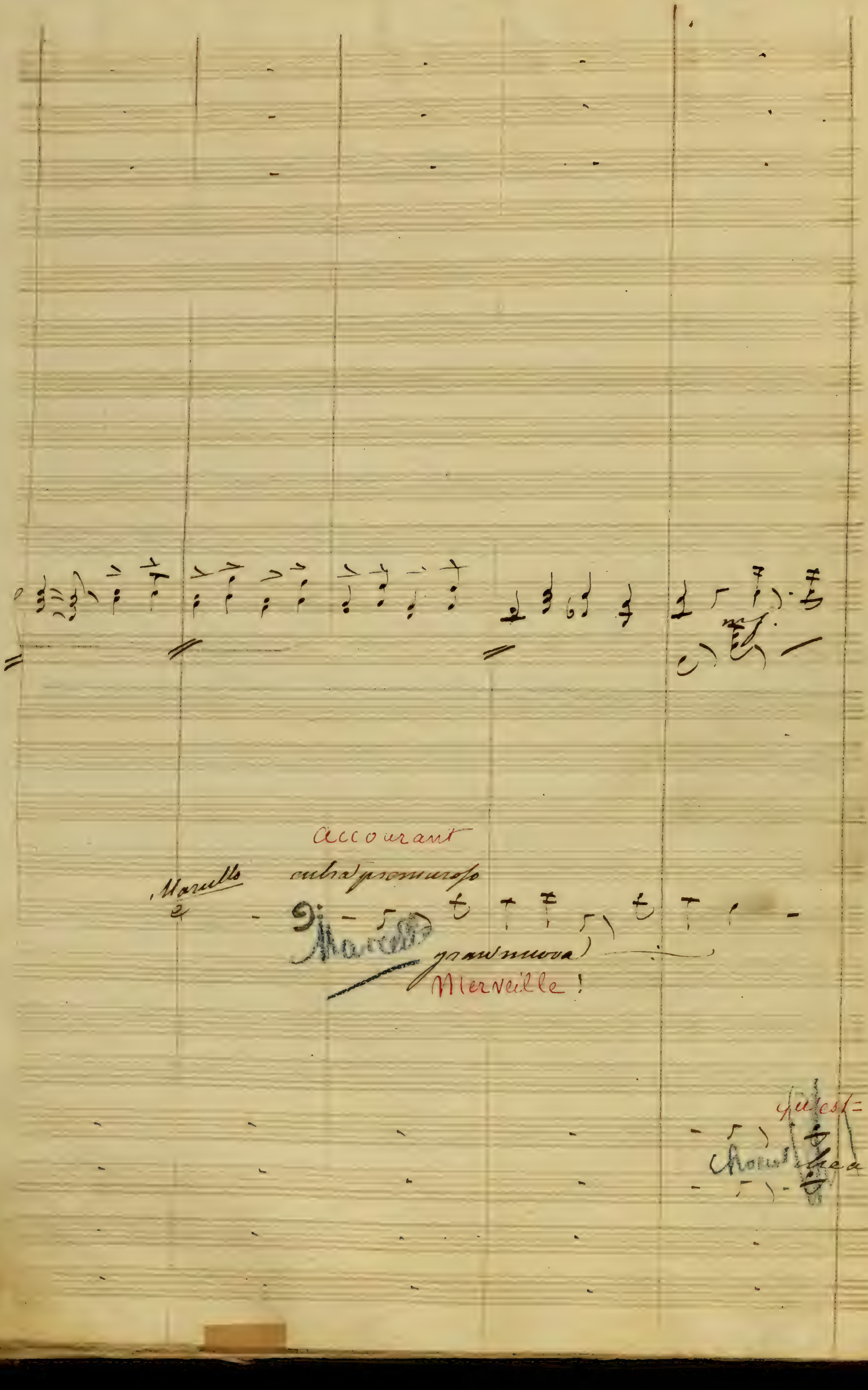




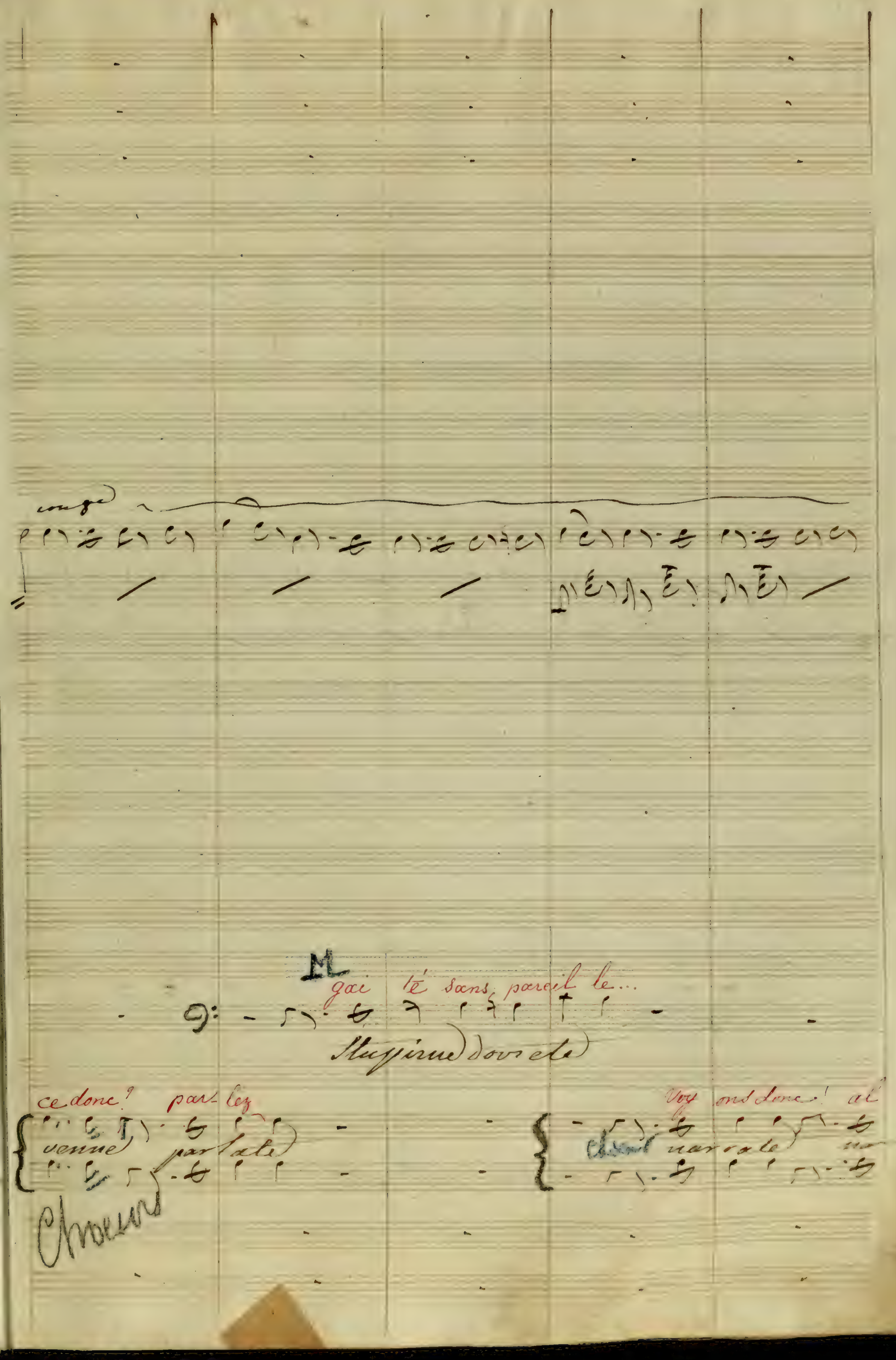
D.C. Sino al fine al piacere

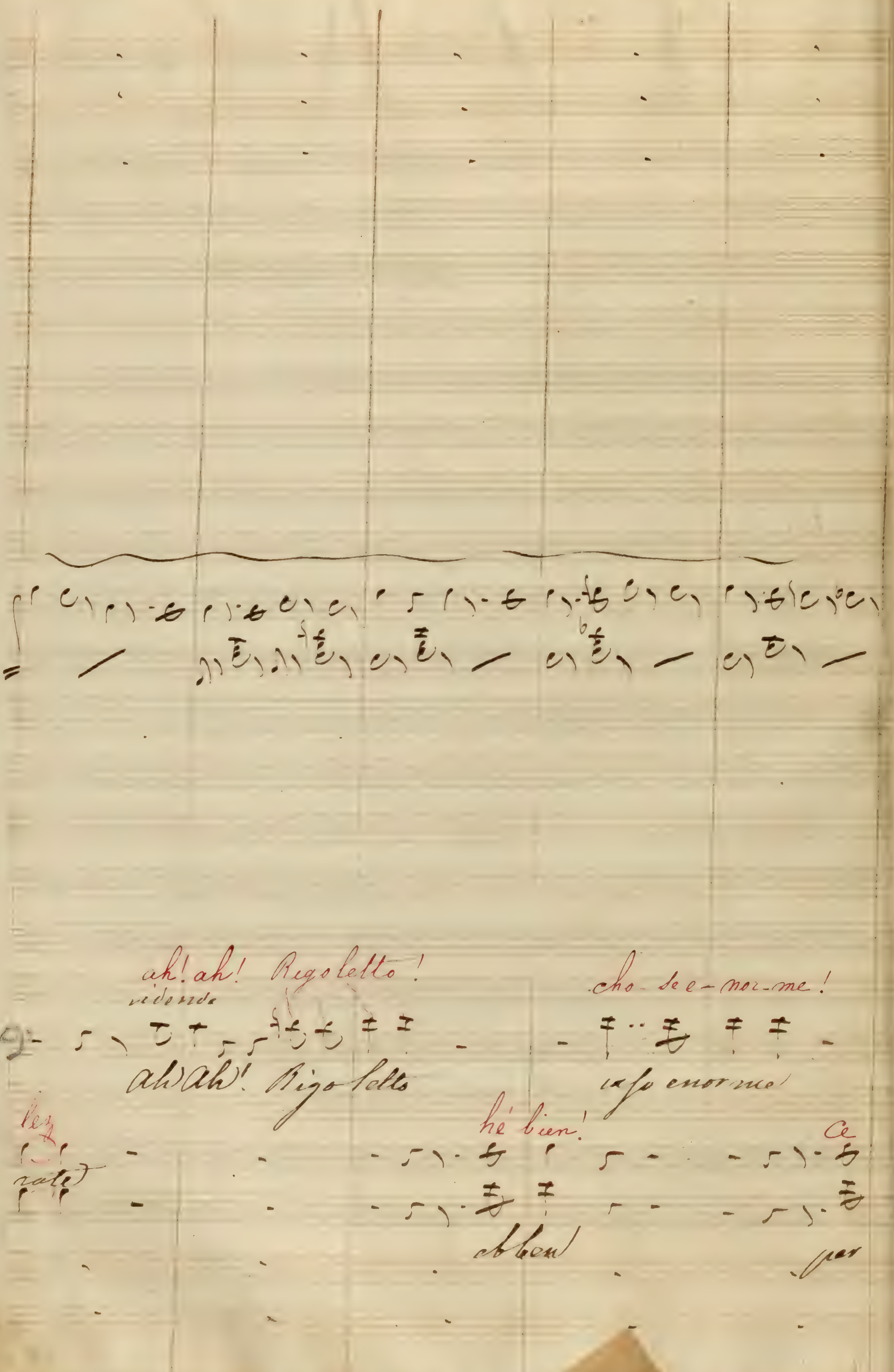


Banda
Tutta
ff
1.mo Tempo
Tromboni
Timp.
Cassa
Marullo
Soprano
Coro
Bassi
1.o Tempo M.M. 112

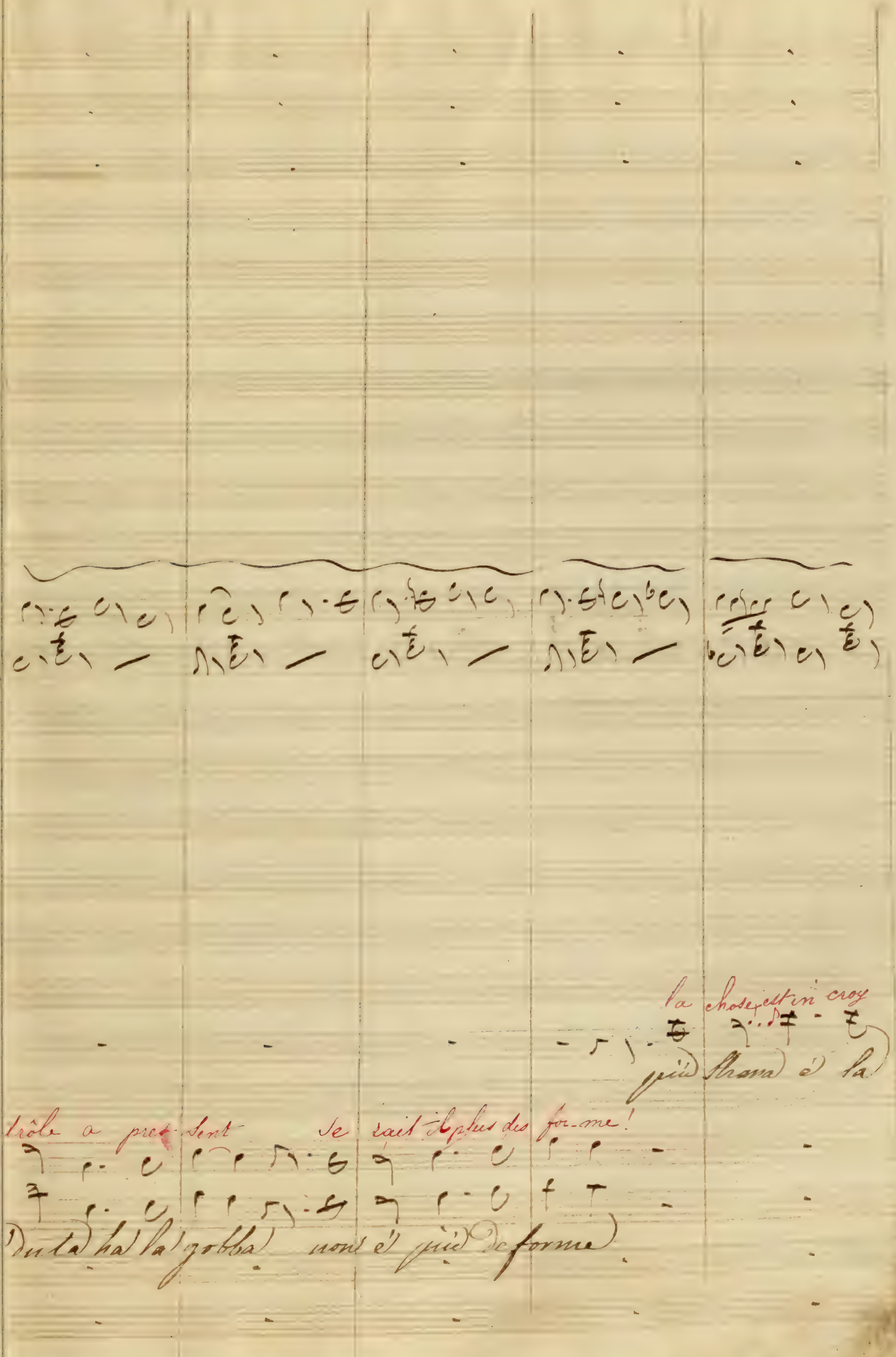


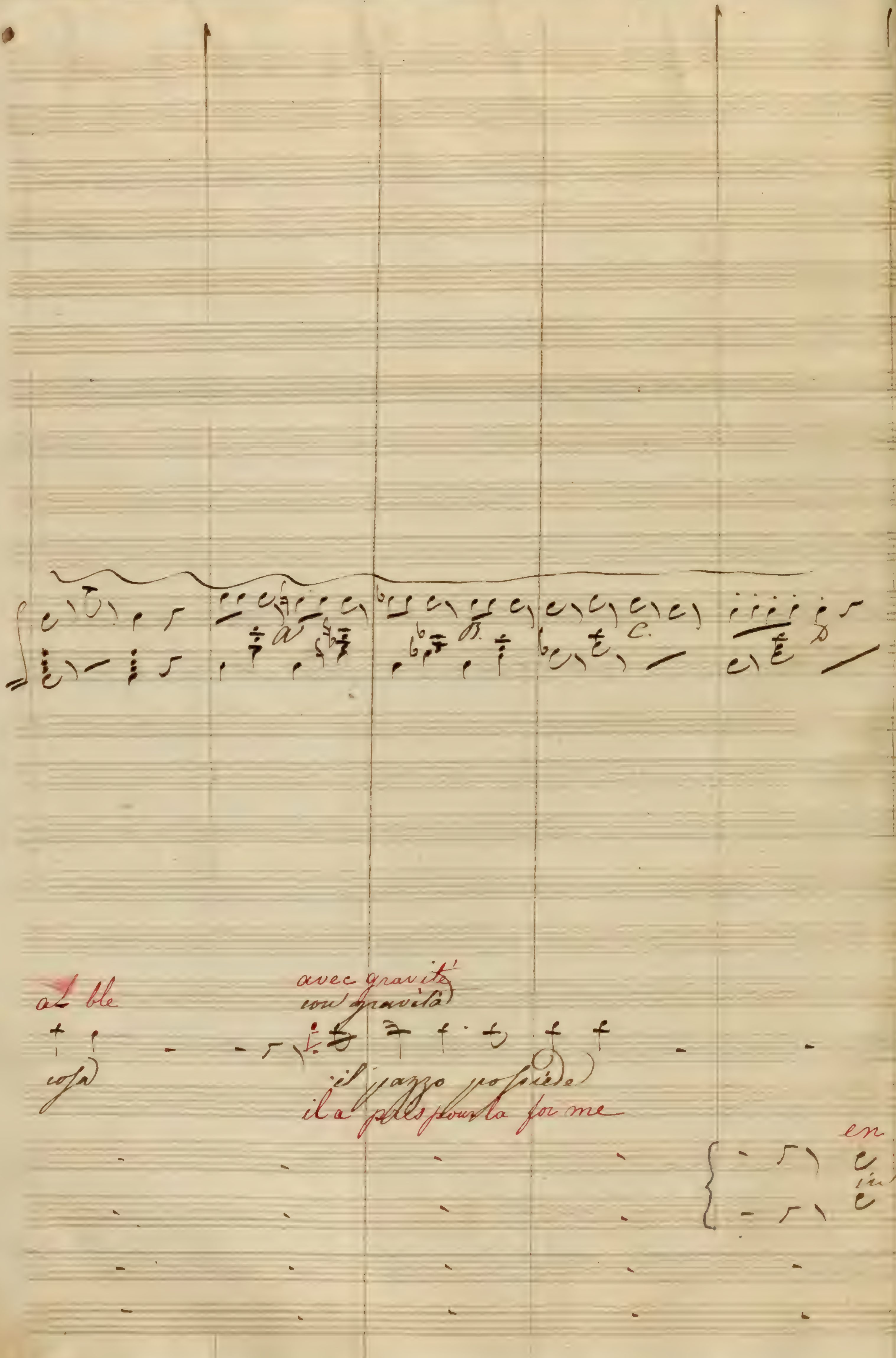
Marcello
e
accourant
entra premuroso
Marcello
gran nuova!
Merveille!
qu'est=
Chorus


congé
M
gai té sans pareil le...
ce donc? par- lez
Voy ons donc! al
Choeurs

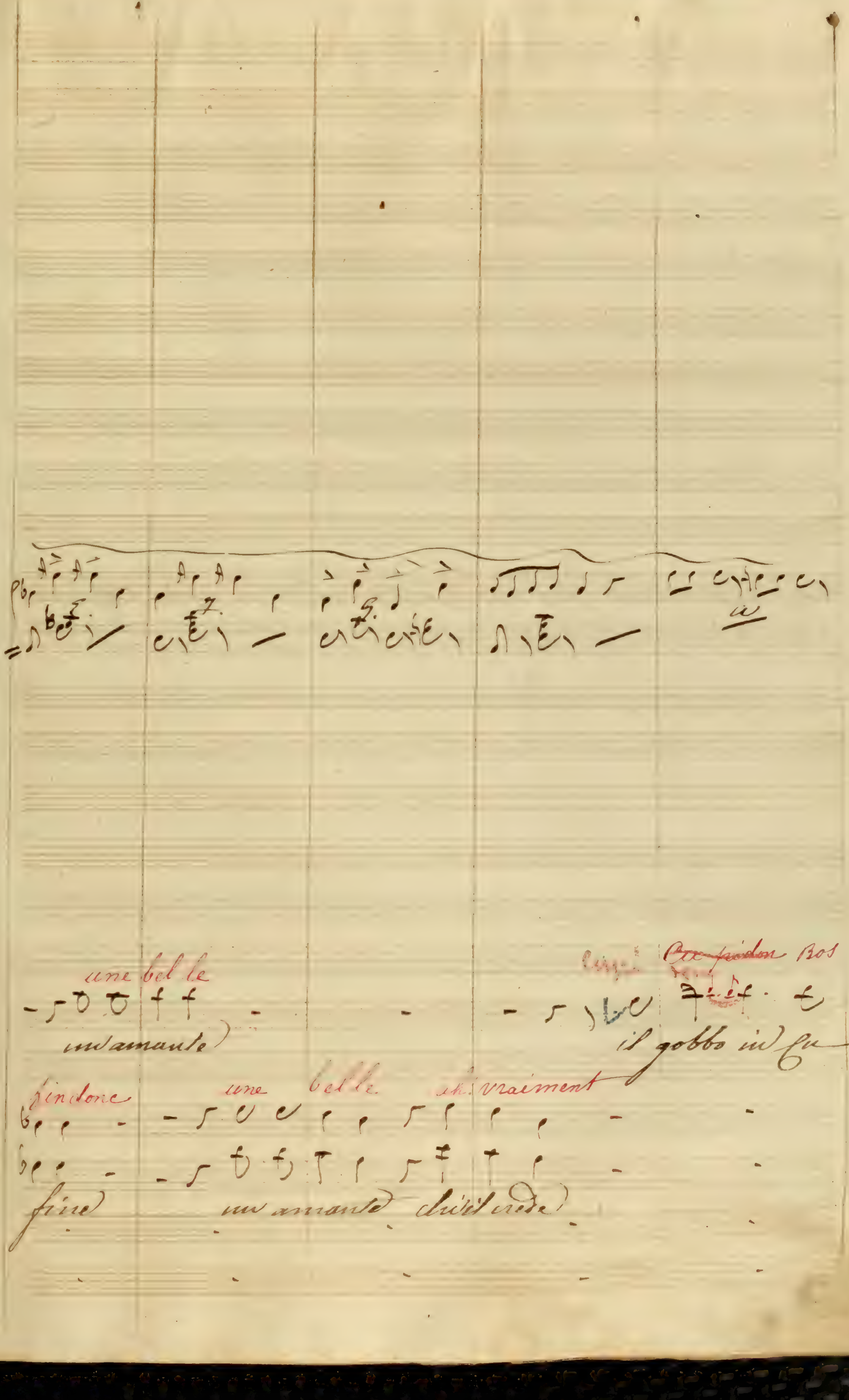


ah! ah! Rigoletto!
ridendo
Ah! Ah! Rigoletto
cho-se e-nor-me!
caso enorme
hé bien!
Ah bon
Ce
par

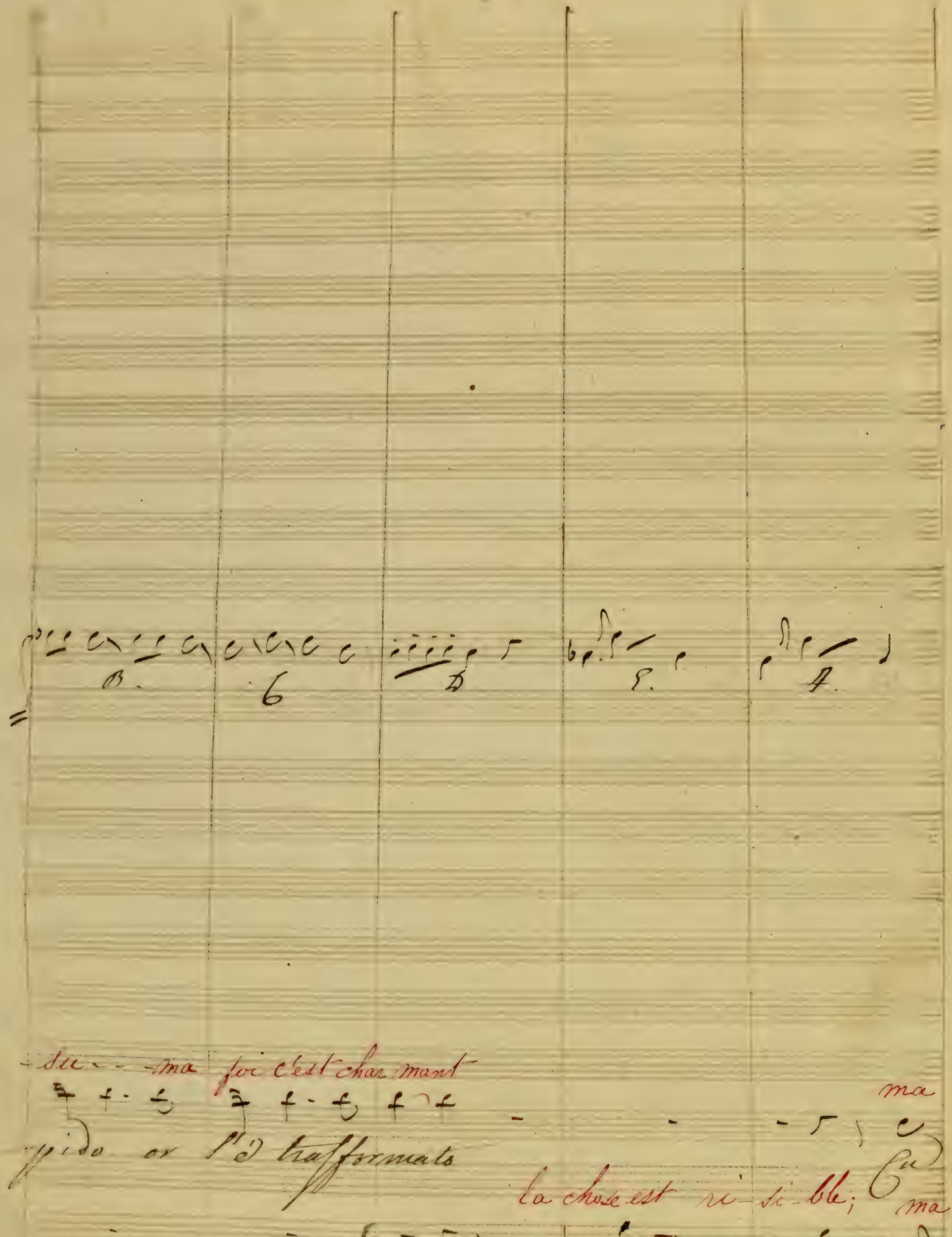

la chose est in croy
più strana è la
trôle à present se rait plus des for-me!
Du ta ha la gobba non è più deforme



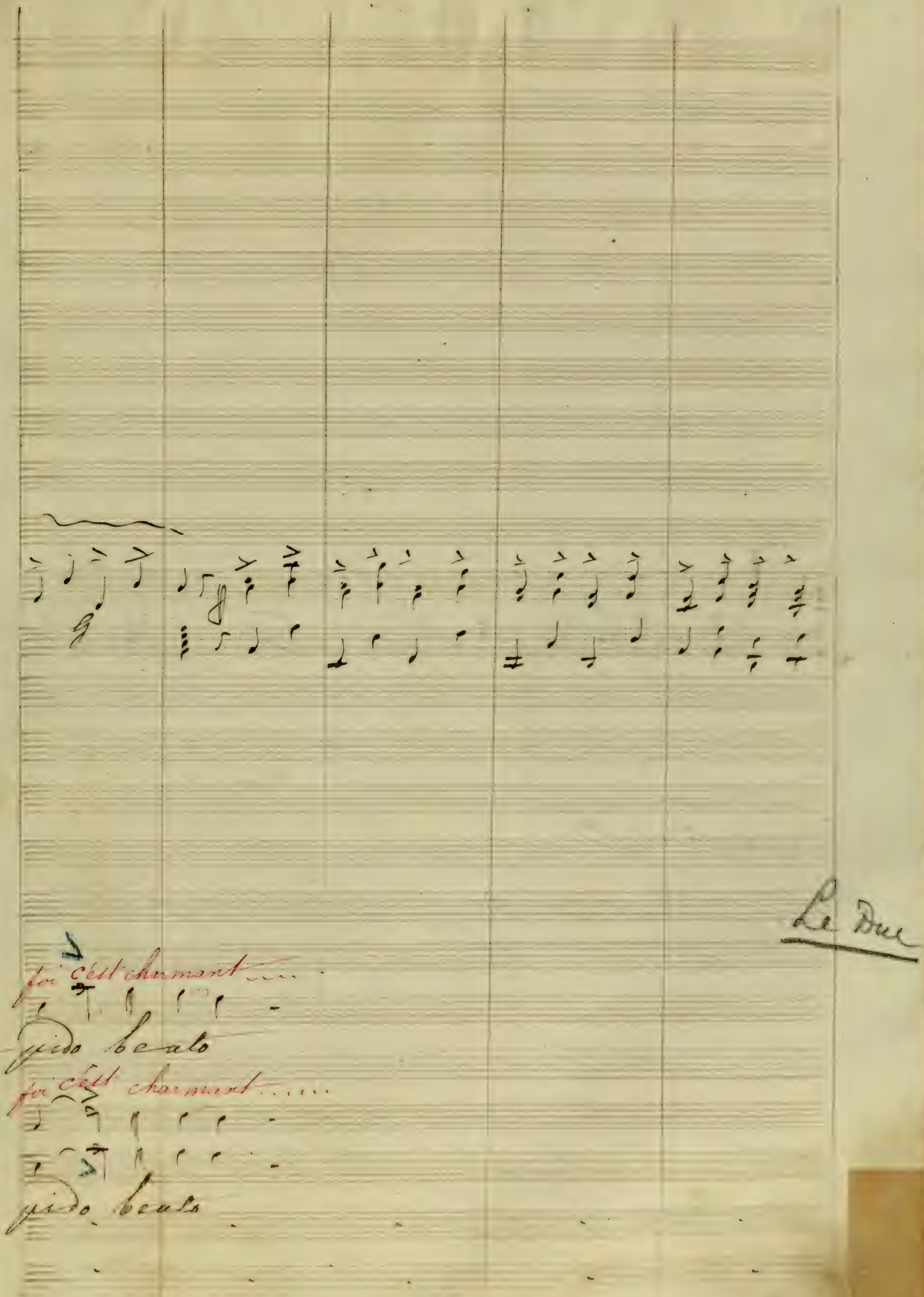
a2 ble
cosa
avec gravité
con gravità
il pazzo possiede
il a plus pour la forme
en

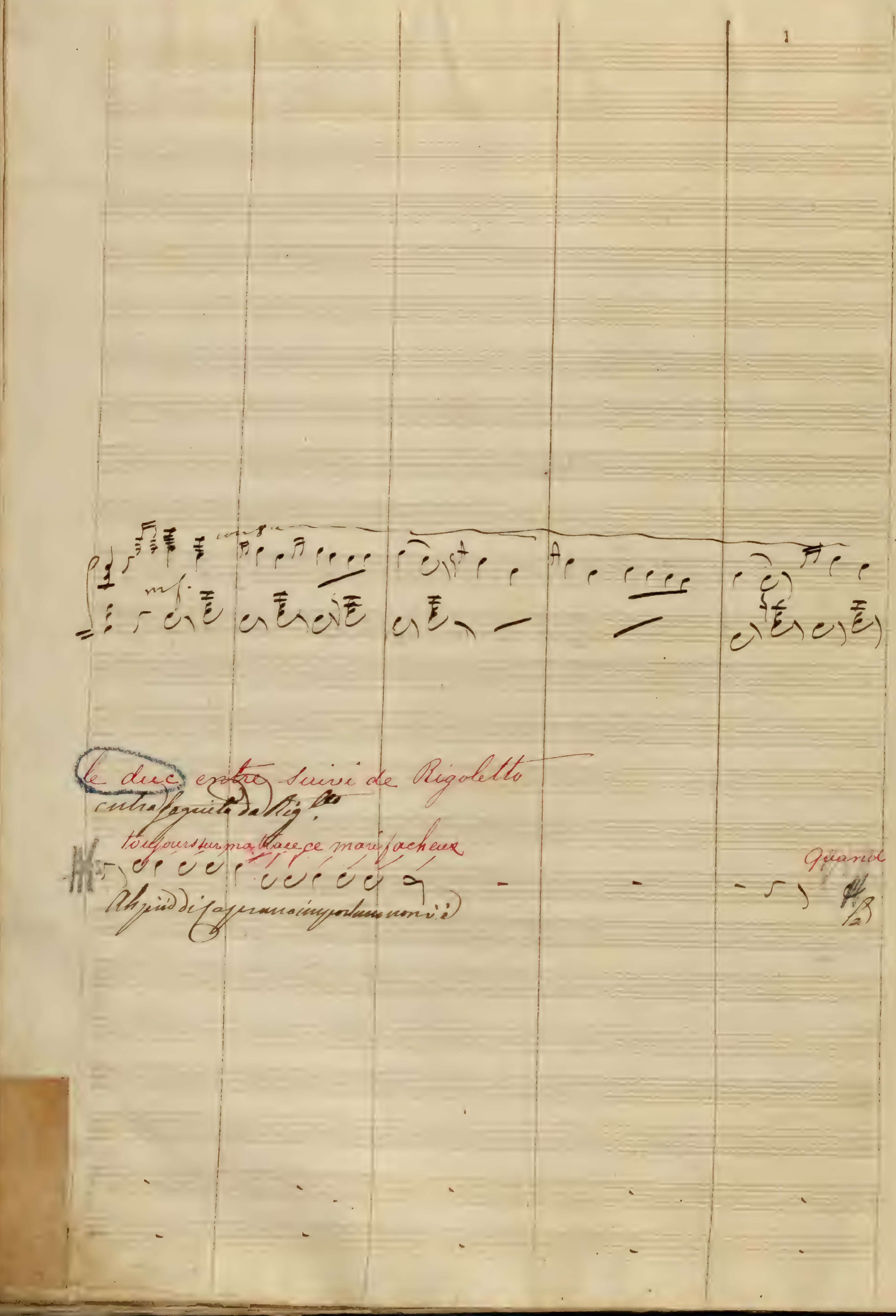


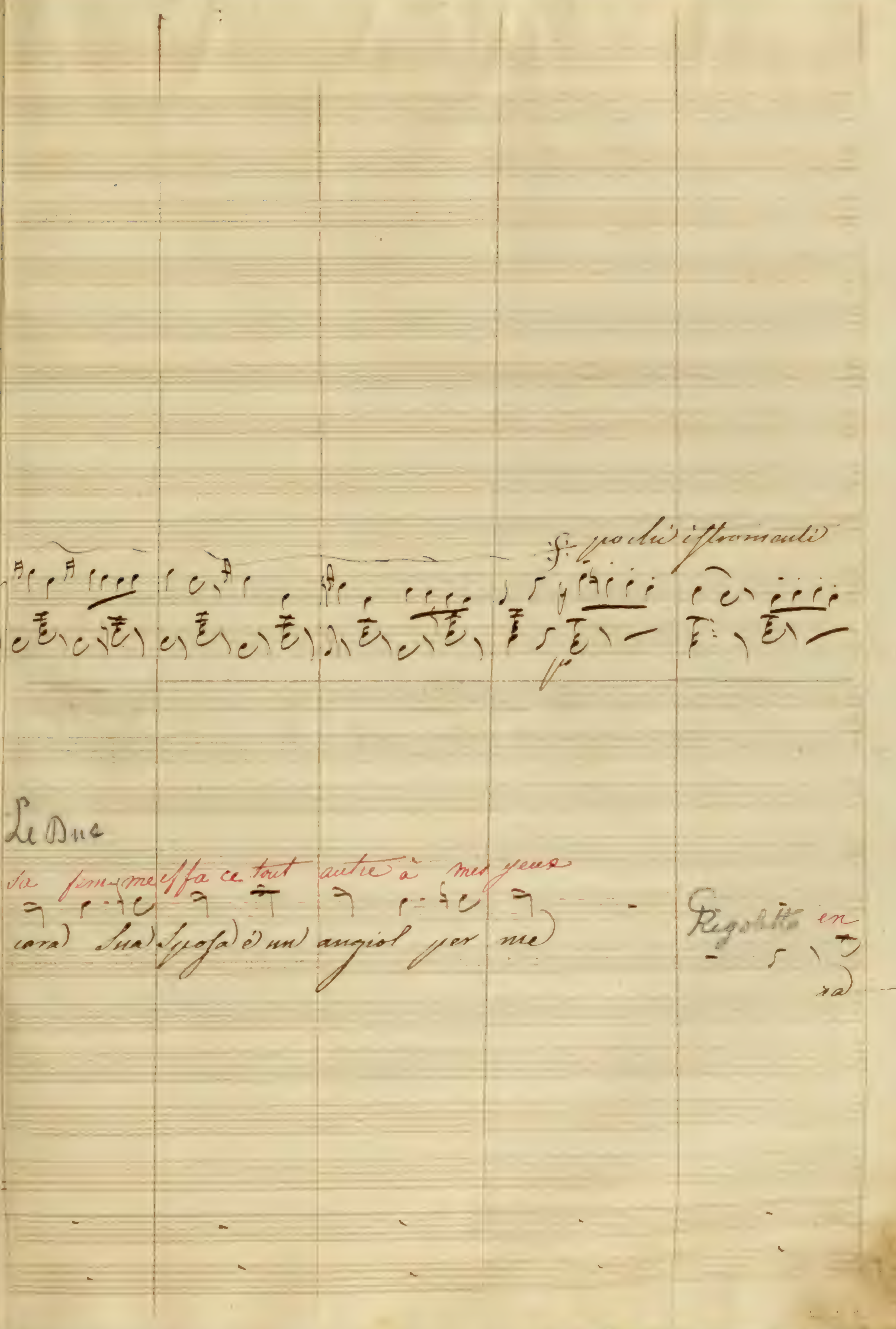
une bel le
un amante
Bos
il gobbo in fu
une
bel le
vraiment
un amante

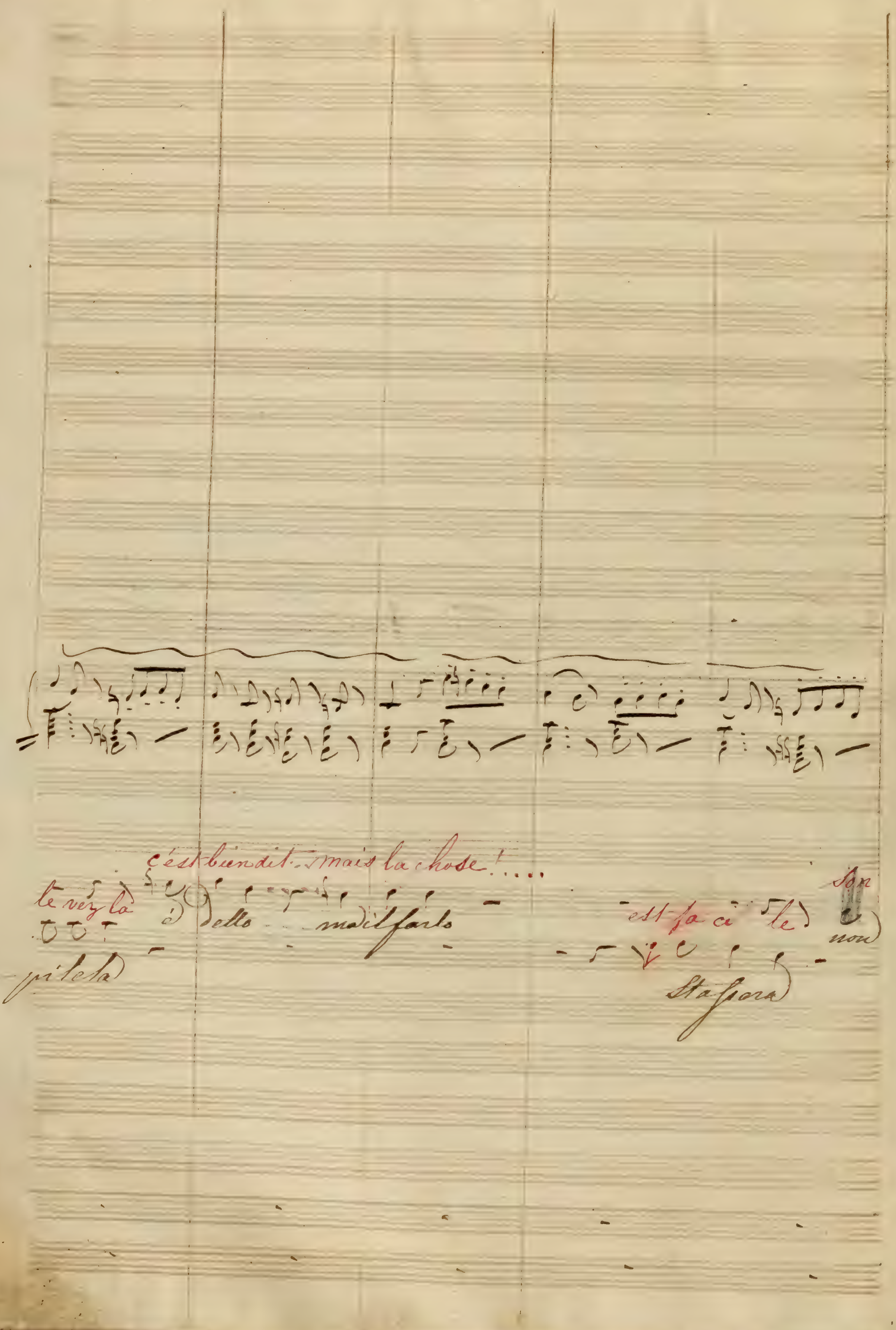


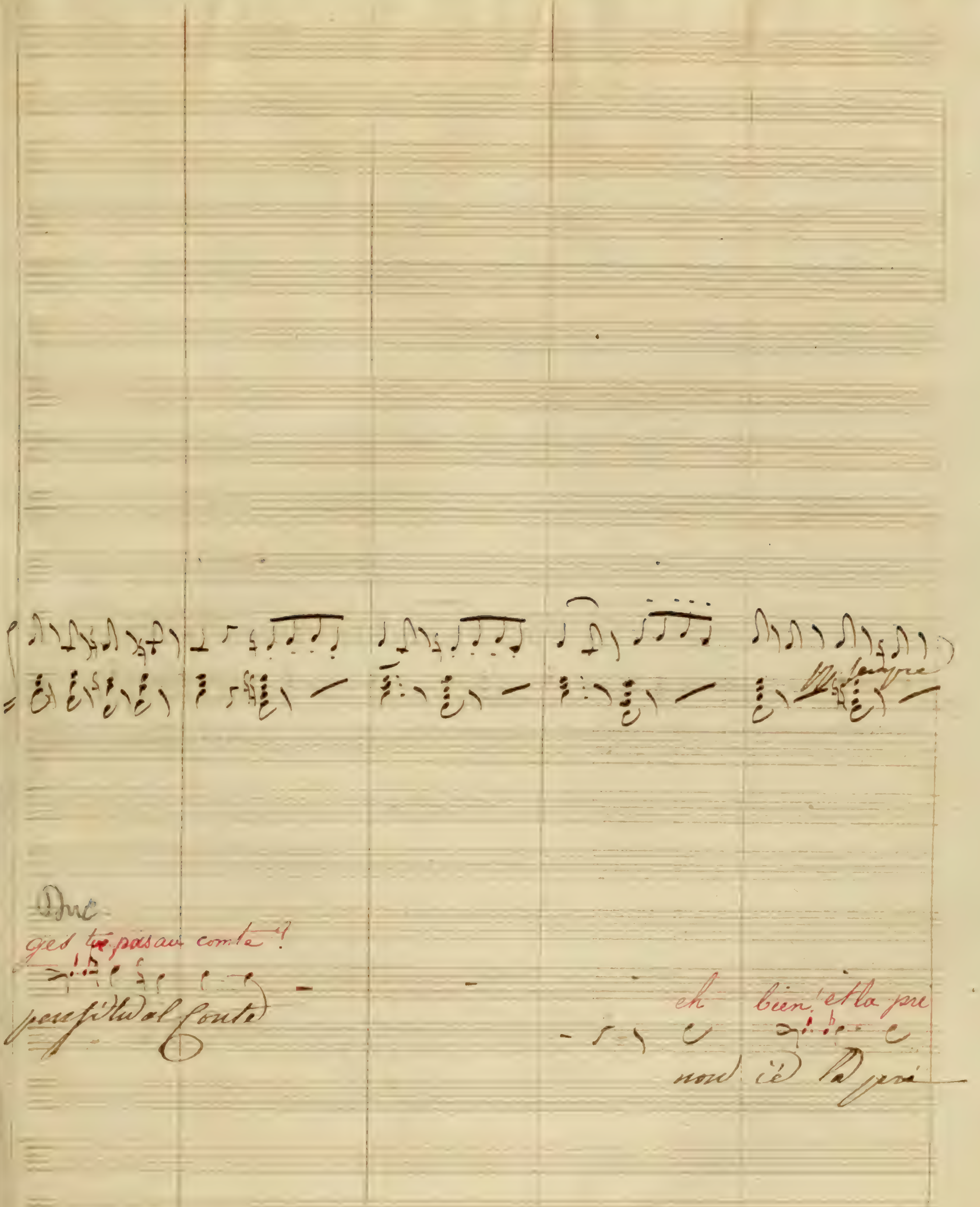
su - - ma foi c'est char mant
pido or l'è trasformato
ma
la chose est vi-si-ble; Cu
ma
quel mostro Cupido cu

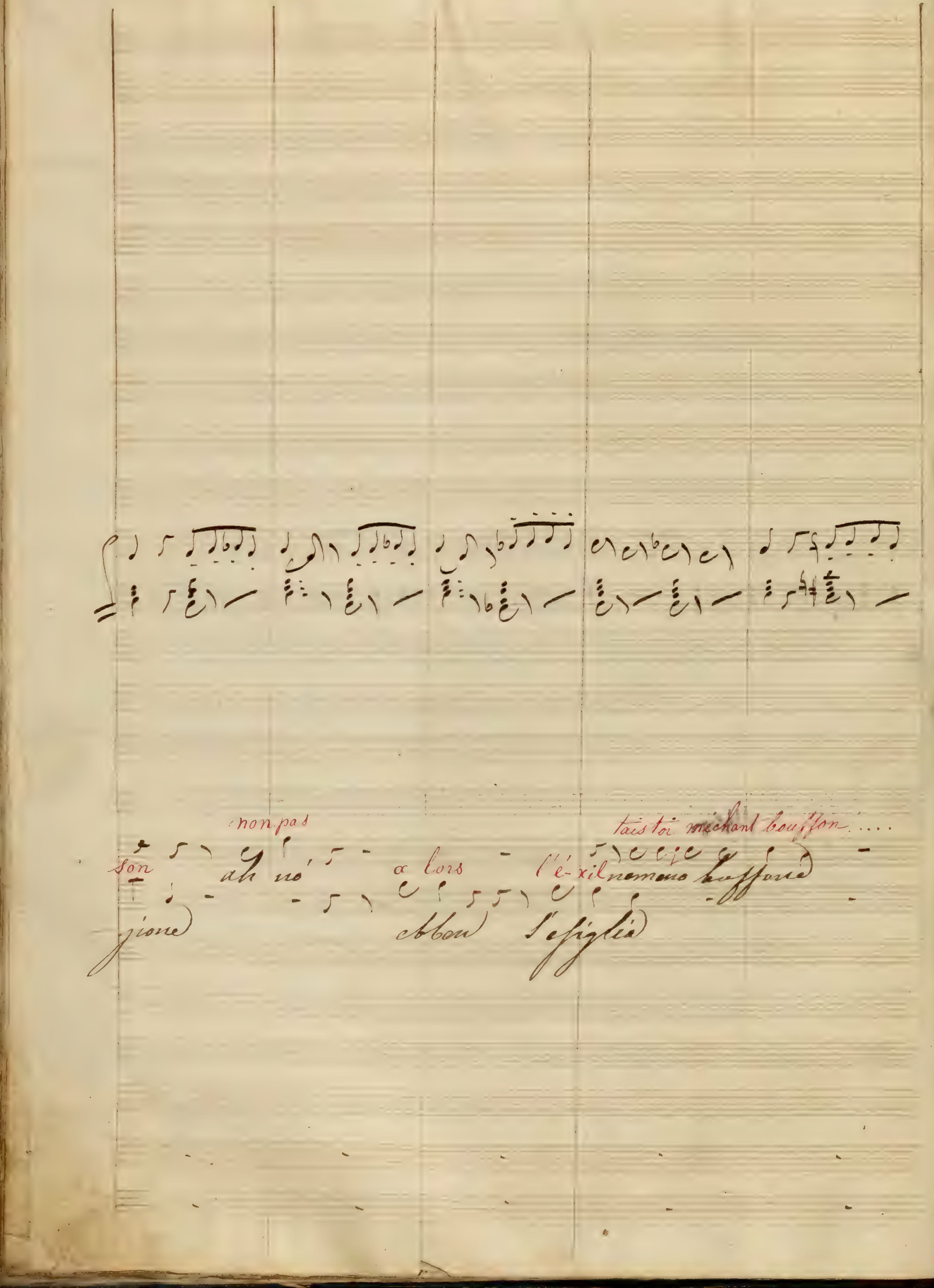

c'est charmant ....
c'est charmant .....
Le Duc


1
mf
Le duc entre suivi de Rigoletto
entra seguito da Rig.tto
toujours sur ma trace ce mari fâcheux
Ah più di Ceprano importuno non v'è
Quand

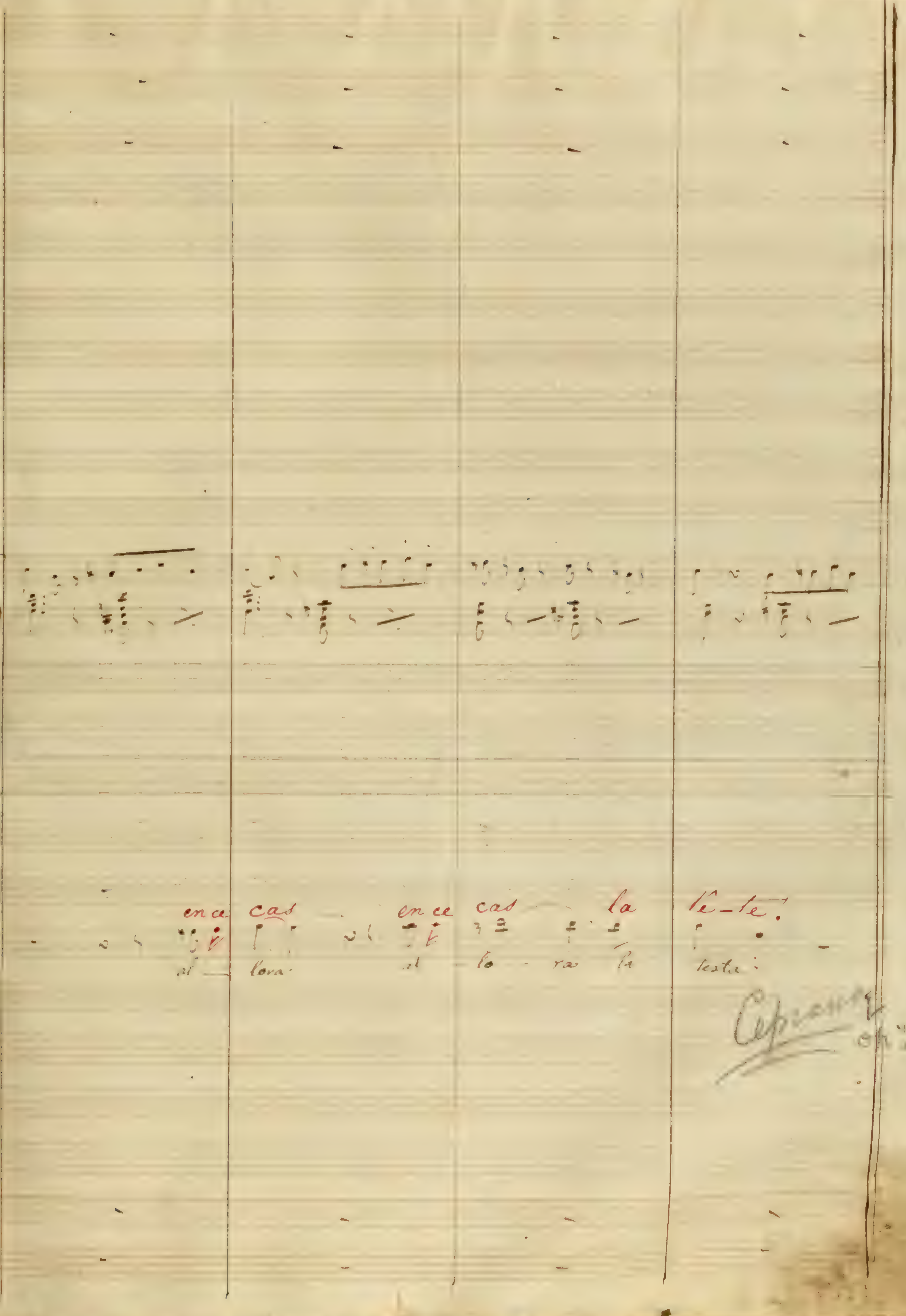

Le Duc
Sa femme efface tout autre à mes yeux
cara! Sua sposa è un angiol per me
Rigoletto en
ra

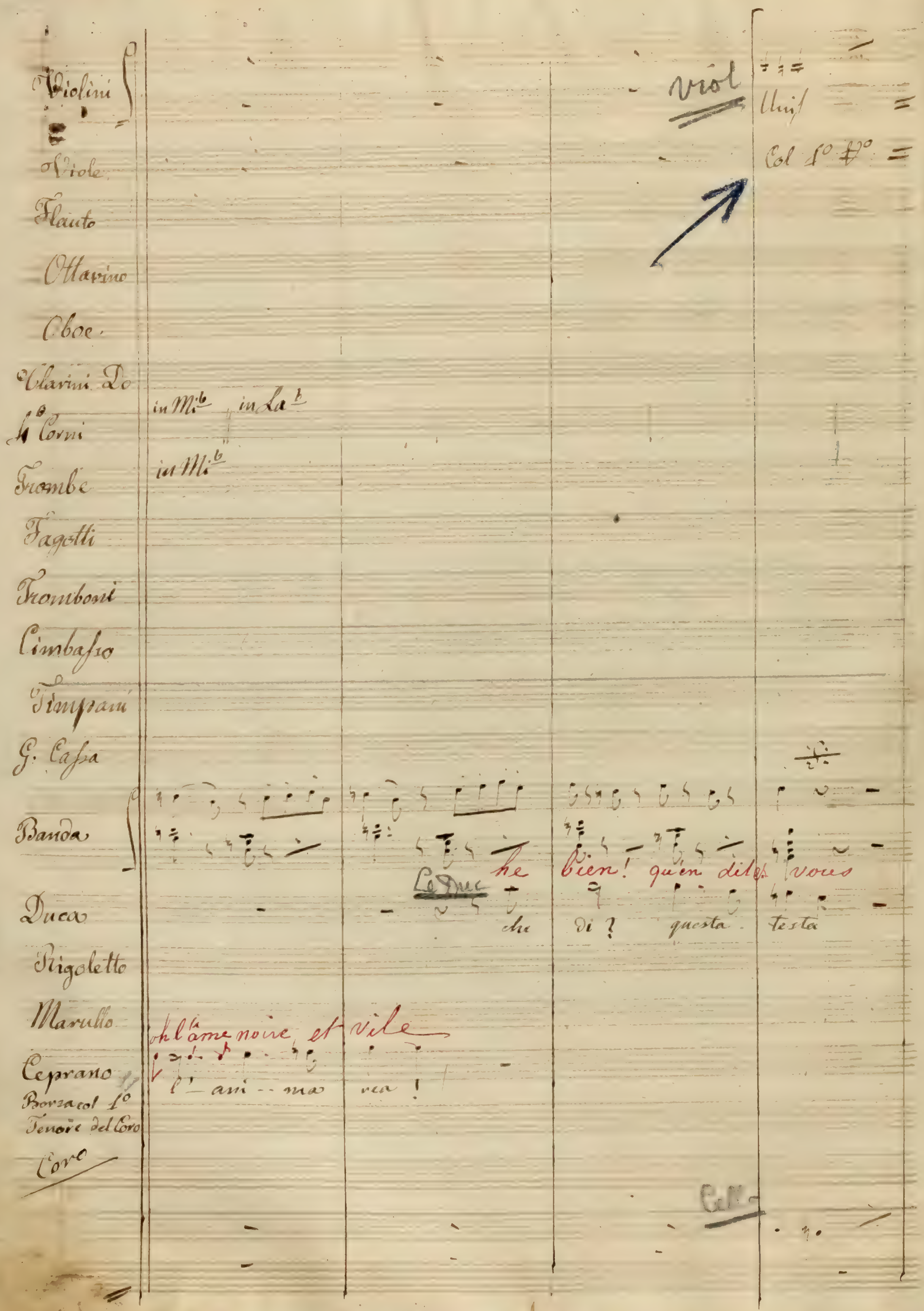

c'est bien dit.. mais la chose!....


Duc
ges tu pasau comte!
pensitu al Conte
eh bien, et la pre
non c'è la pri

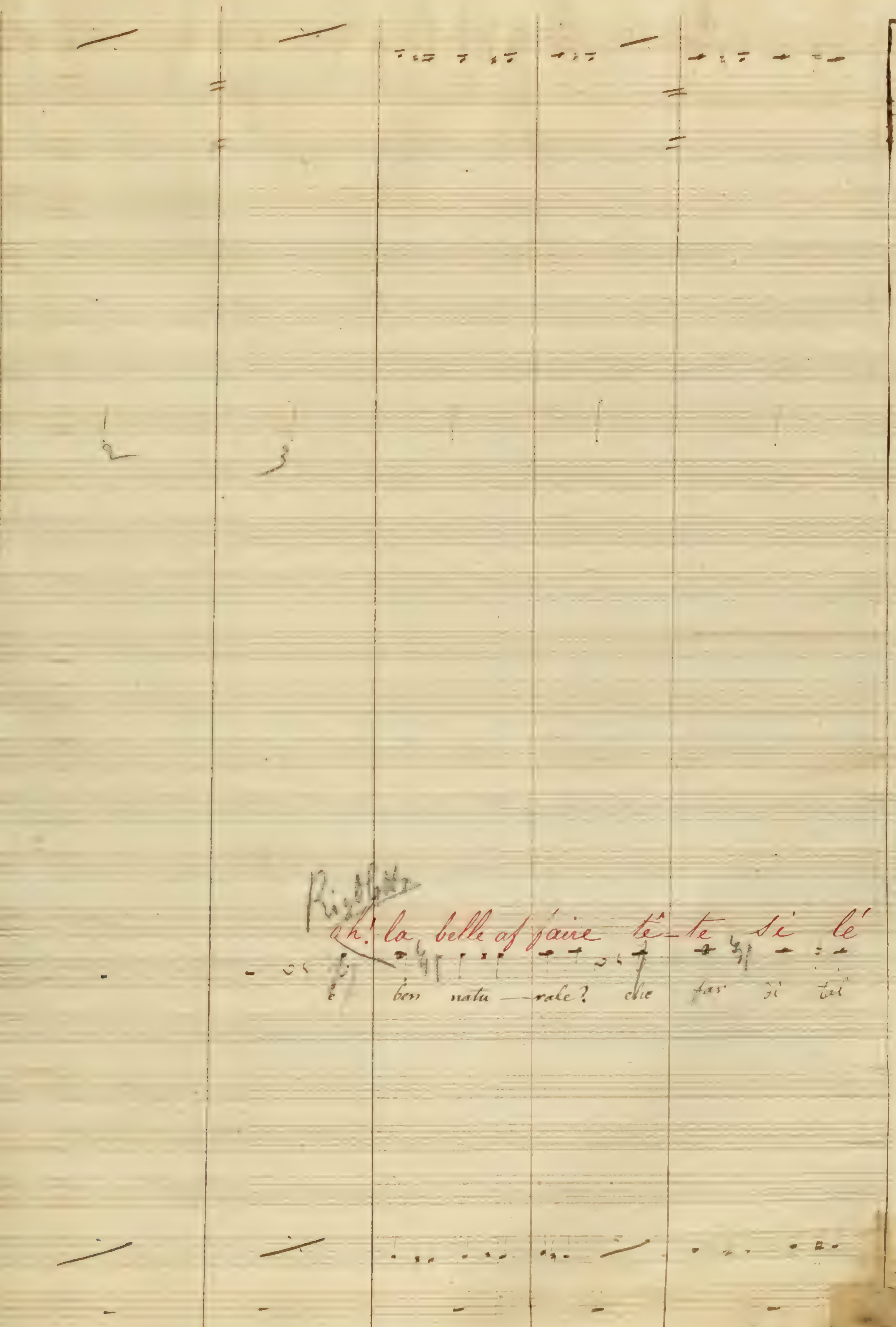


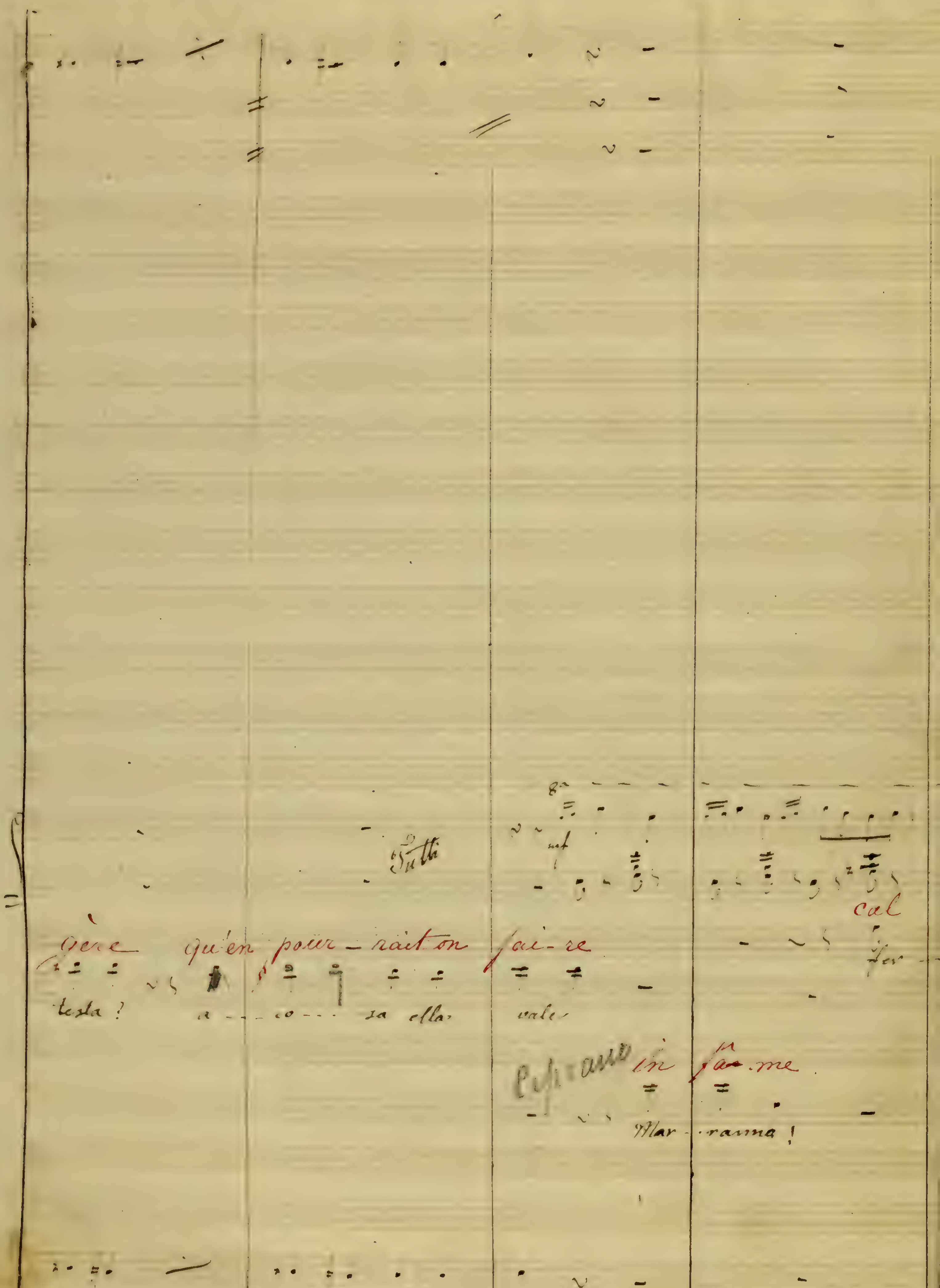
non pas
son
ah no
alors
l'e-xil
tais toi méchant bouffon....
Allor
l'esiglia

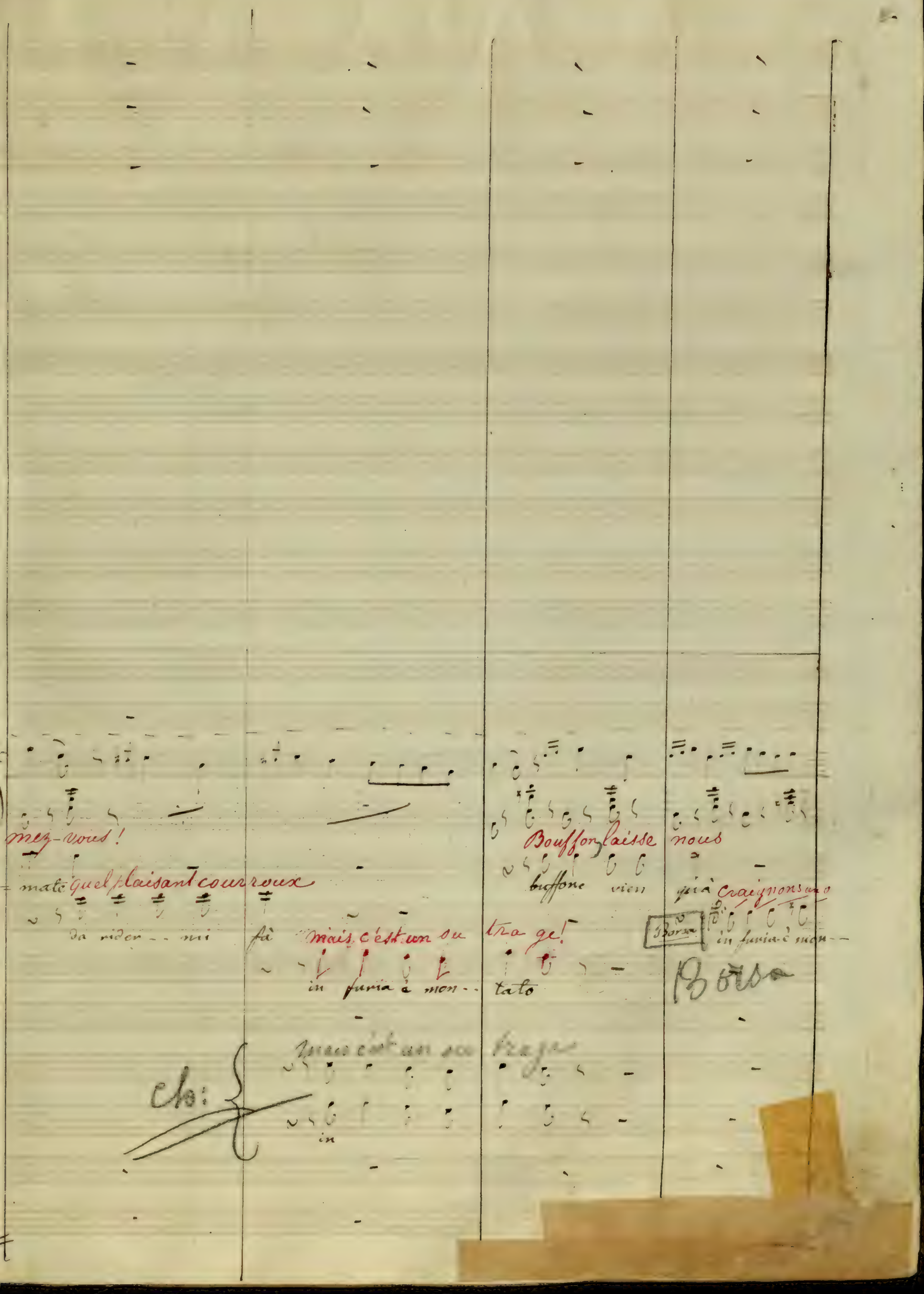

en ce cas en ce cas la tê-te!
al - lora - al - lo - ra la testa!



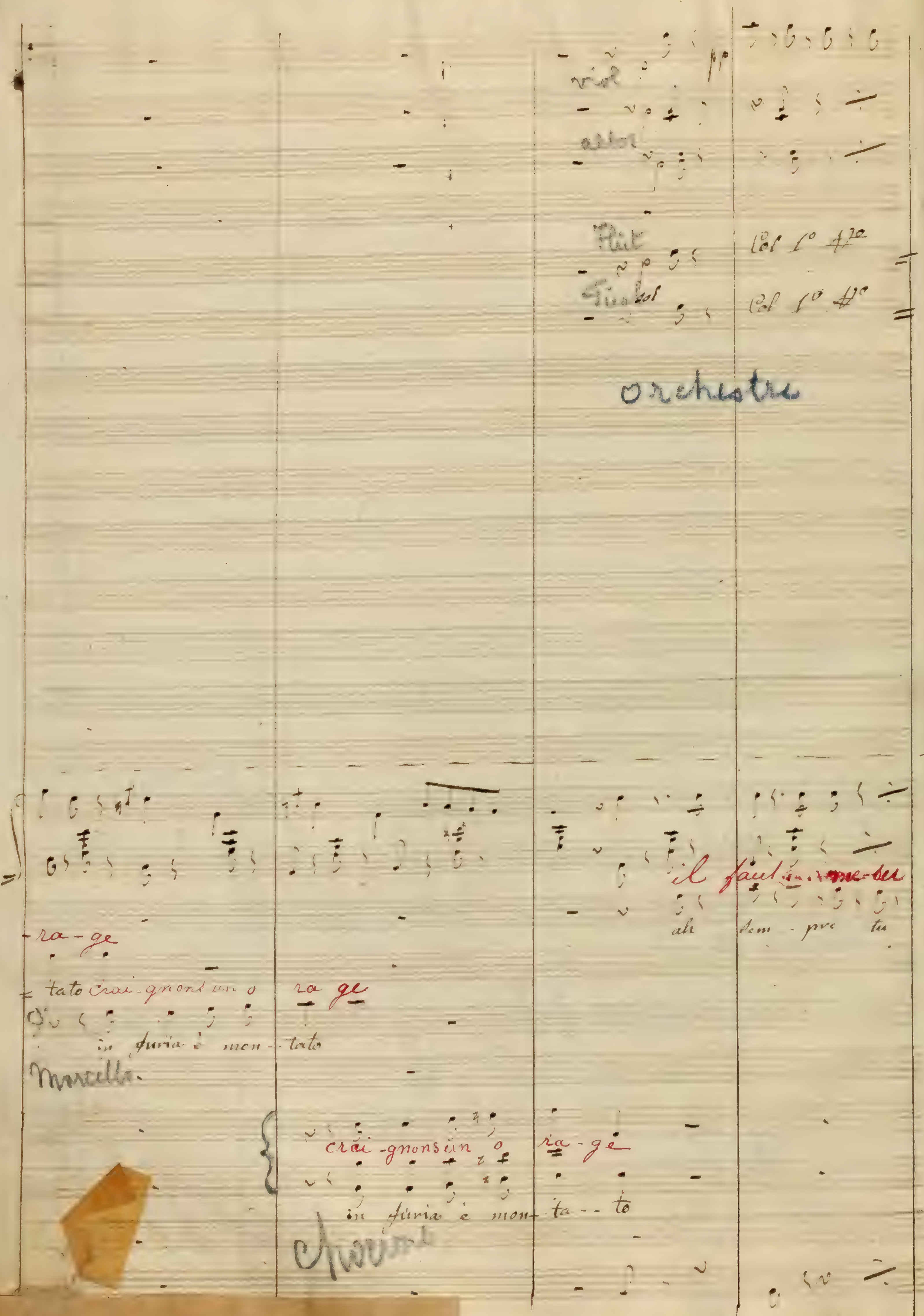
Violini
Viole
Flauto
Ottavino
Oboe
Clarini Do
4 Corni
Trombe
Fagotti
Tromboni
Cimbasso
Timpani
G. Cassa
Banda
Duca
Rigoletto
Marullo
Ceprano
Borsa col 1° Tenore del Coro
Coro
in Mi♭
in La♭
in Mi♭
viol
Unis
Col 1° V°
Le Duc
he bien! qu'en dites vous
che di? questa testa
oh l'âme noire, et vile
l'ani-ma rea!


ah! la belle af faire tê_te si lé
è ben natu—rale? che far si tu

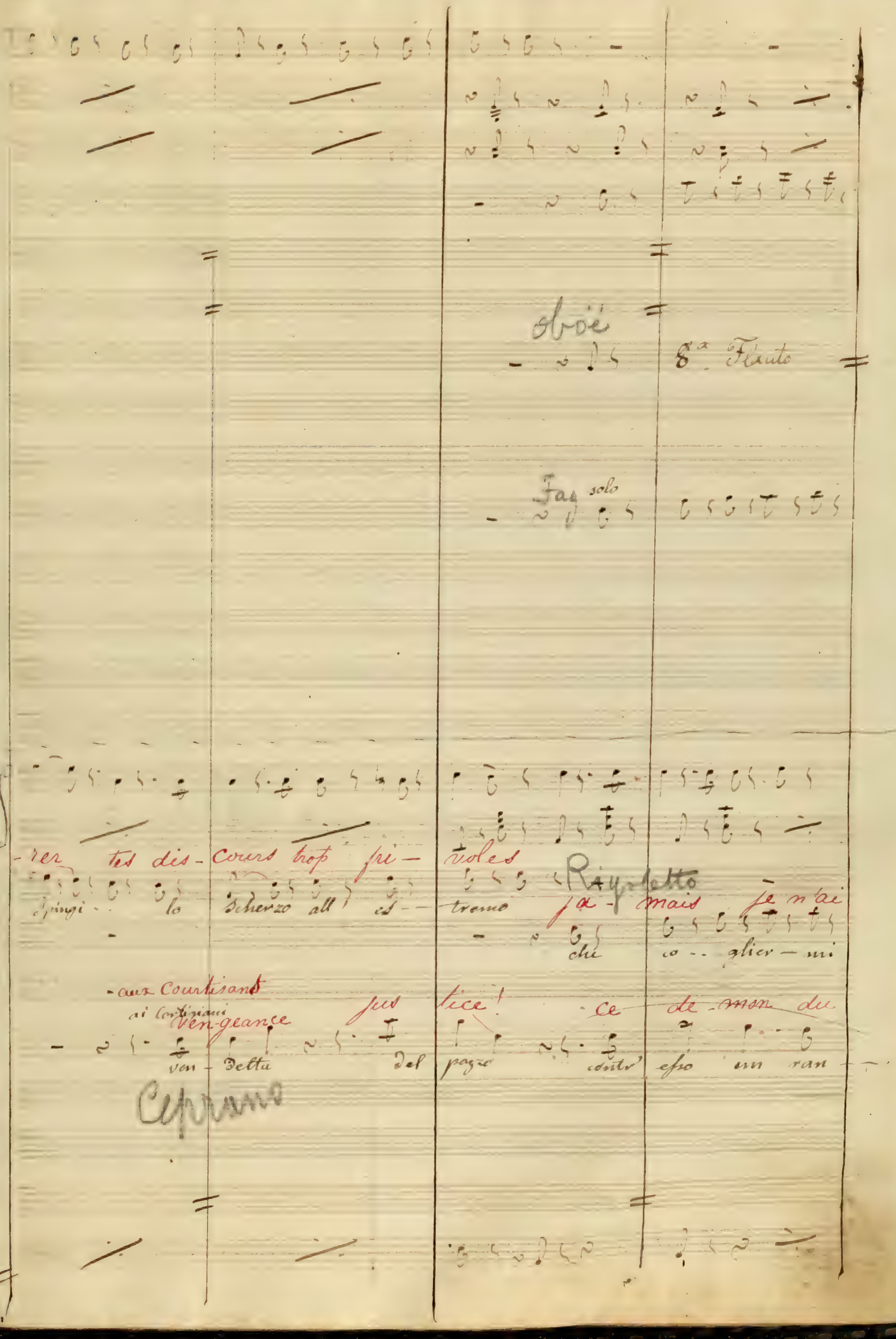

Tutti
cal
fer
gère qu'en pourrait-on fai-re
testa? a - - - co - - - sa ella vale
Soprano in fa-me
Mar - ranna!



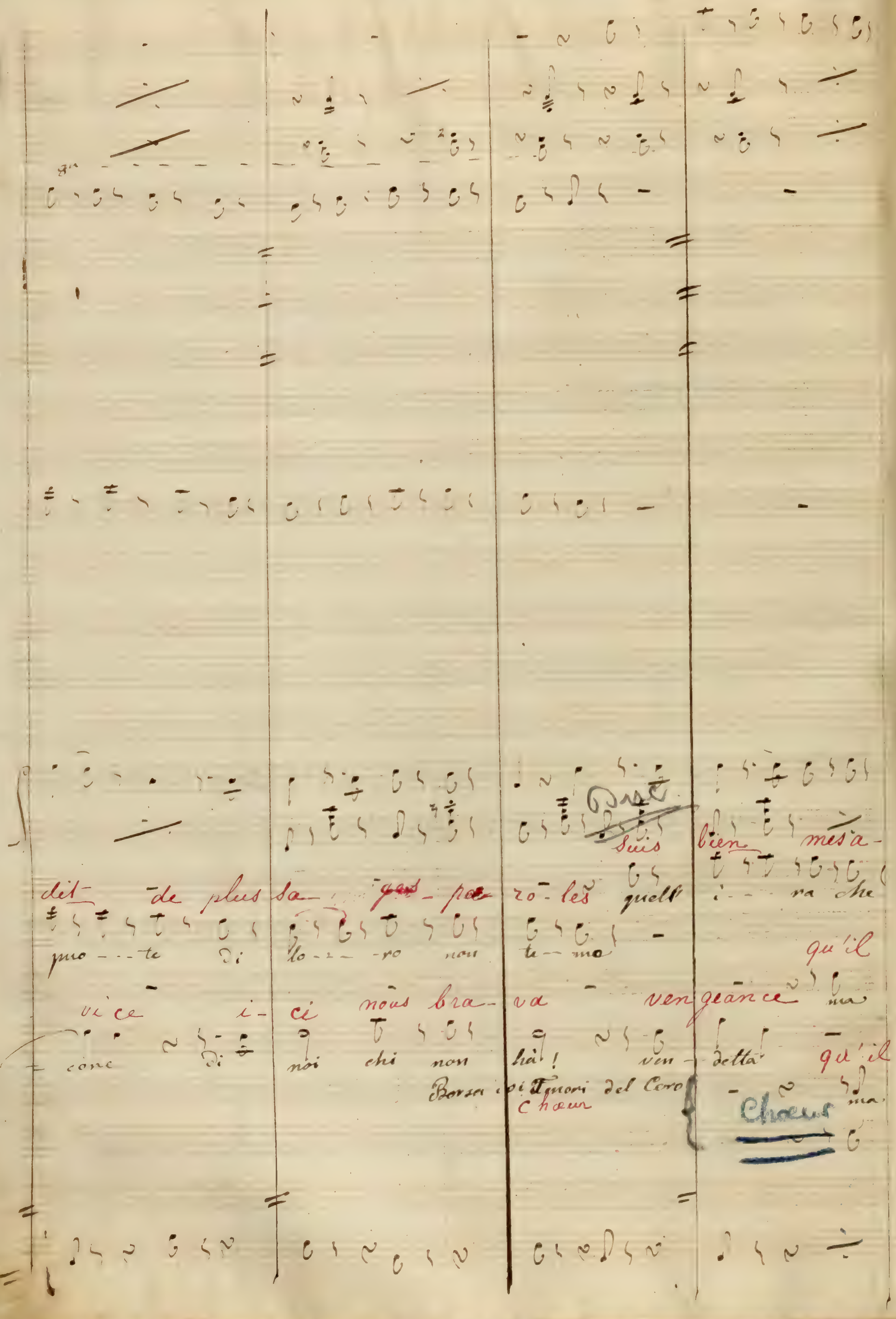
mez-vous!
mate
Quel plaisant courroux
da rider -- mi
fà
mais c'est un ou
tra ge!
in furia à mon-- tato
Bouffon laisse nous
buffone vien
già
Craignons
Borsa
in furia è mon--
Borsa
Ch:



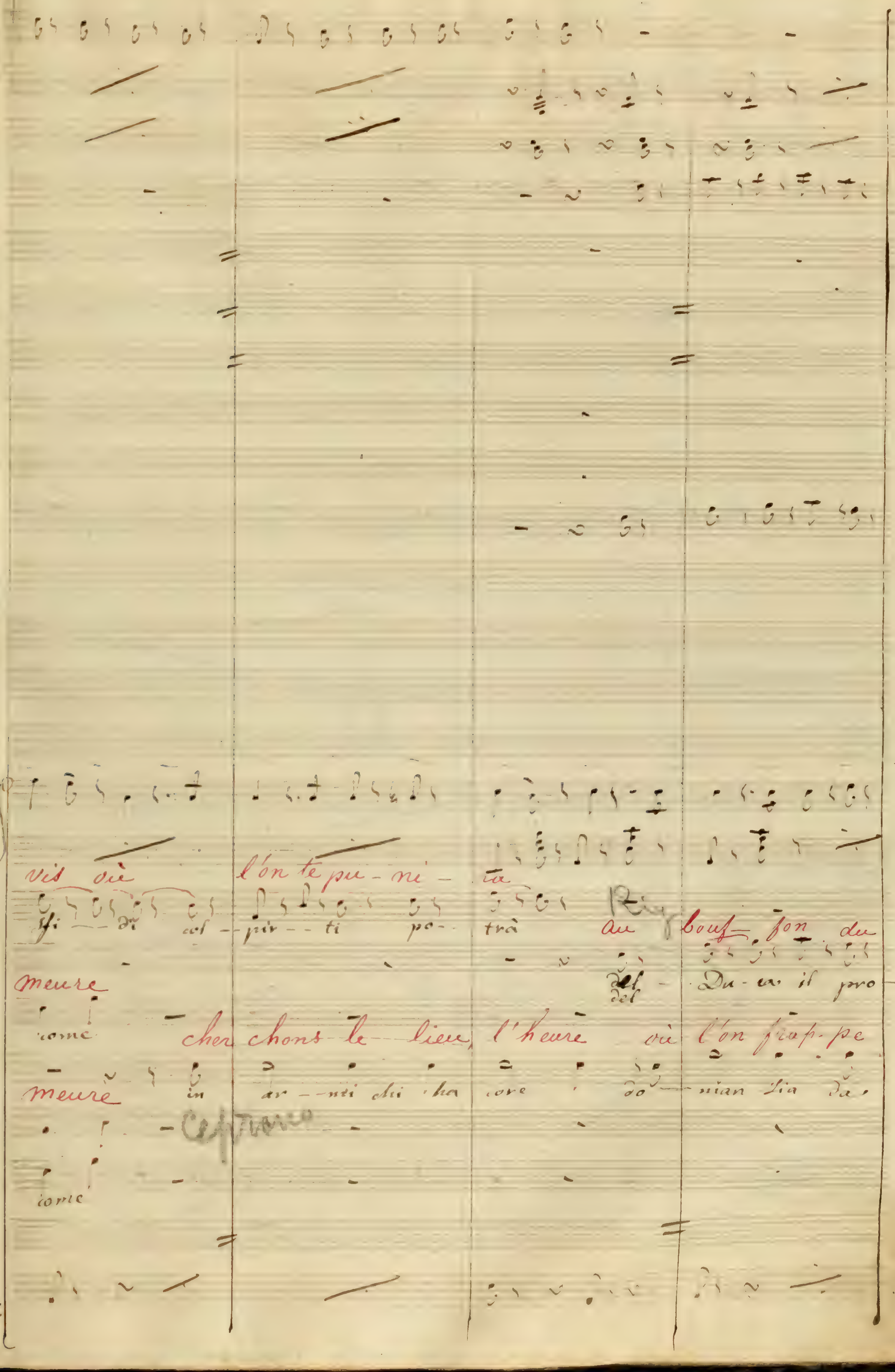
viol
altos
Flût
Col 1° 8va
Orchestre
ra - ge
tato craignons un o ra ge
in furia è mon - tato
Marcella
il faut
ah sem - pre tu
craignons un o ra - ge
in furia è mon - ta - - to

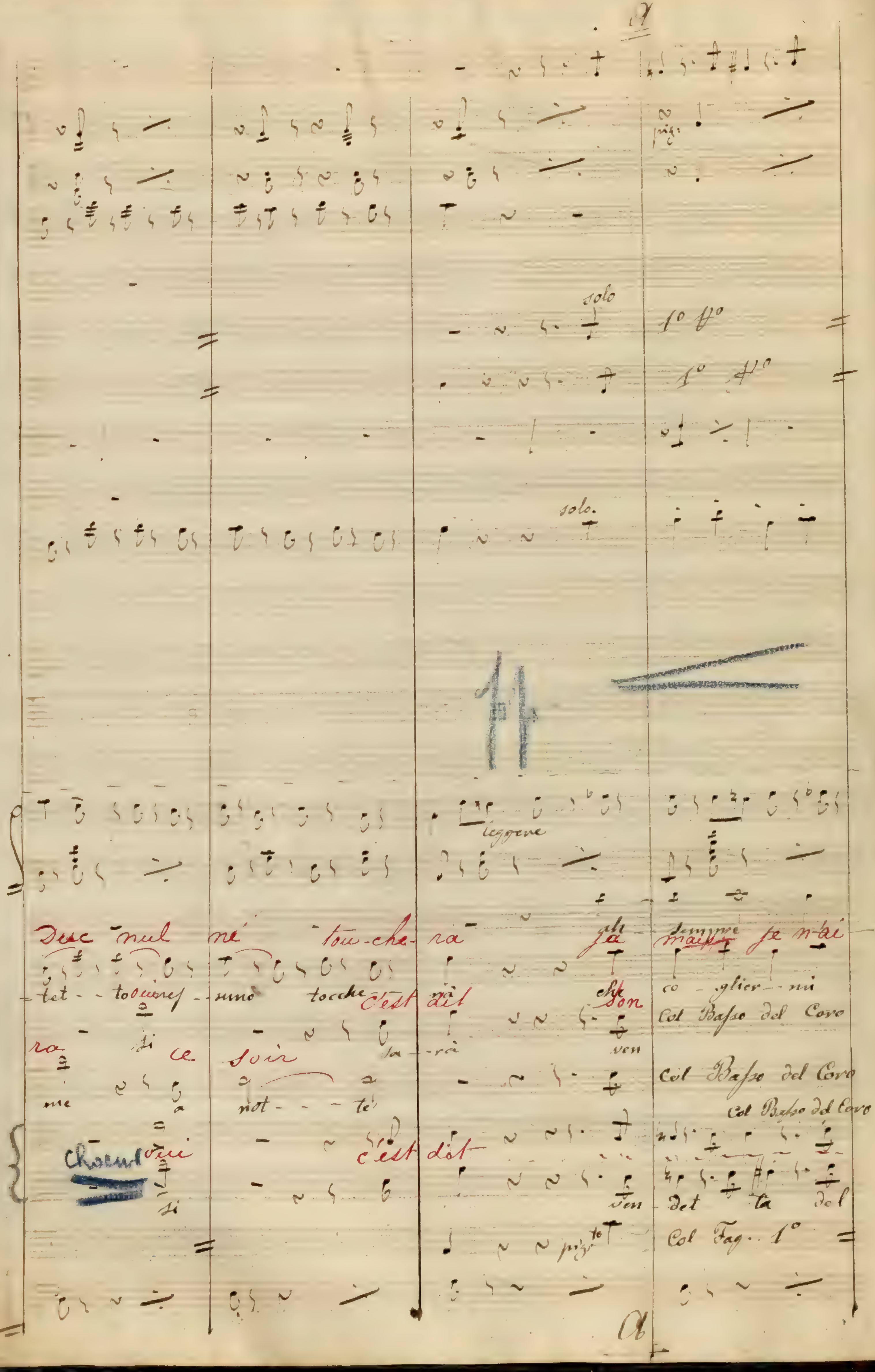


obòe
8a Flauto
Fag solo
-rer tes dis-cours trop fri-voles
spingi lo scherzo all' es-tremo
Rigoletto
ja-mais je n'ai
chi co-glier-mi
aux Courtisans
ai Cortigiani
Ven-geance
jus-tice!
ce de mon du
ven-detta del pazzo contr' esso un ran
Ceprano

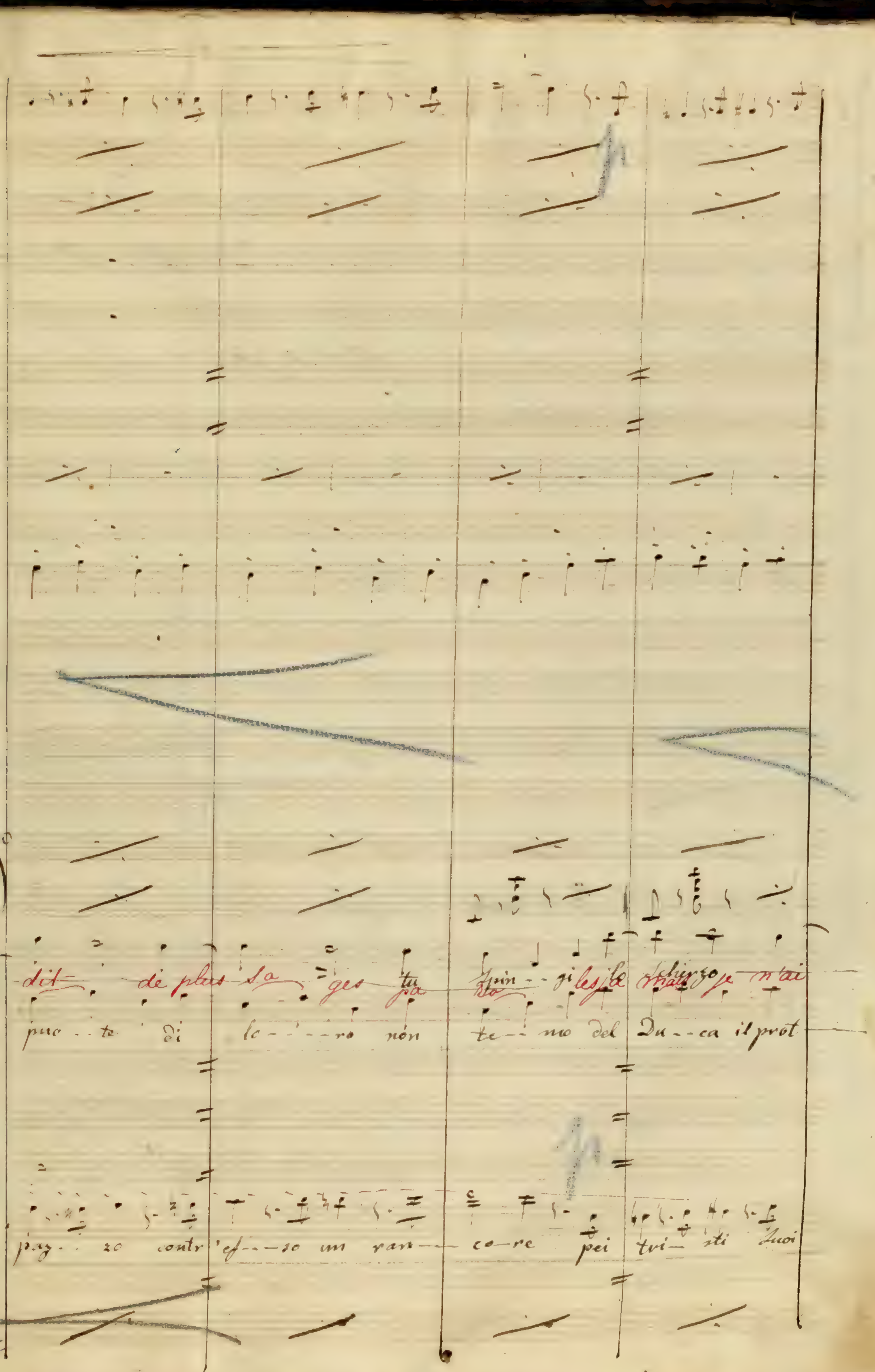


dit de plus sa- pa- ro- les
Suis bien mes a-
puo - - te Di lo - - ro non te - ma
qu'il
vice i- ci nous bra- va vengeance
ma
cone Di noi chi non hà! ven - detta
qu'il
Borsa coi Tenori del Coro
Choeur
Choeur
ma

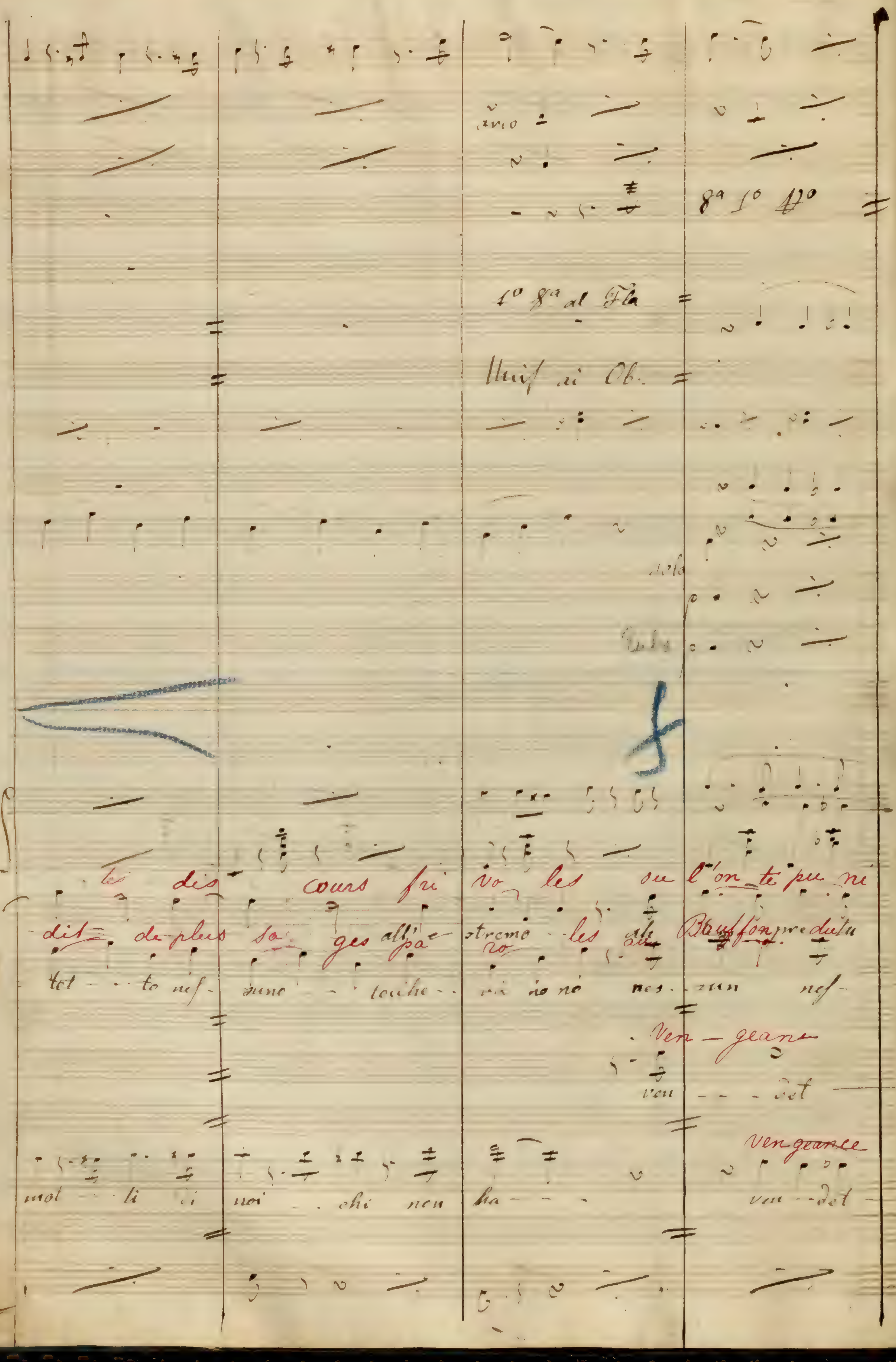

vis dit
l'on te pu - ni - ta
au bouf - fon du
meure
cher chons le lieu, l'heure où l'on frap - pe
meure



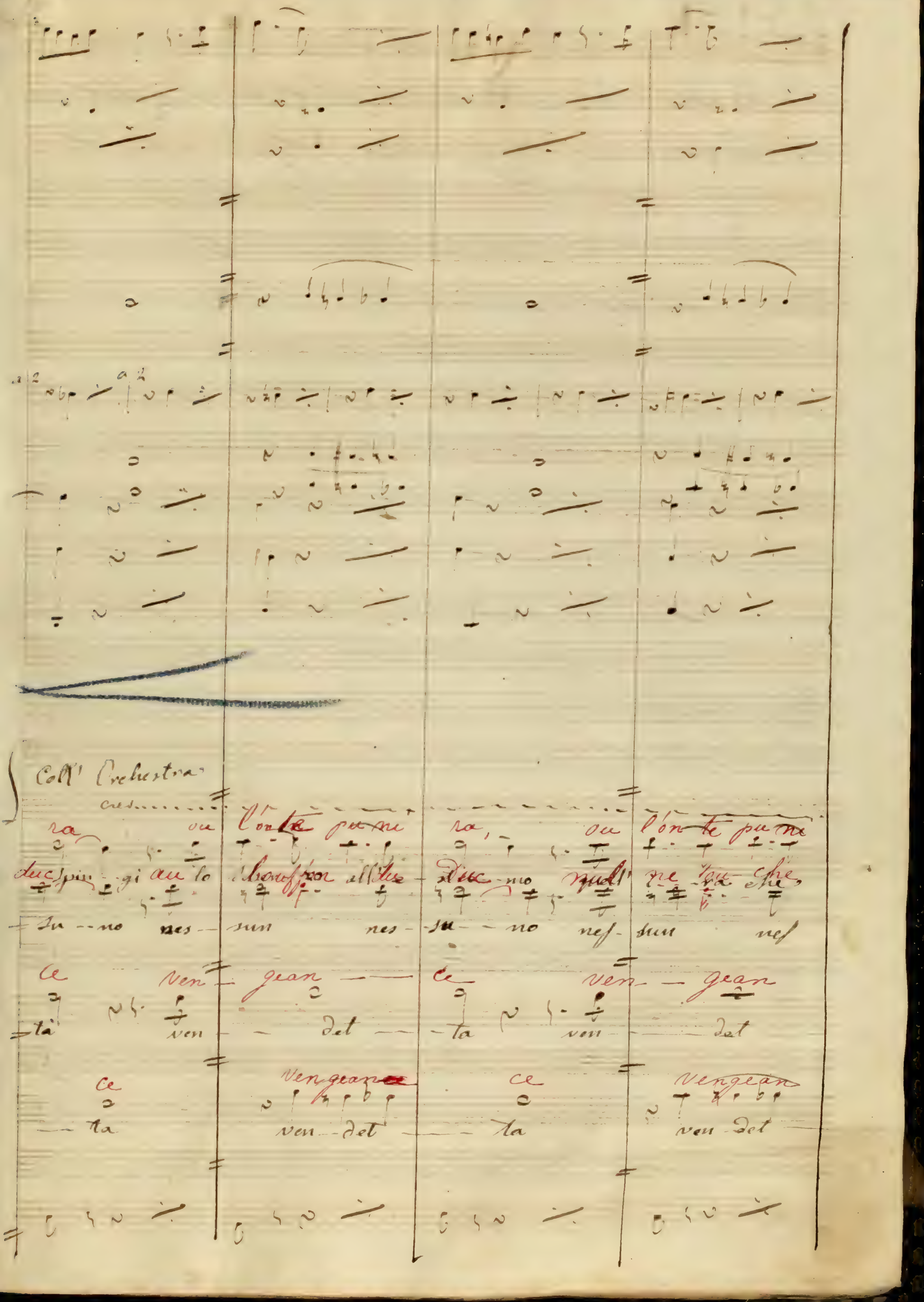
solo
solo.
leggere
Donc nul ne tou-che-ra
Jamais je n'ai
C'est dit
ce soir
Col Basso del Coro
Col Basso del Coro
Col Basso del Coro
Choeur
C'est dit
Col Fag. 1°



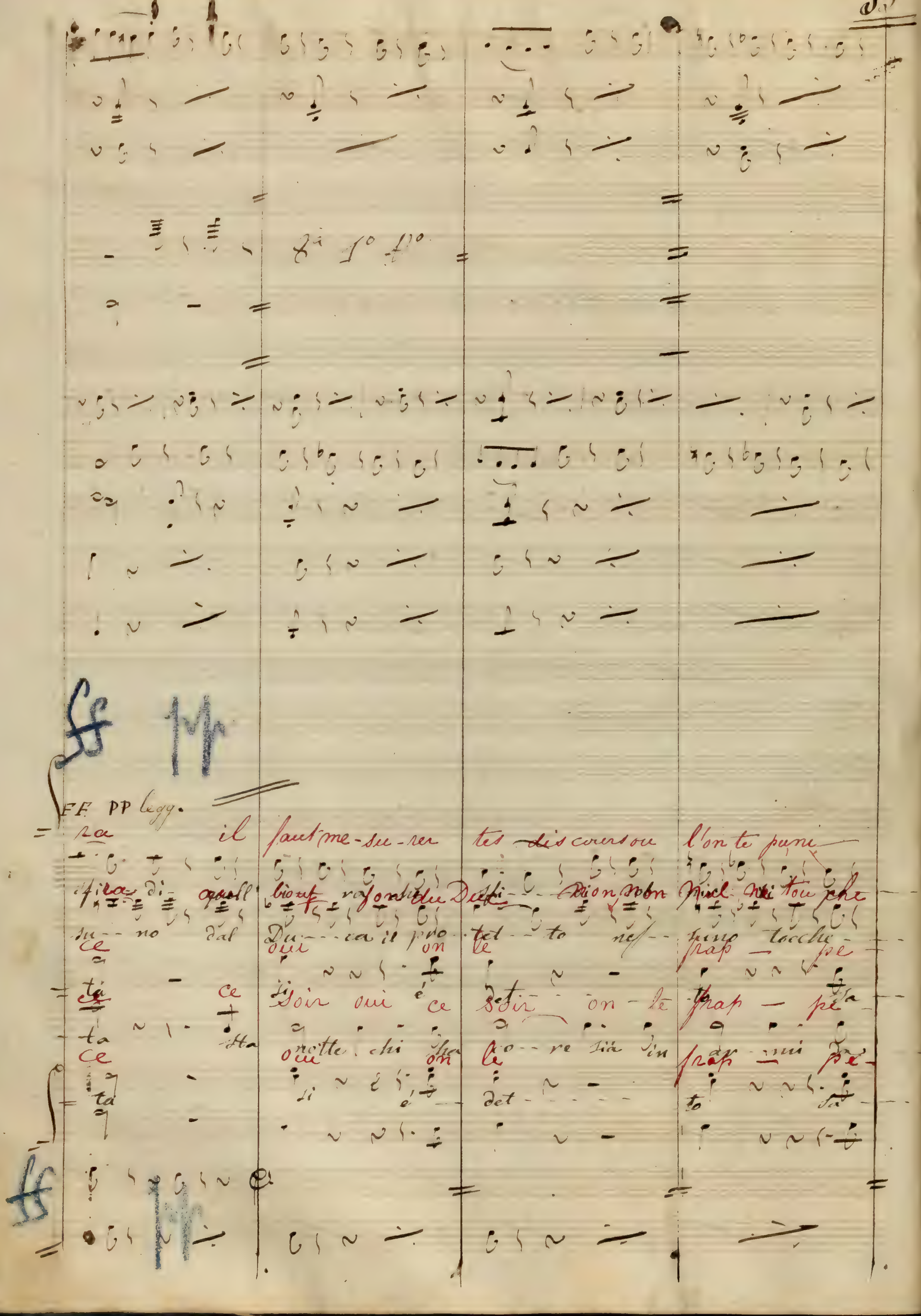
dit— de plus sa ges
puo te di lo ro non te mo del Du ca il prot
pag. 20 contr'es so un ran co re pei tri sti suoi

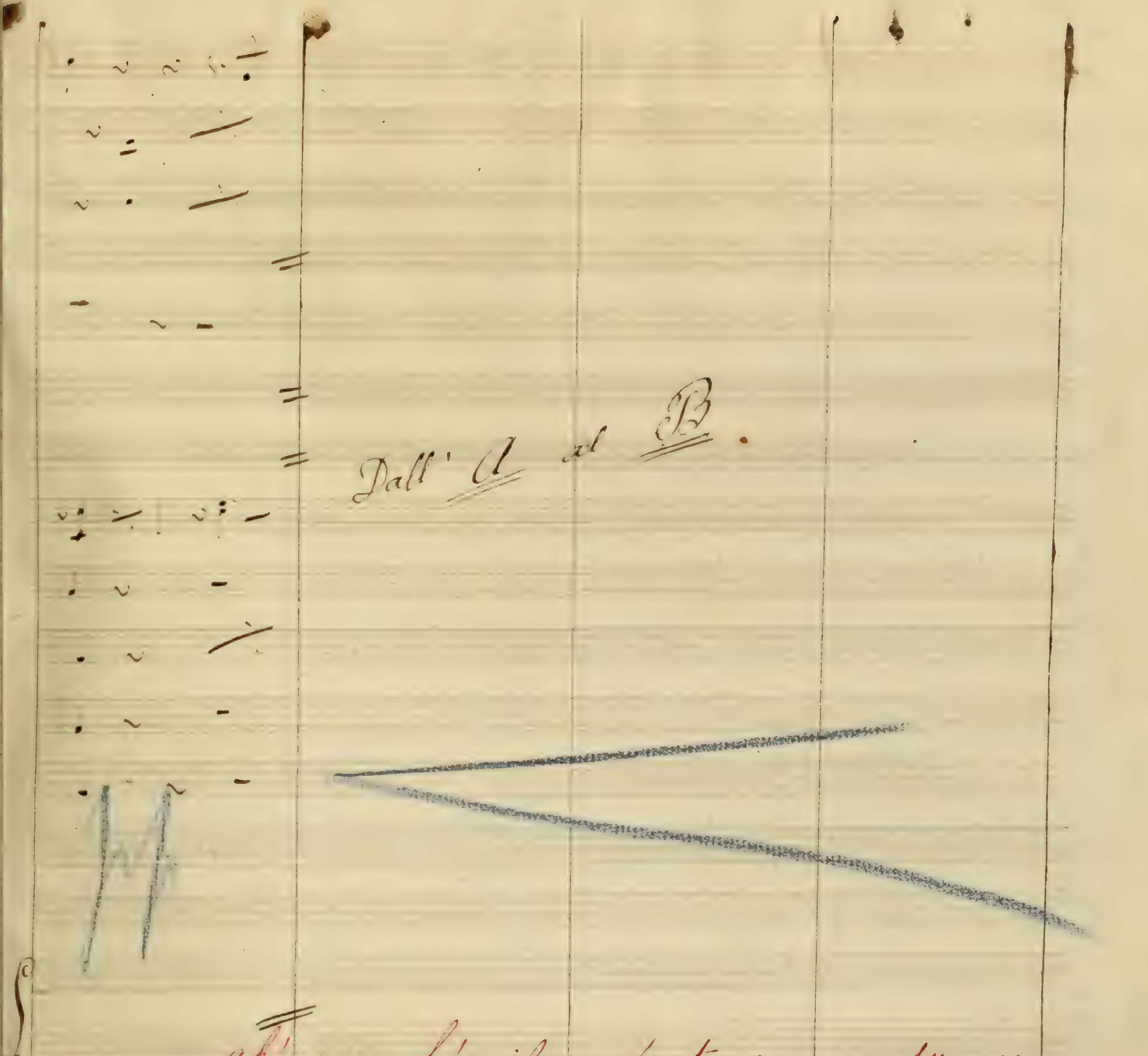


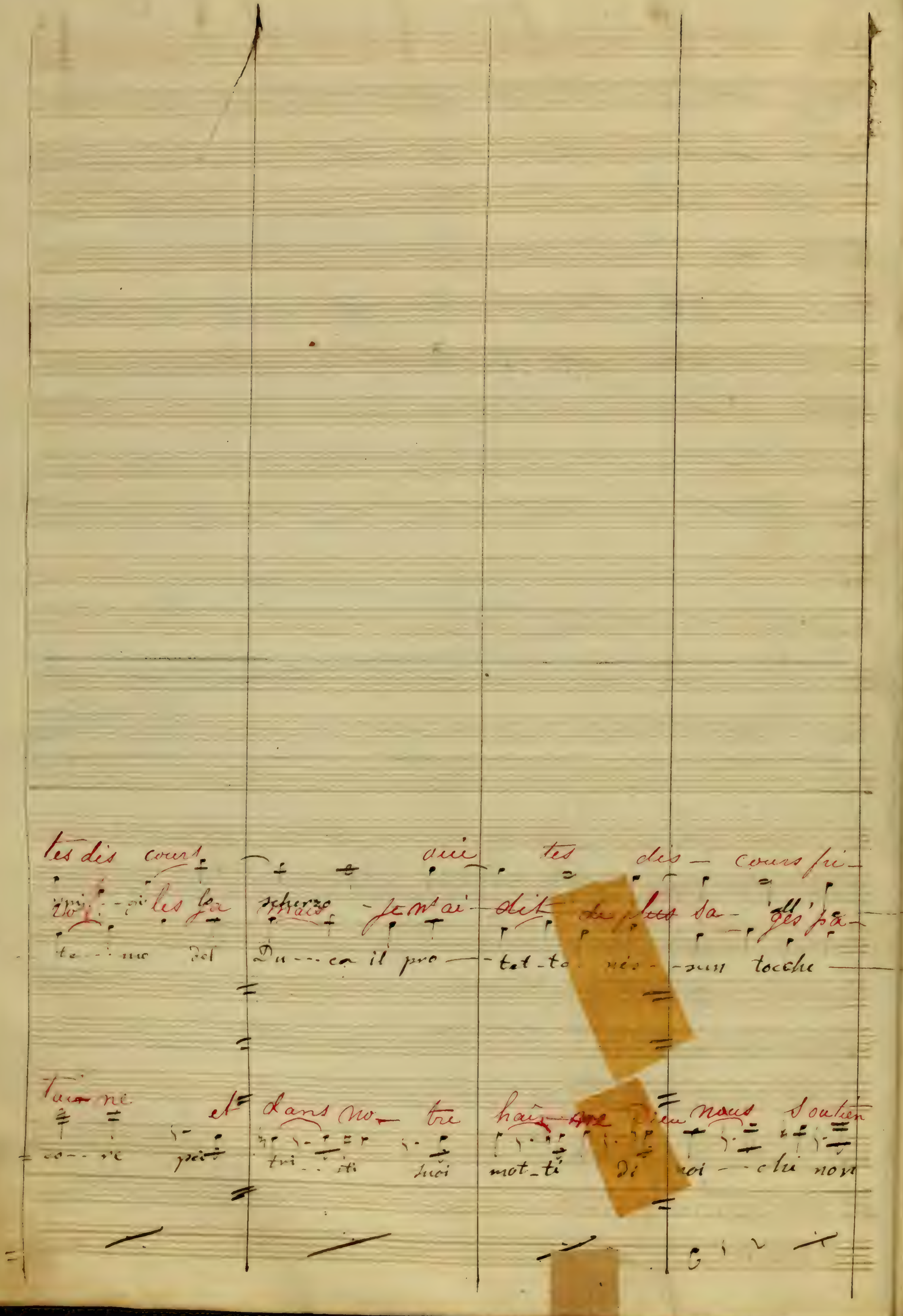
8a 1o 4to
1o 8a al Fla
Unis ai Ob.
solo
tes dis cours fri vo les ou l'on te pu ni
dit de plus sa ges all'estremo les
tet to nes sune tocche ra no no nes sun nes
Ven geance
ven det
vengeance
mol li ci noi chi non ha ven det

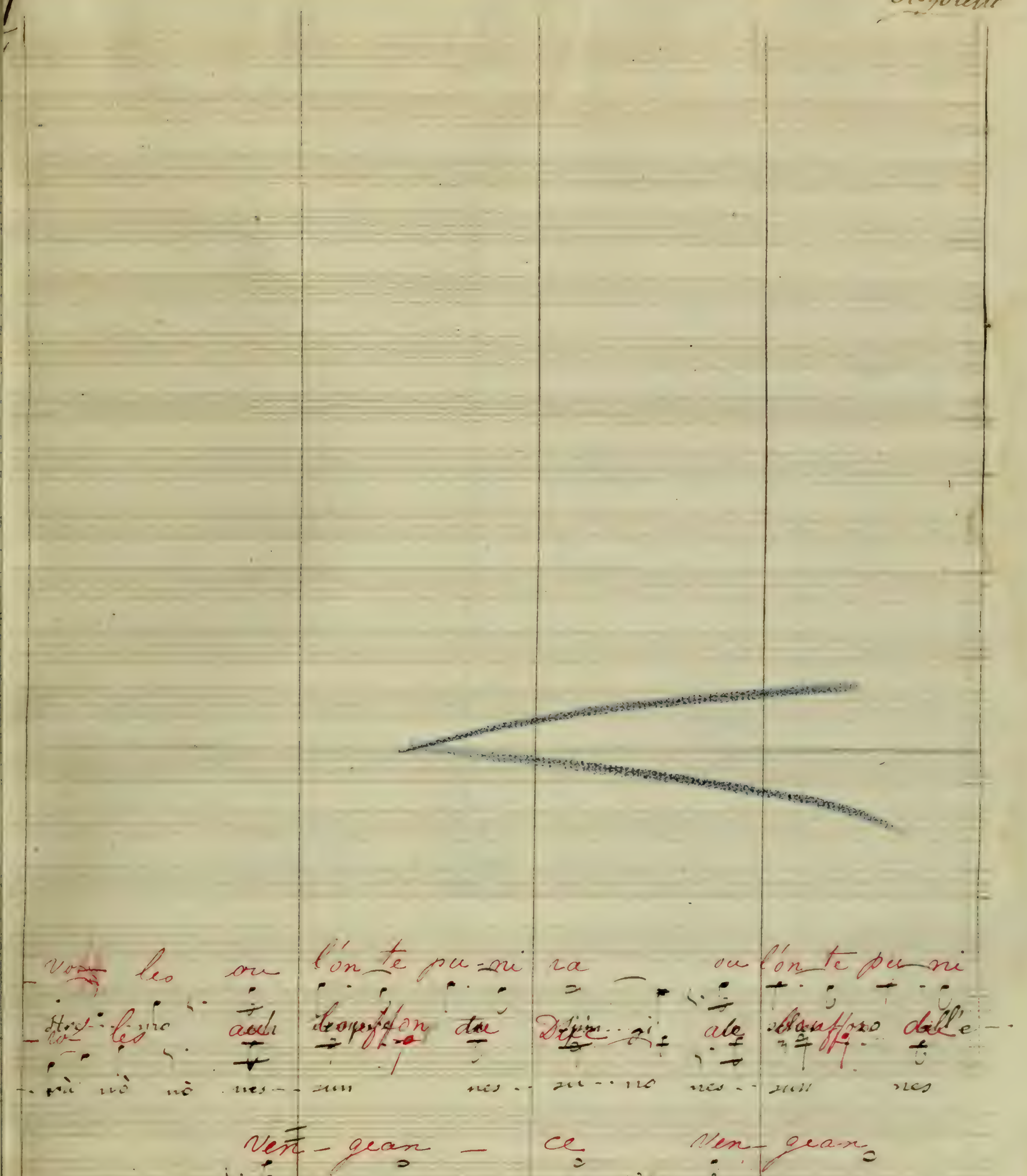


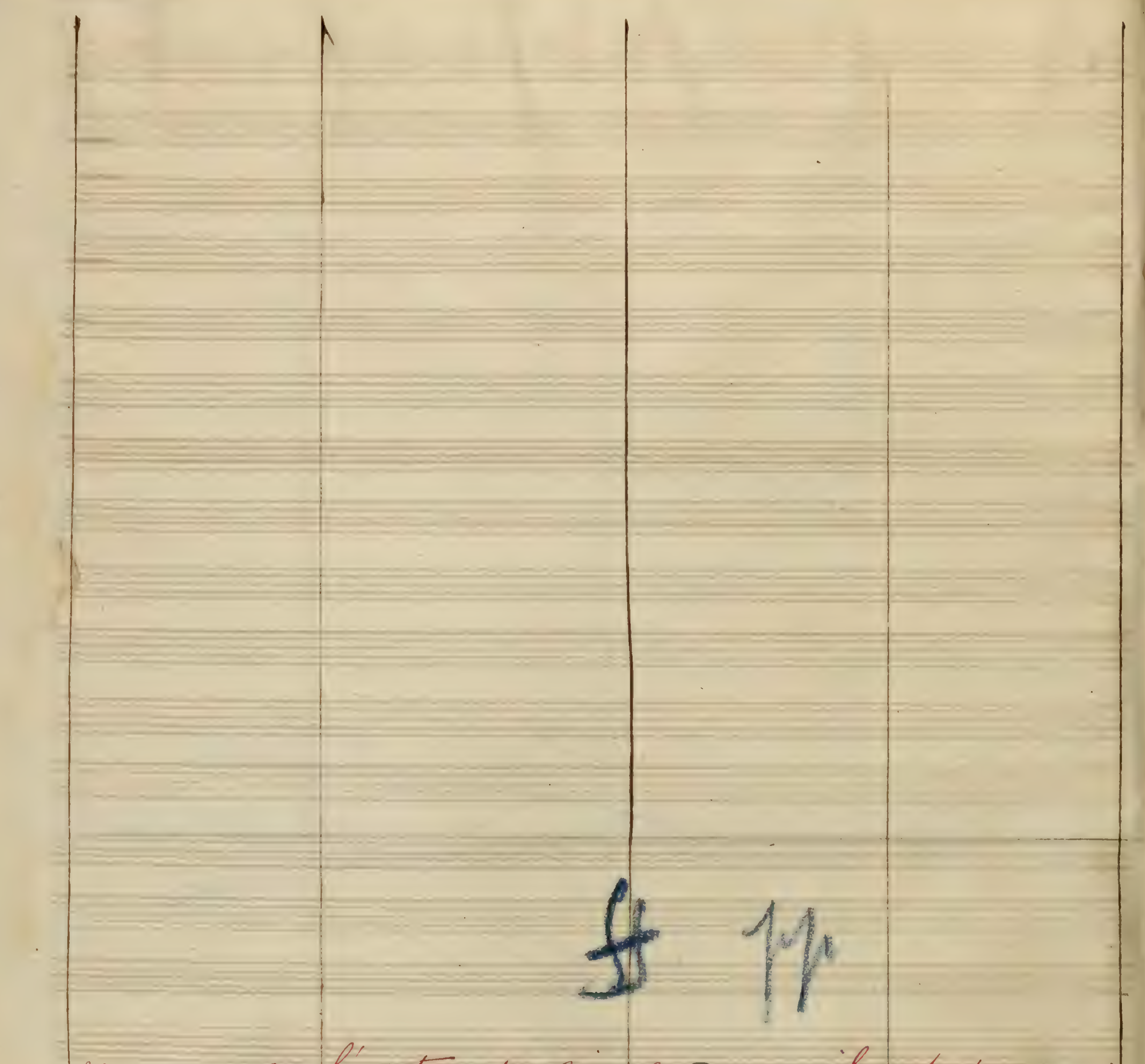
a 2
Coll' Orchestra
cres.........
ra ou l'onte pu-ni ra, ou l'on te pu-ni
Su -- no nes -- sun nes - su -- no nes - sun nes
ce Ven - gean ce ven - - gean
tà ven -- det -- ta ven --- det
ce Vengean ce Vengean
-- ta ven -- det -- ta ven - det

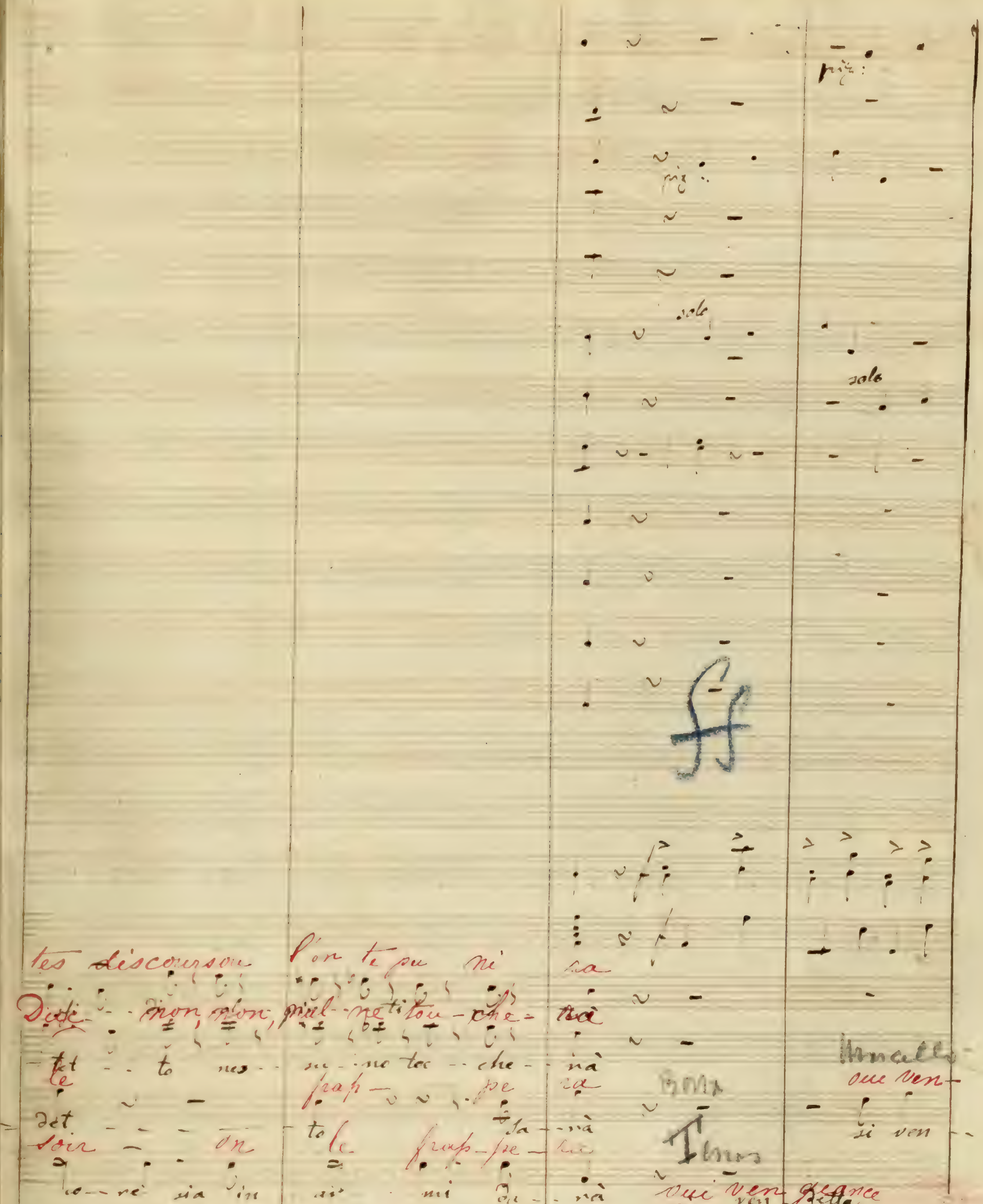

FF PP legg.
il faut me-su-rer tes dis cours ou l'on te puni
Du- - -ca il pro- tet- - to
oui on le
Soir oui ce Soir on - le frap - pe
notte chi to- - re sia
frap - pe

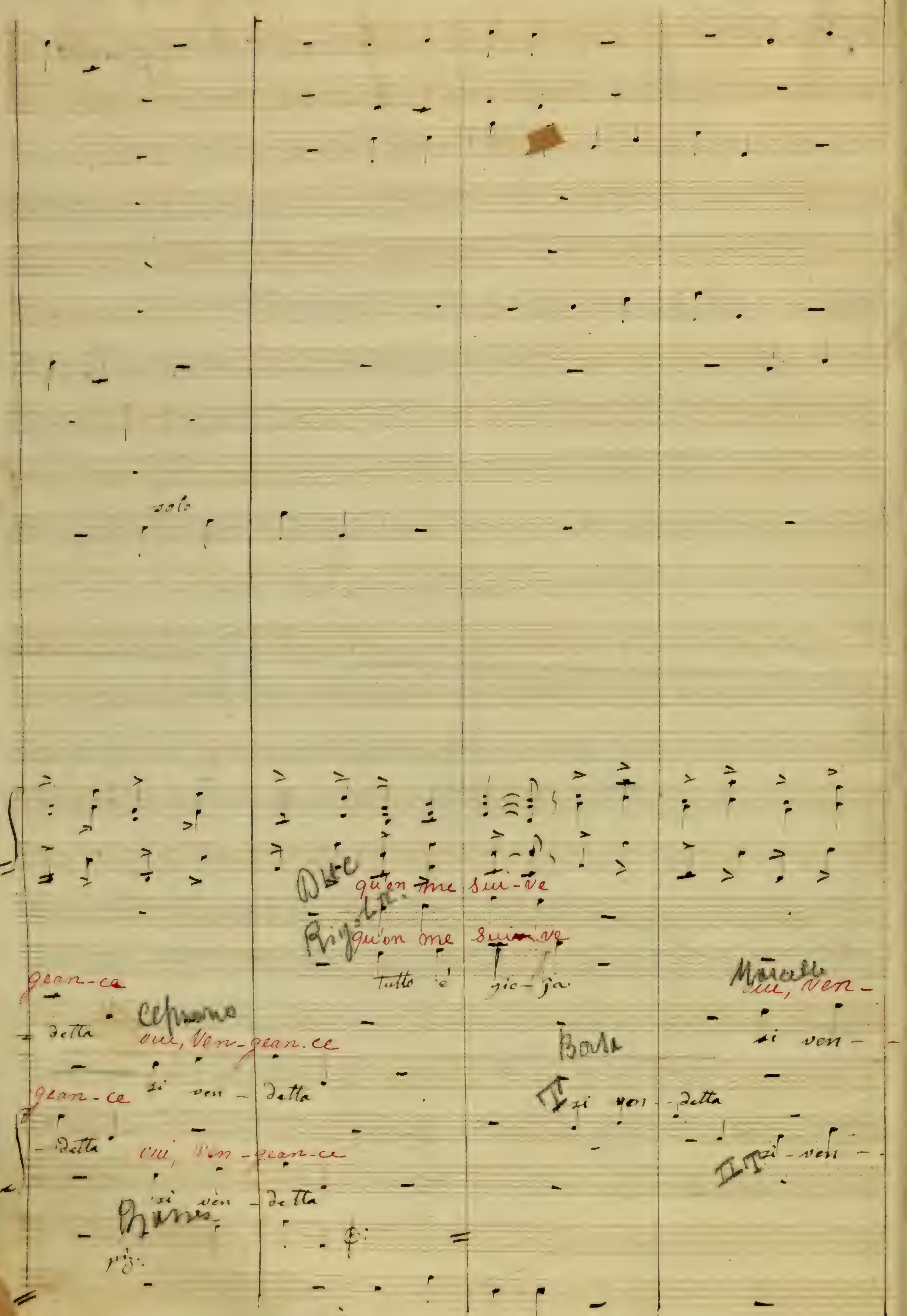

Dall' A al B.
Col Basso del Coro
Col Bass. del Coro
Col Bass del Coro
del paz - zo contr' ef - zo un ran

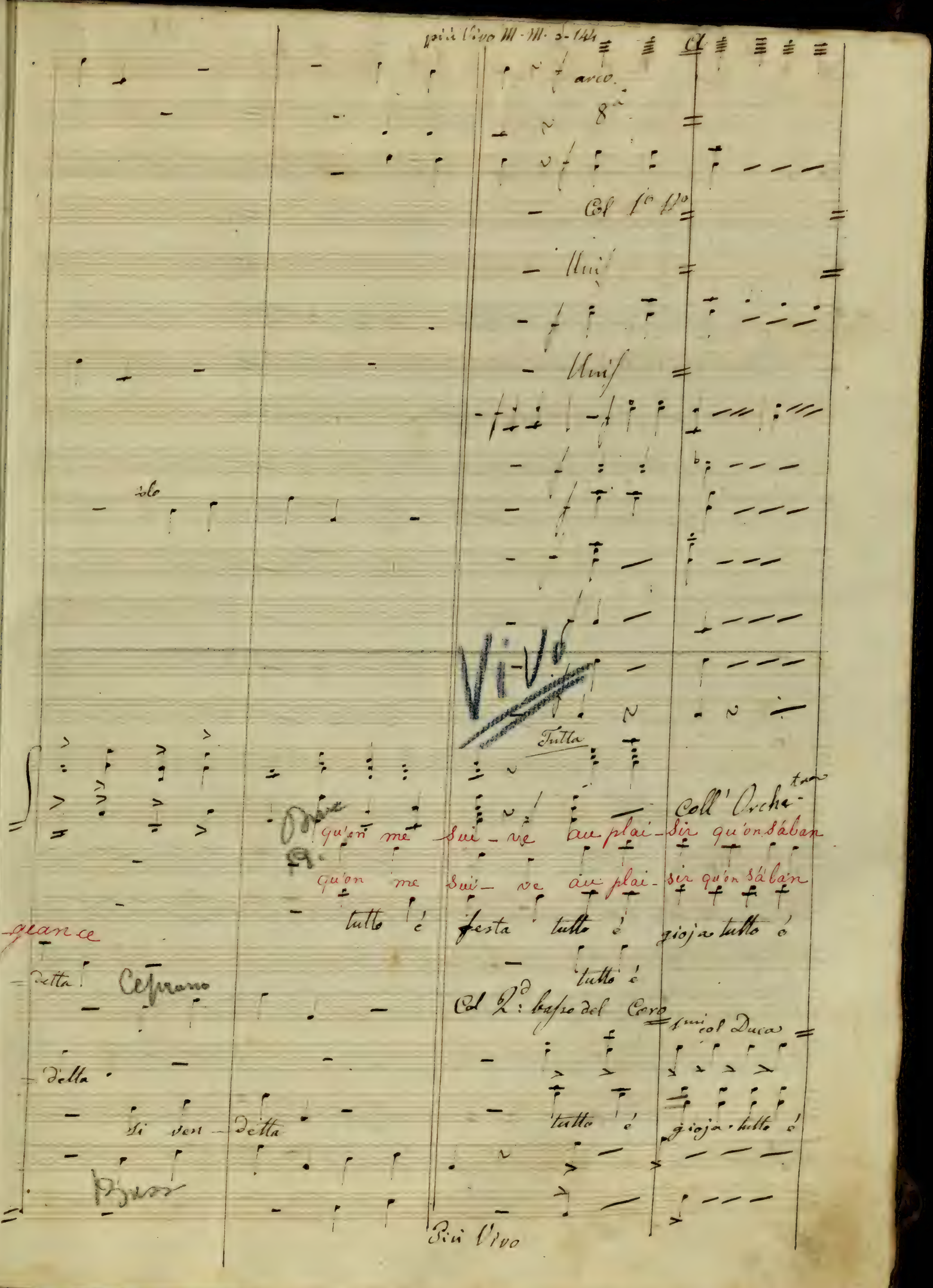

tes dis cours dis tes dis - cours fi-
scherzo
te - - ne del Du - - ca il pro - tet - to nes - - sun tocche
dans no - tre Dieu nous soutien
co - - re tri - - sti moi mot - ti Di noi - - chi non

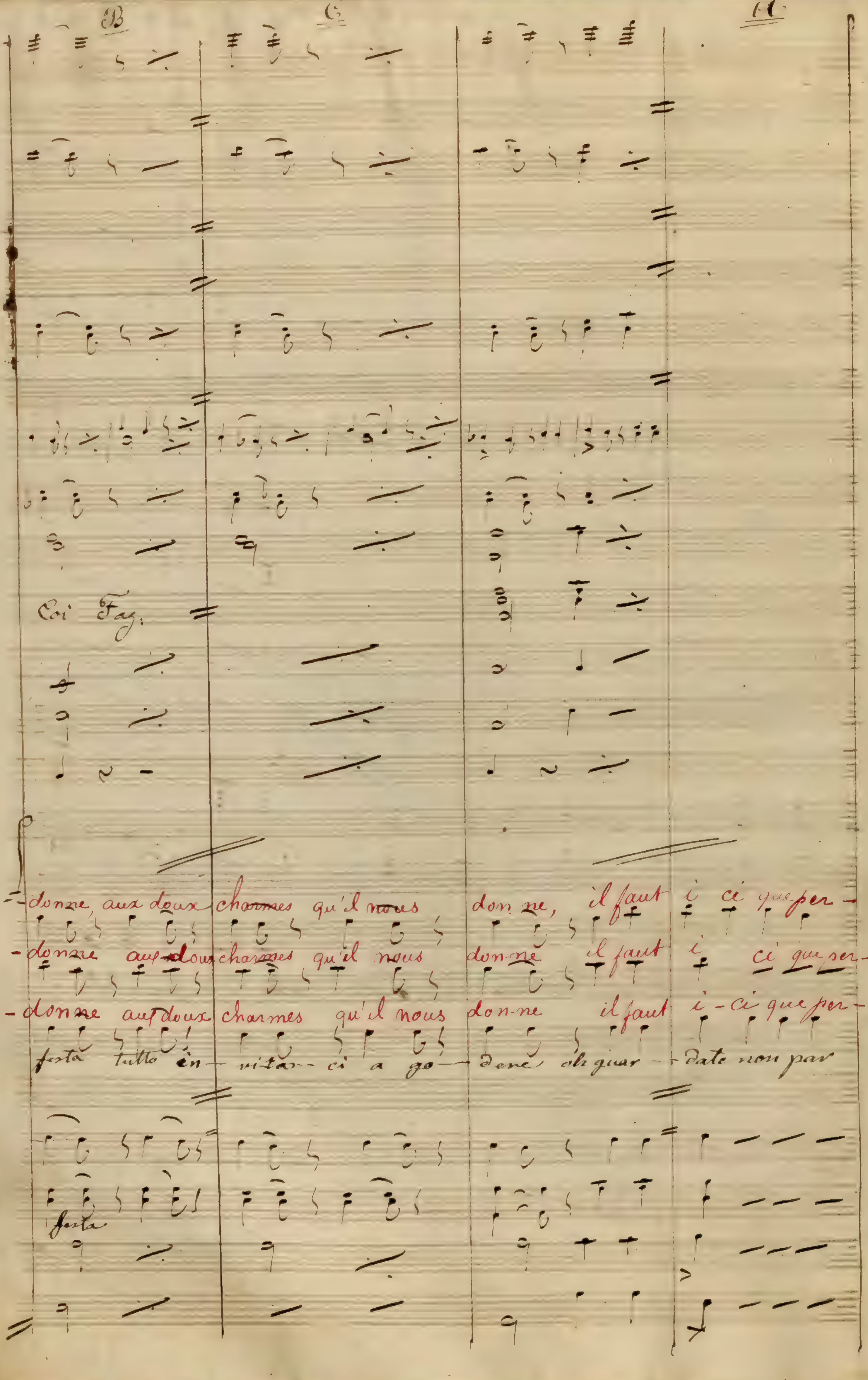

vous les ou l'on te pu-ni ra — ou l'on te pu-ni
nes - sun nes - su - no nes - sun nes
Ven - gean - ce Ven-gean
ven - det - ta ven — det
dra Vengean ce Vengean
vindet - ta ven det

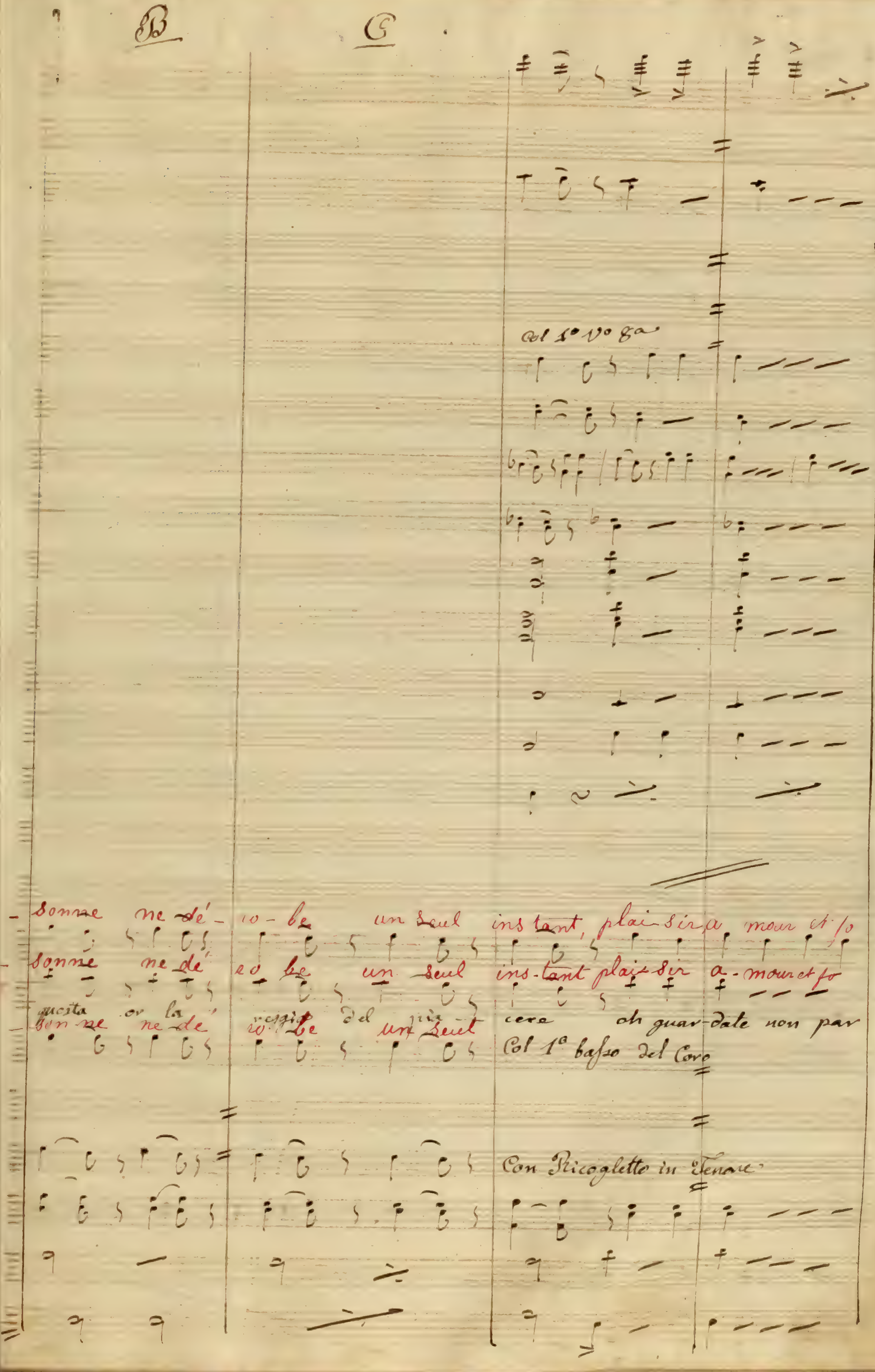

ou l'on te pu ni ra
ven - gean - ce
ven - - det - - - - tà
Ven-gean-ce
ven - - det - tà
notte chi

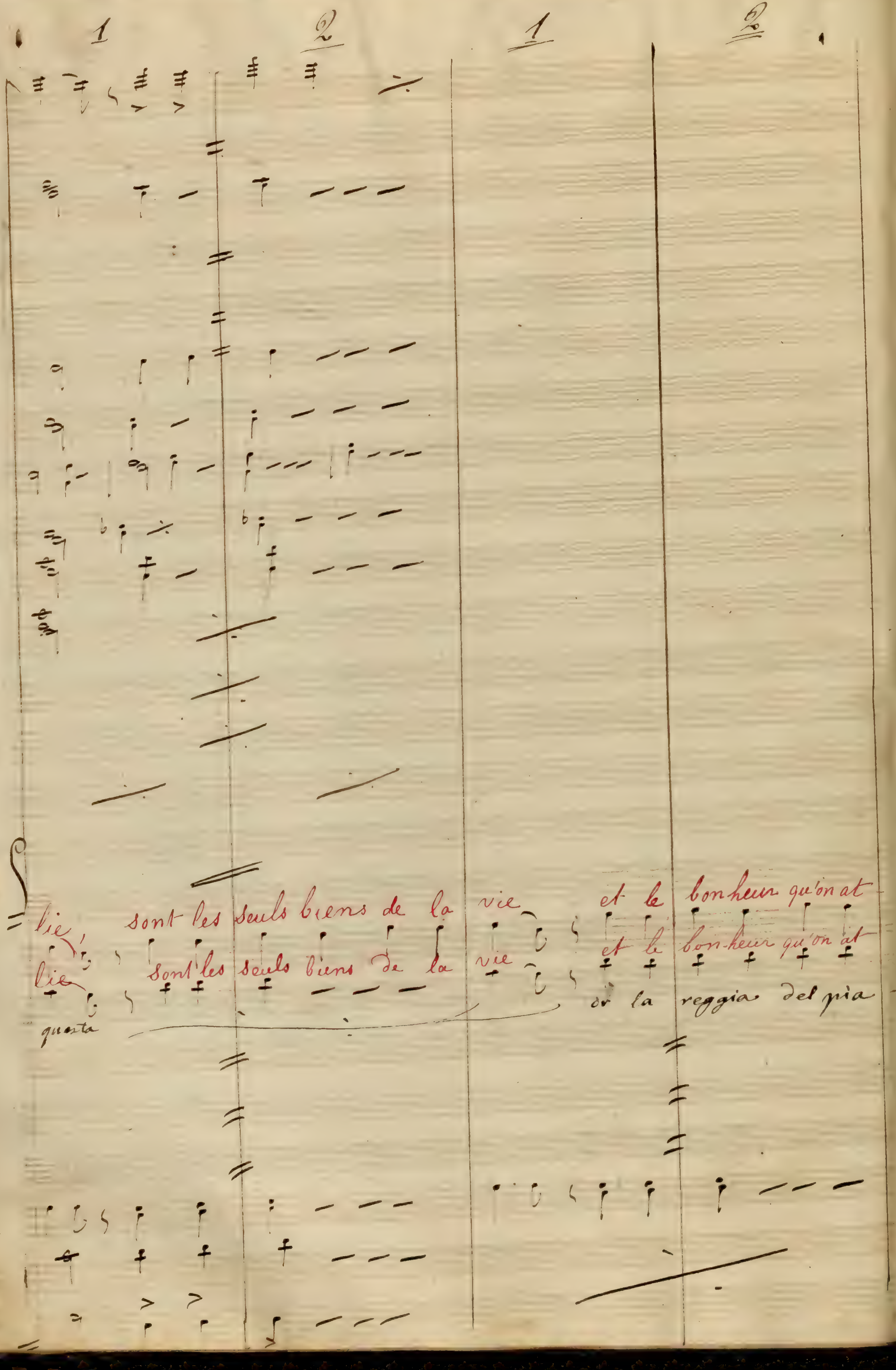

solo
solo

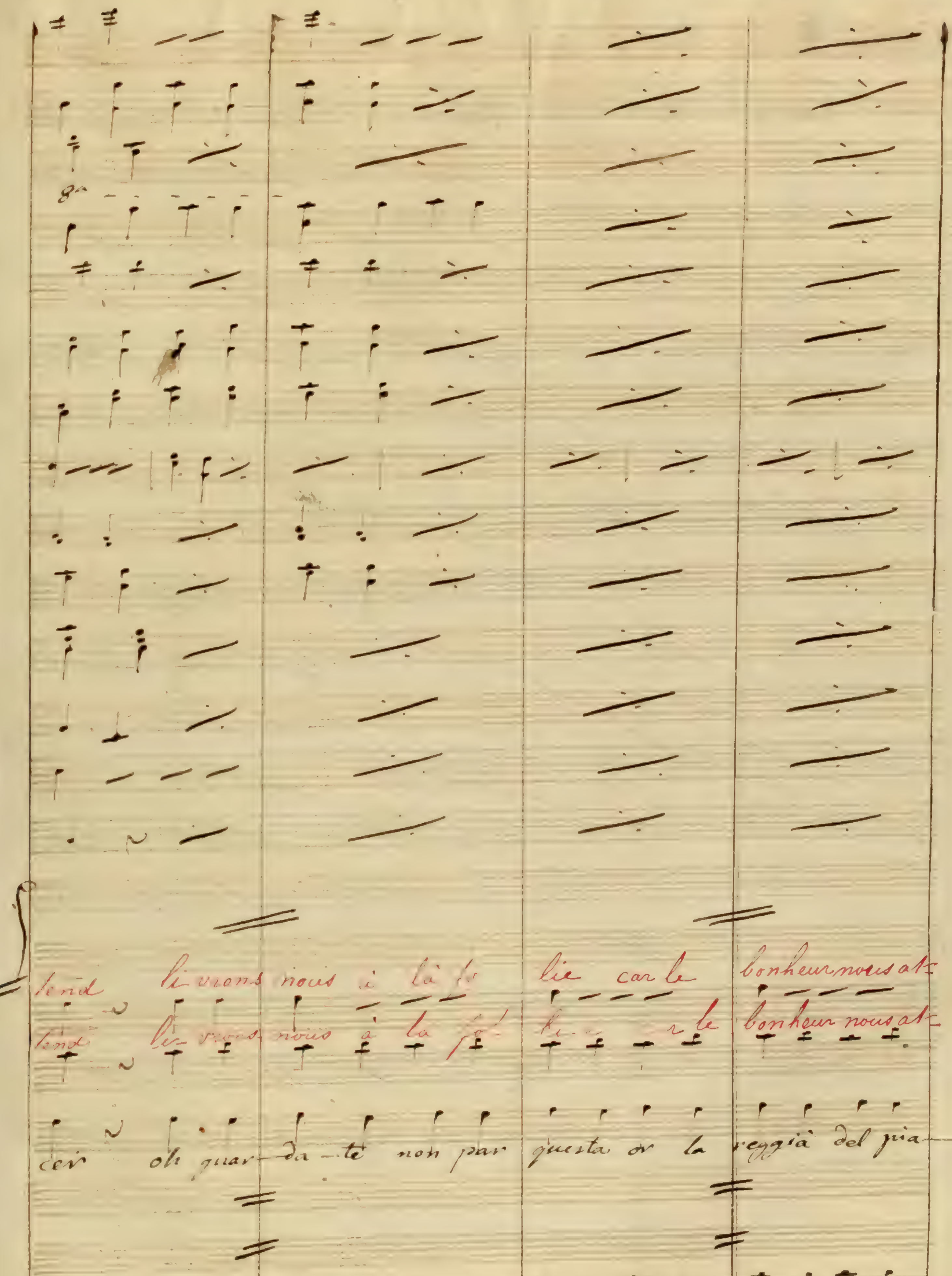

solo
Duc
qu'on me sui-ve
Rig.
qu'on me suive
tutto è gio-ja
gean-ce
detta
Ceprano
oui, Ven-gean-ce
si ven-detta
gean-ce
detta
oui, Ven-gean-ce
si ven-detta
Basses
pizz.
Borsa
si ven-detta
Marullo
oui, Ven-
si ven-
si ven-

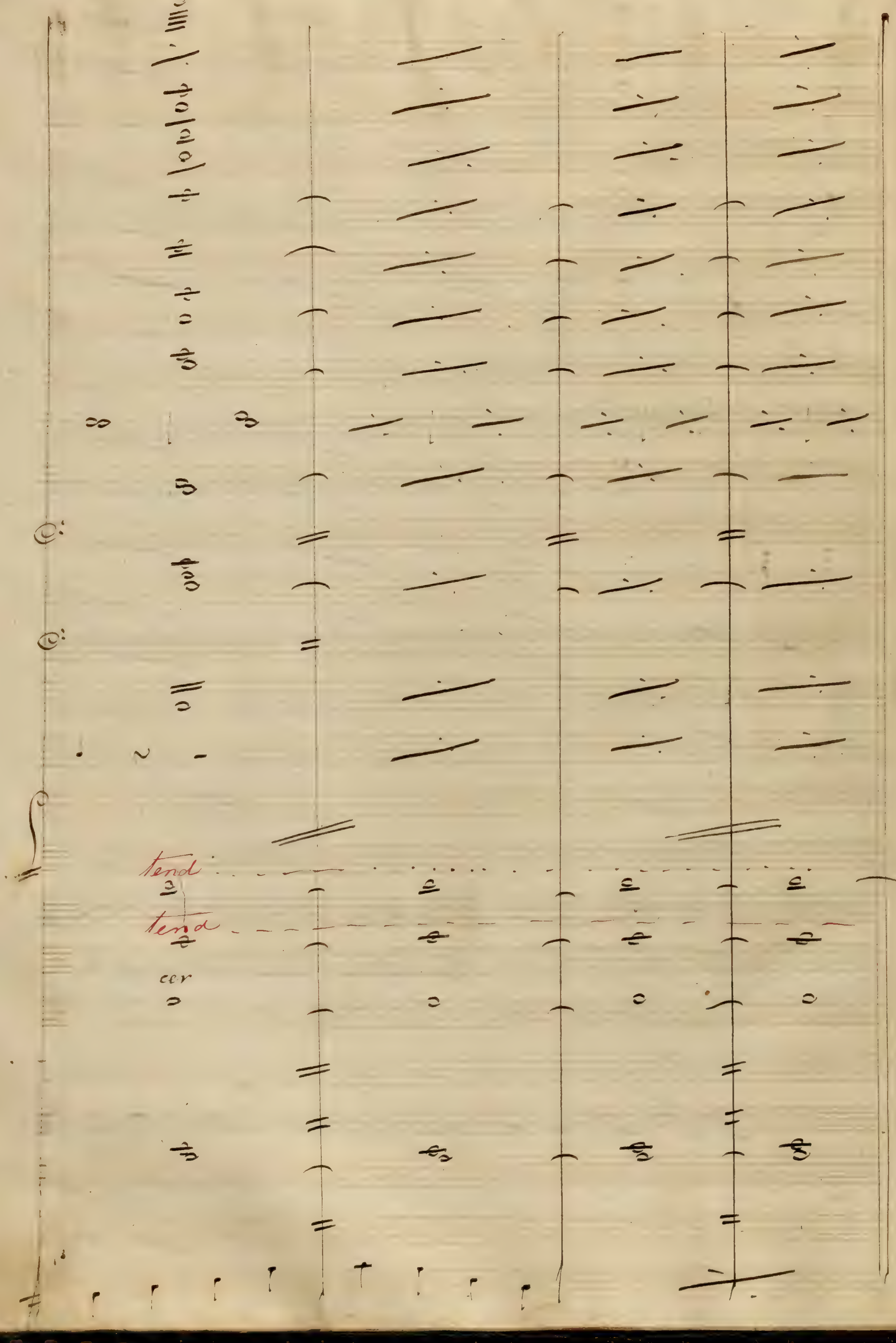

più Vivo M.M. ♩ = 144
arco
8va
Col 1° V.no
Unis
Unis
solo
Vivo
Tutta
Coll' Orchestra
qu'on me suive au plaisir qu'on s'aban
qu'on me suive au plaisir qu'on s'aban
tutto è festa tutto è gioja tutto è
tutto è
Col 2° basso del Coro
Unis col Duca
tutto è gioja tutto è
-geance
detta
Ceprano
detta
si ven-detta
Borsa
Più Vivo

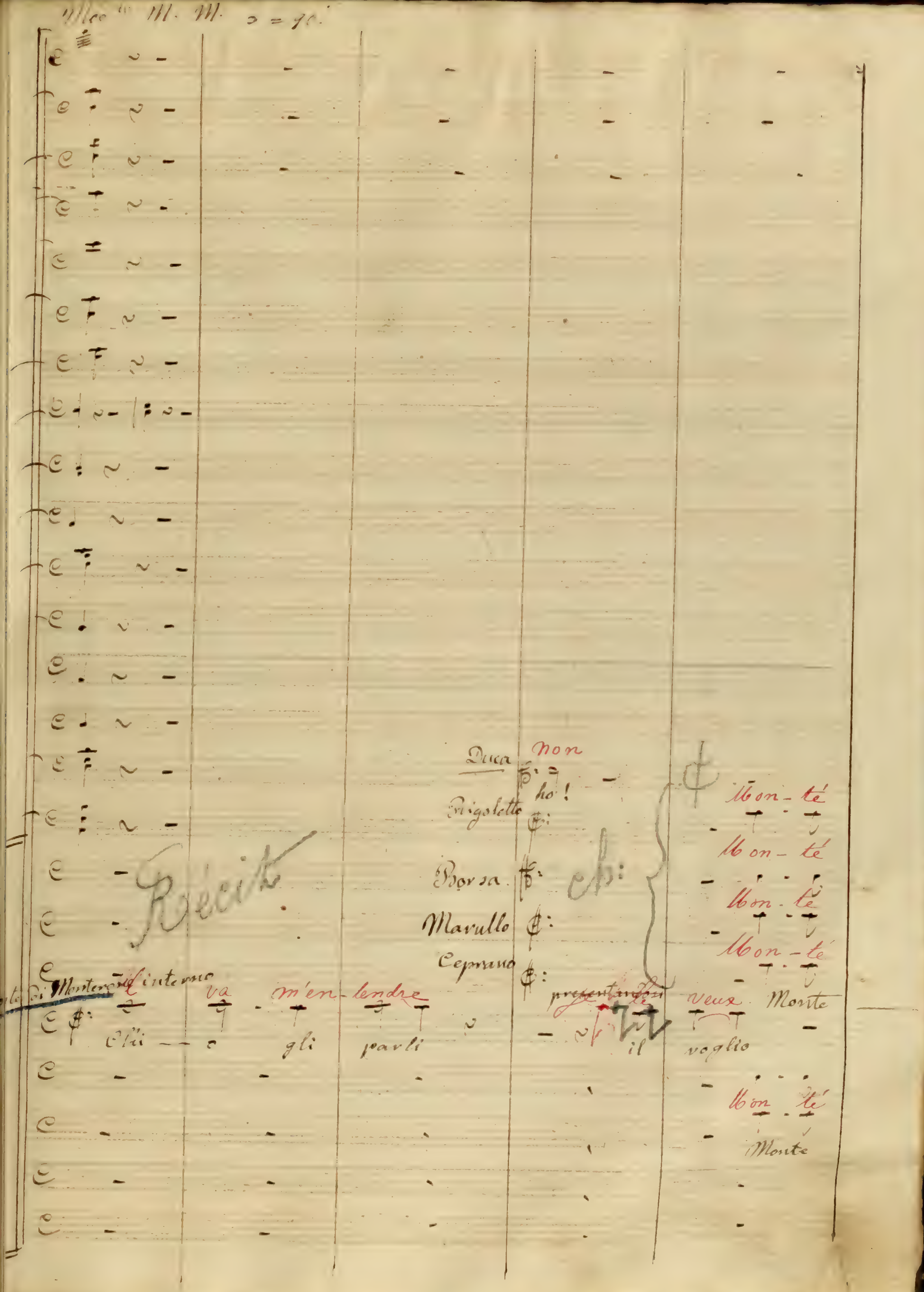

B
C
Coi Fag.
donne, aux doux charmes qu'il nous donne, il faut i ci que per-
donne aux doux charmes qu'il nous don-ne il faut i ci que per-
donne aux doux charmes qu'il nous don-ne il faut i-ci que per-
festa tutto in- vitar- ci a go- dere, oh guar- date non par
festa

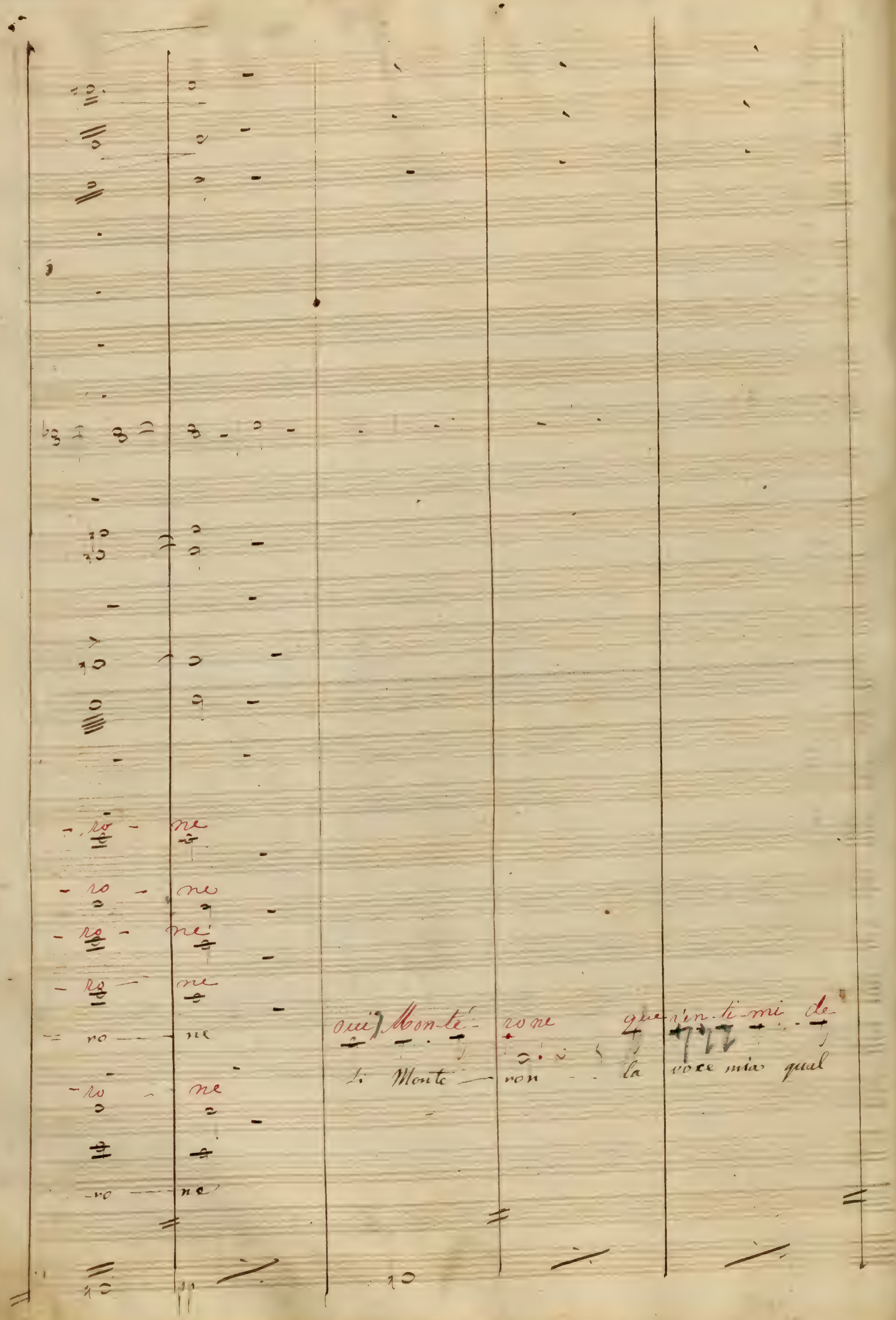

B
C
Col 1° V° 8a
Sonne ne dé - ro - be un seul ins tant, plai-sir a mour et fo
Sonne ne dé ro be un seul ins-tant plai-sir a-mour et fo
questa or la veggio del più
Son ne ne dé ro be un seul cere oh guar-date non par
Col 1° basso del Coro
Con Ricogletto in Tenore

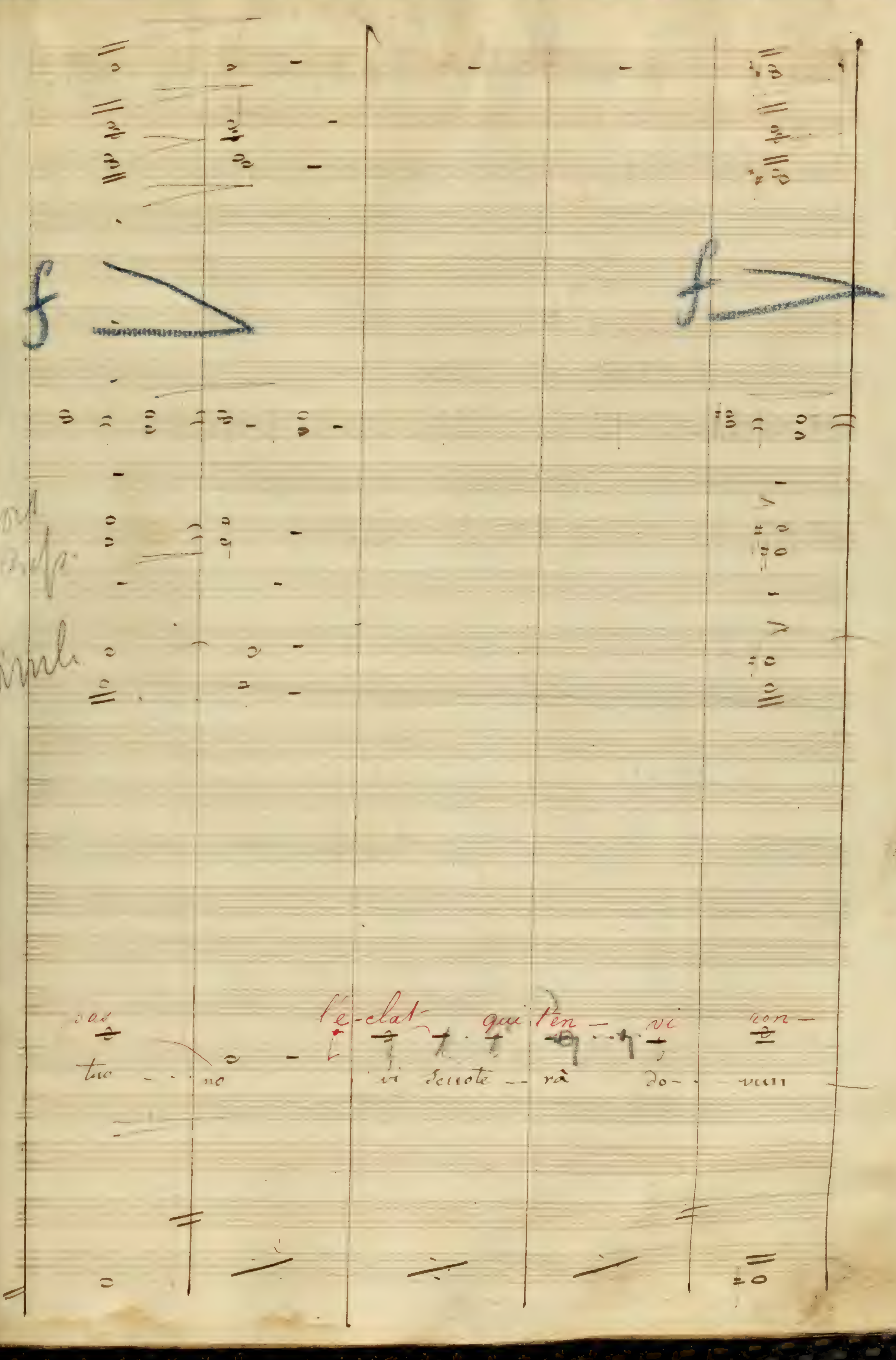

1
2
1
2
lie, sont les seuls biens de la vie et le bonheur qu'on at-
lie sont les seuls biens de la vie et le bonheur qu'on at-
questa or la reggia del pia-

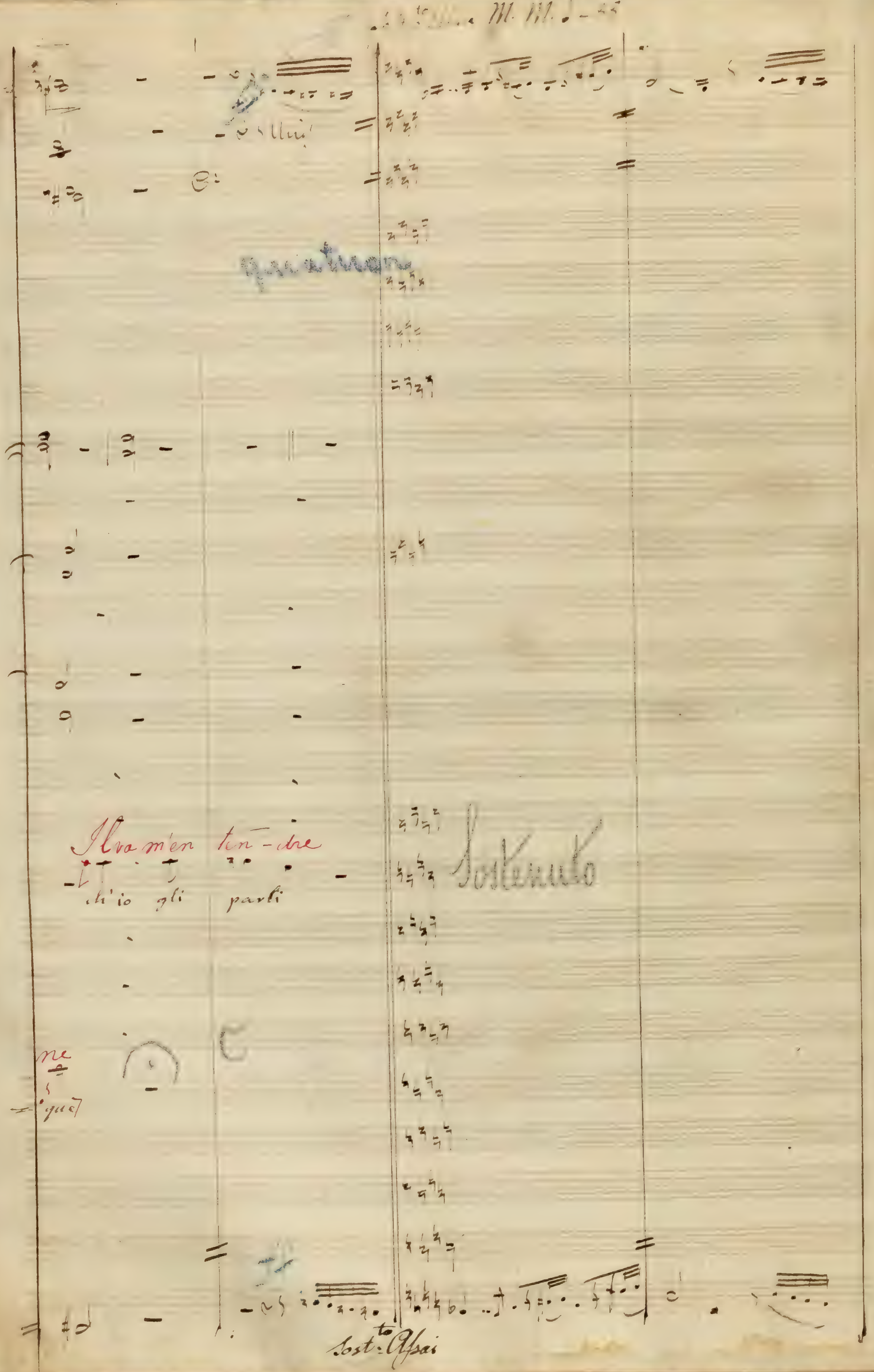

tend li-vrons nous à la fo lie car le bonheur nous at-
tend li-vrons nous à la fo- lie car le bonheur nous at-
cer oh guar-da-te non par questa or la reggia del pia-

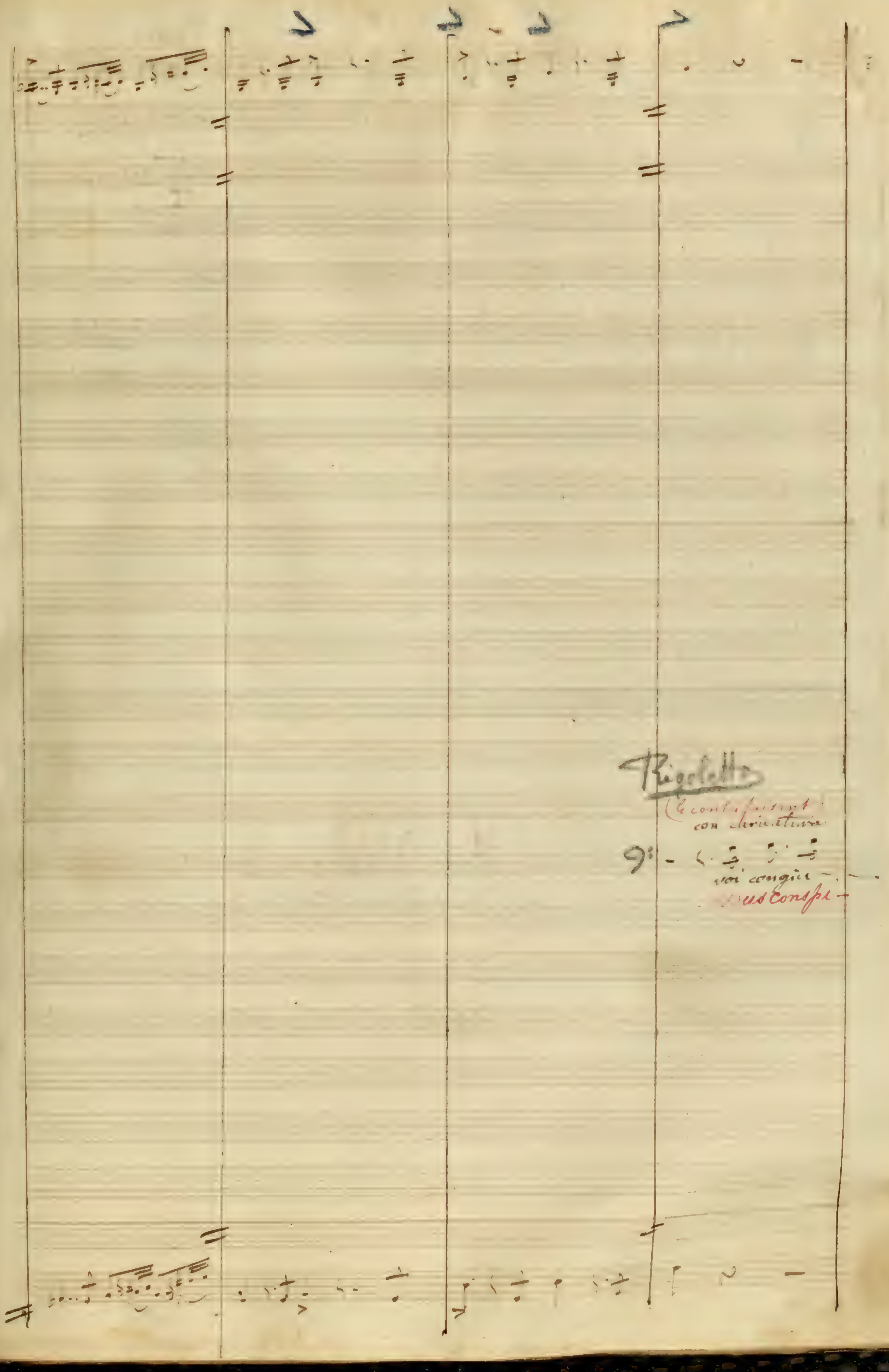

tend
tend
cer

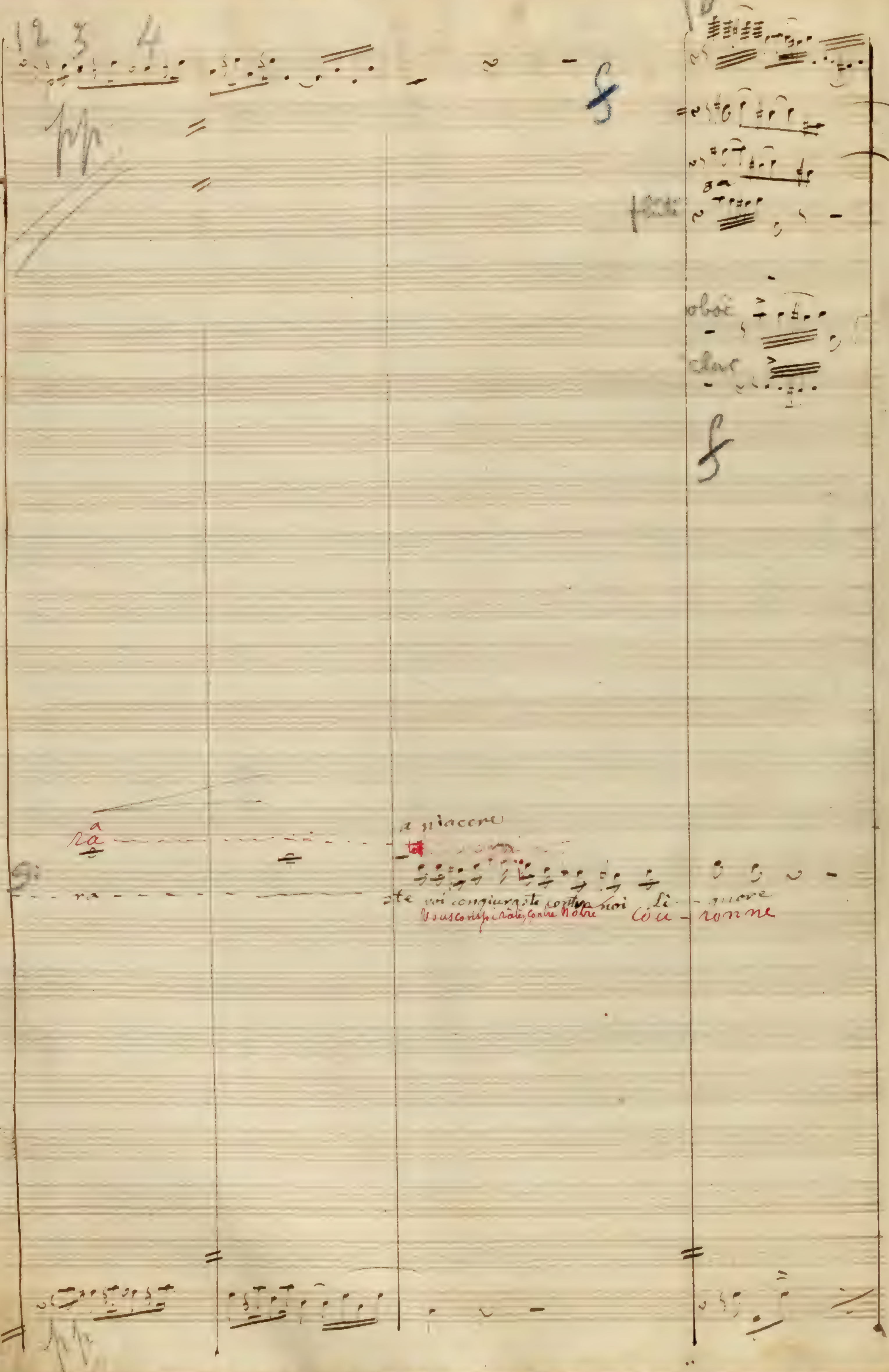



ro - ne
Mon-te - ro ne
Monte - ron - la voce mia qual

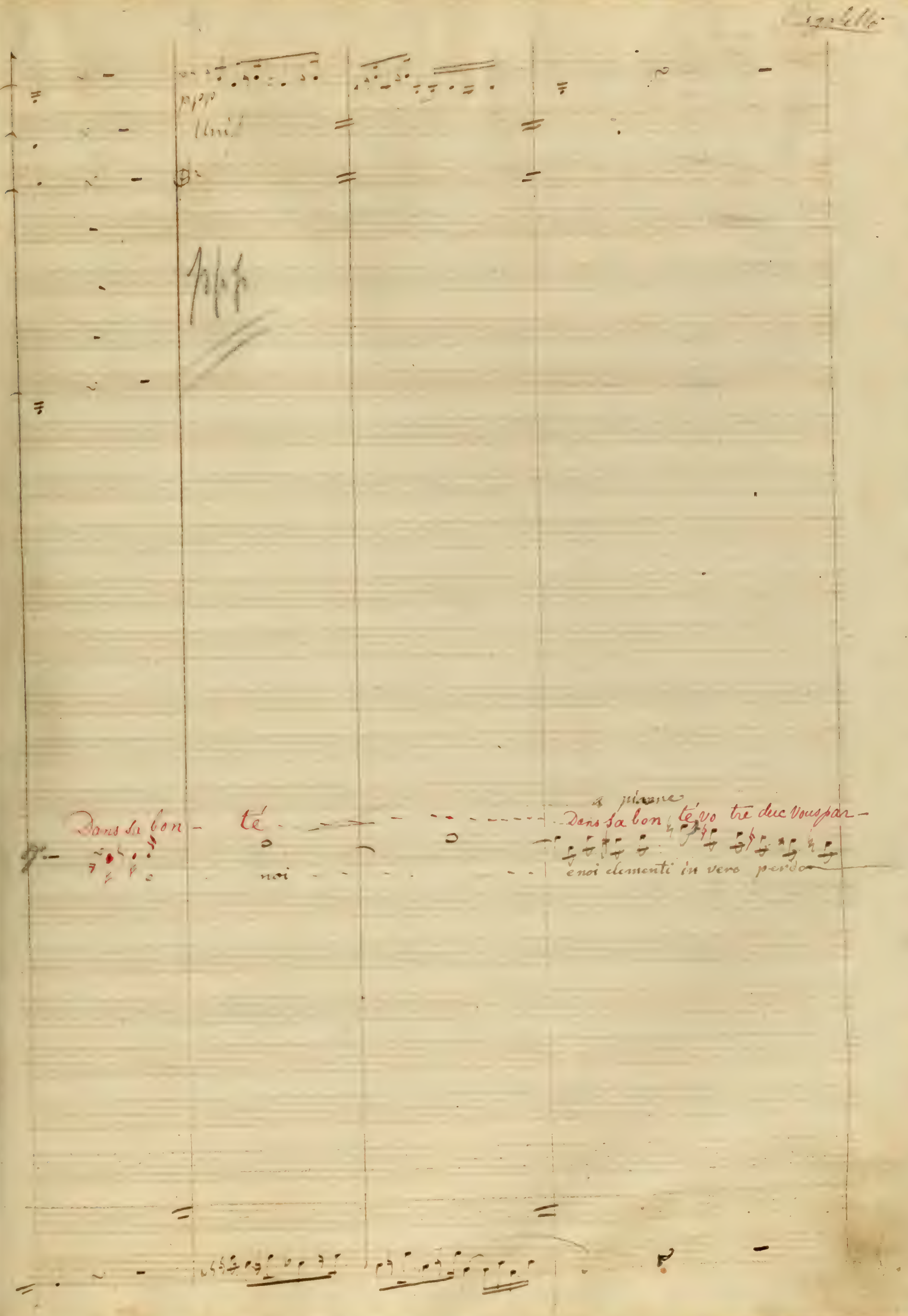

l'é-clat qui t'en — vi ron —
tuo — no vi scuote — rà do — vun

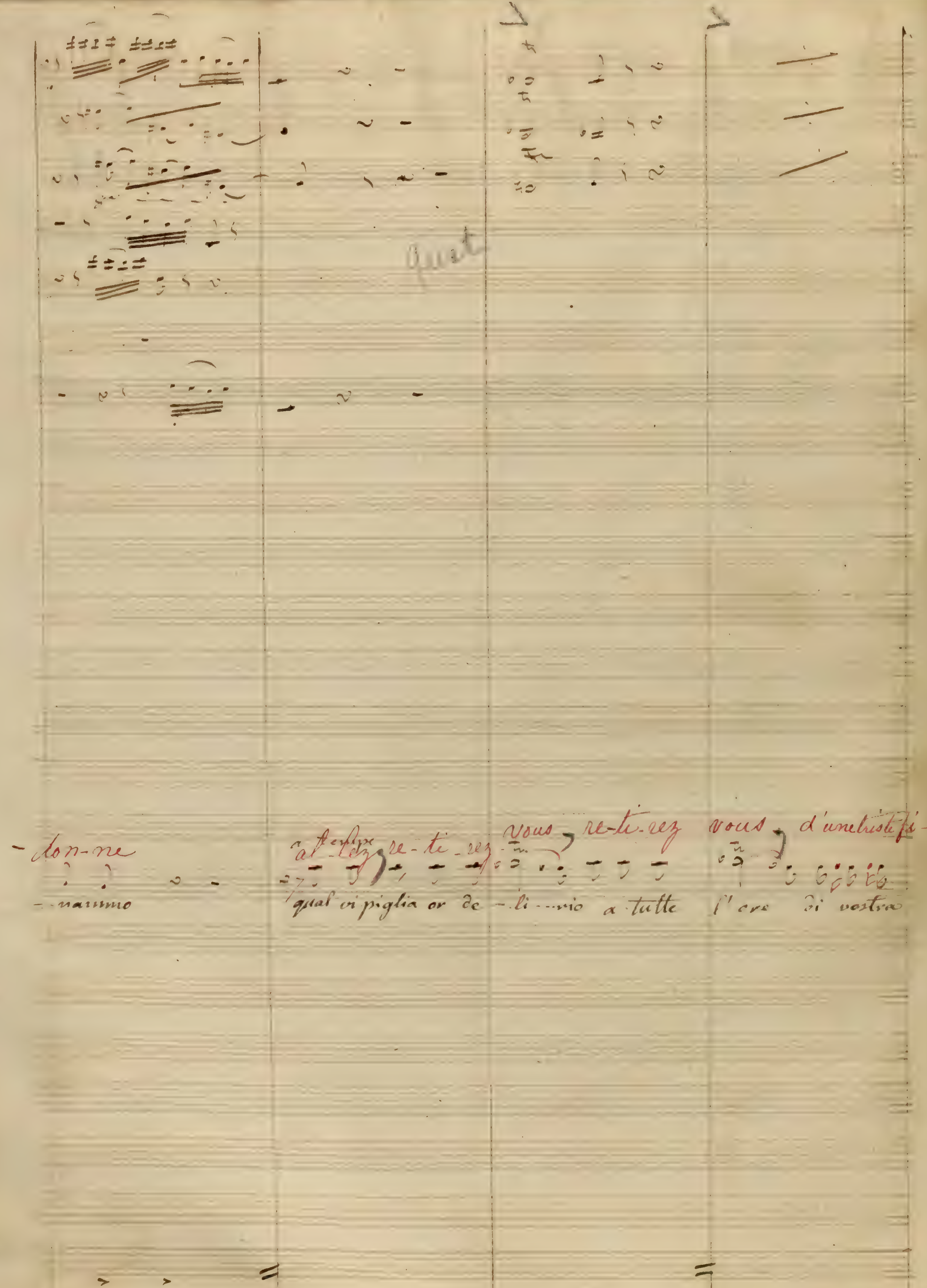

M. M. ♩ =
Il vo men ten-dre
ch'io gli parli
Sostenuto
ne
quel
Sost:to Assai


Rigoletto
(le contrefaisant
voi congiu -
vous conspi -

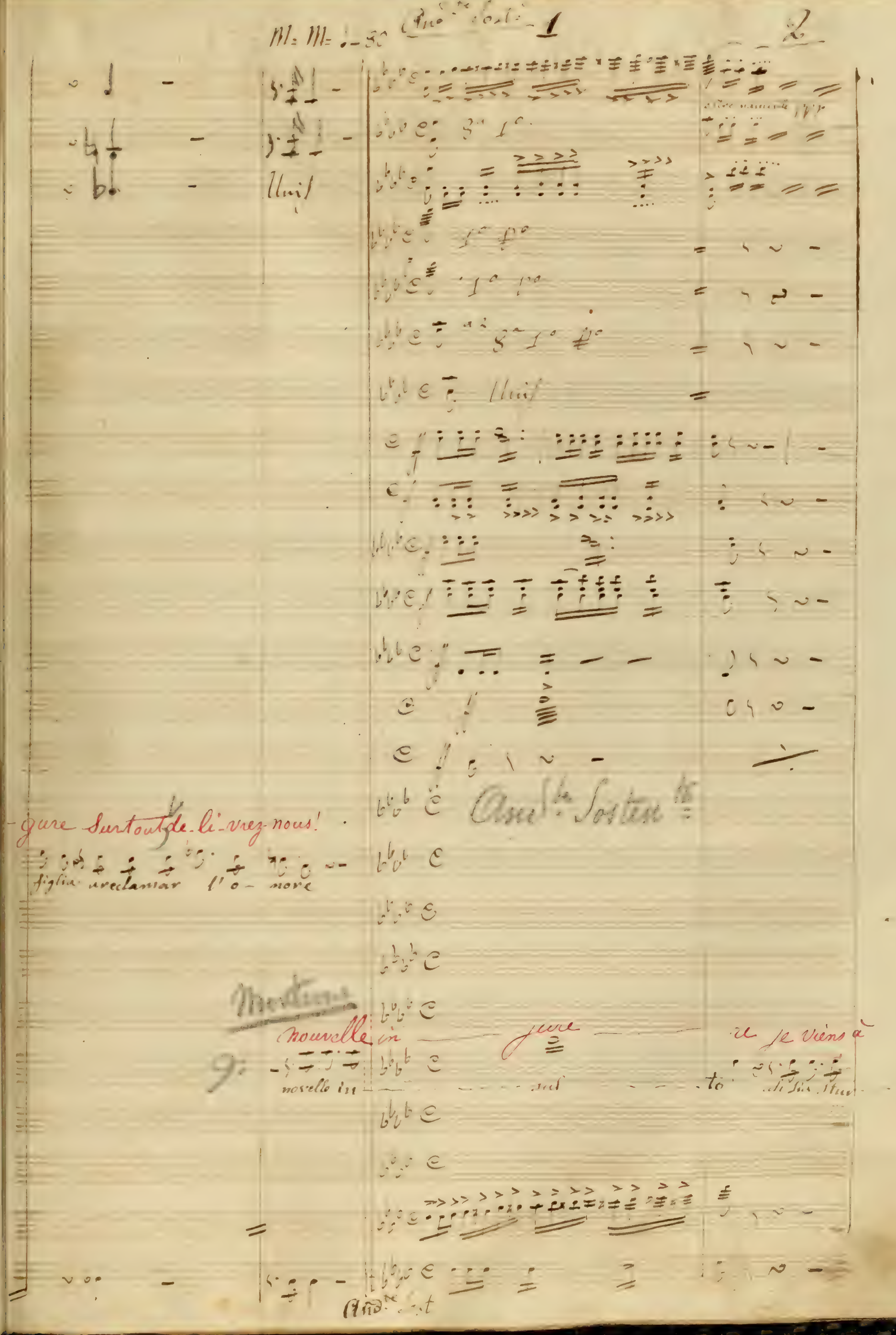


pp
oboë
clar
a piacere
ra
ra
ste voi congiurate contro noi
Vous conspirâtes contre notre
cou - ronne

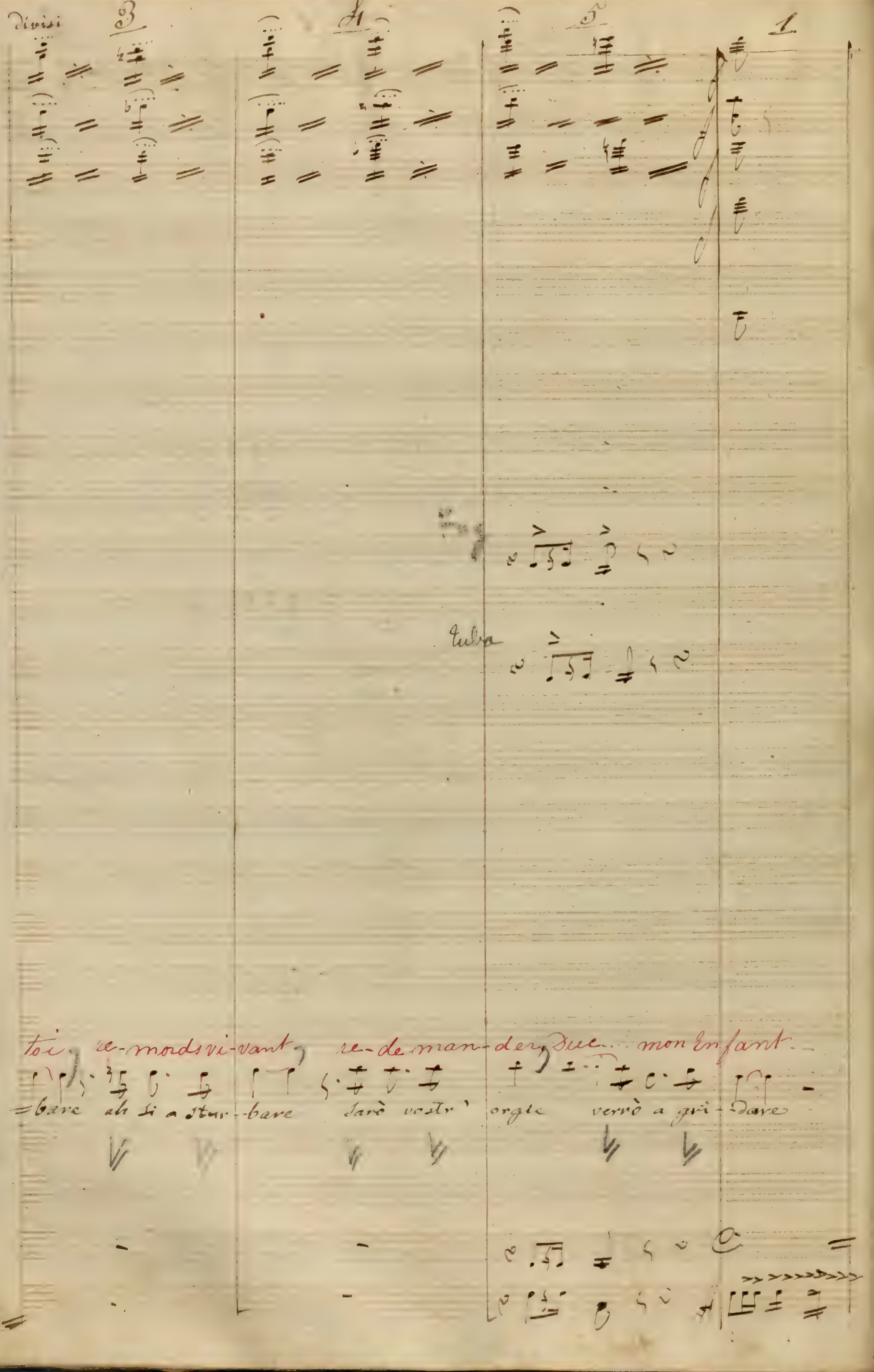

ppp
Uni.
Dans sa bon - té
noi
a piacere
Dans sa bon té vo tre duc Vous par -
e noi clementi in vero perdo

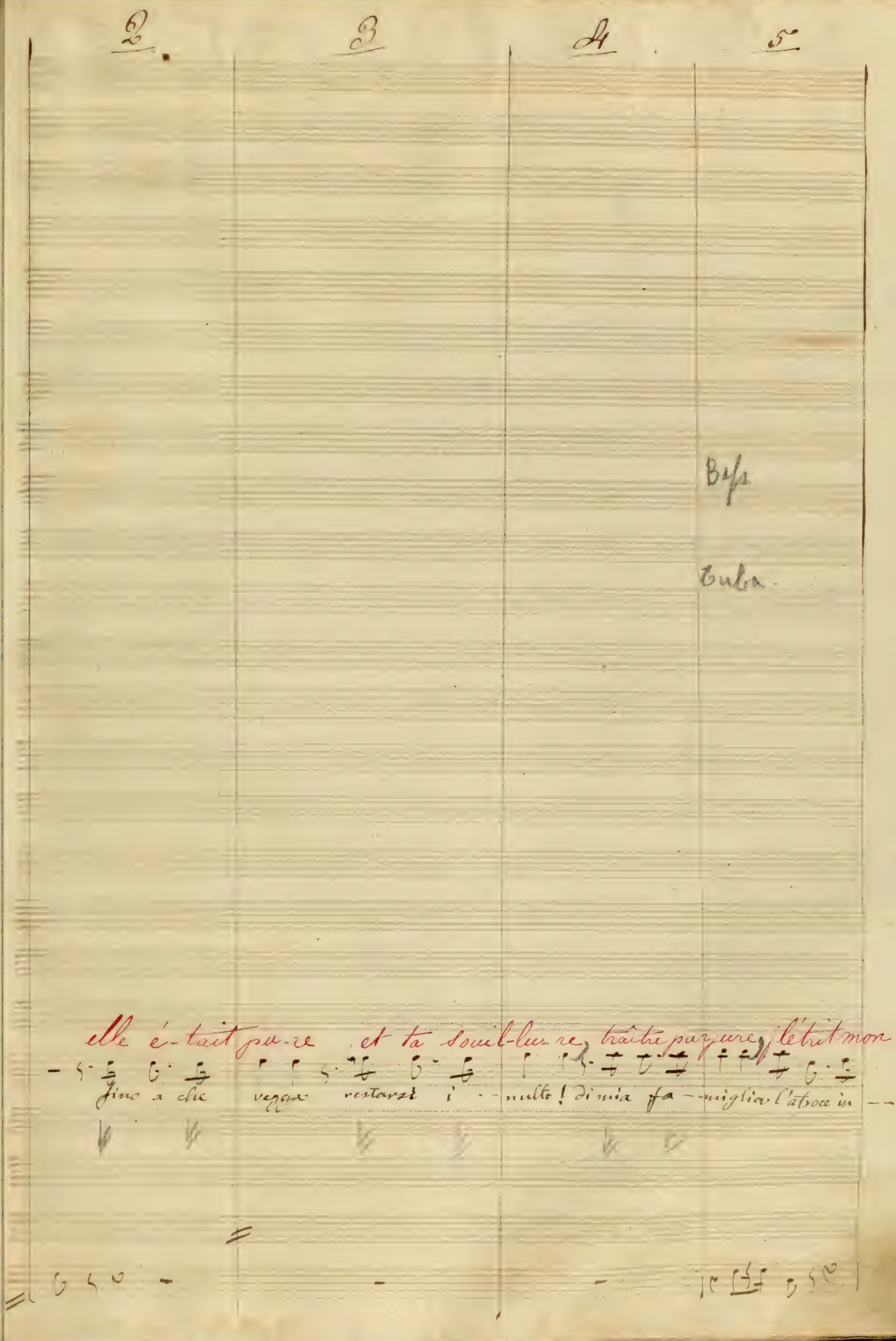


- don-ne
al-lez re-ti-rez vous re-ti-rez vous d'une triste fi-
-narumo
qual vi piglia or de-li-rio a tutte l'ore di vostra

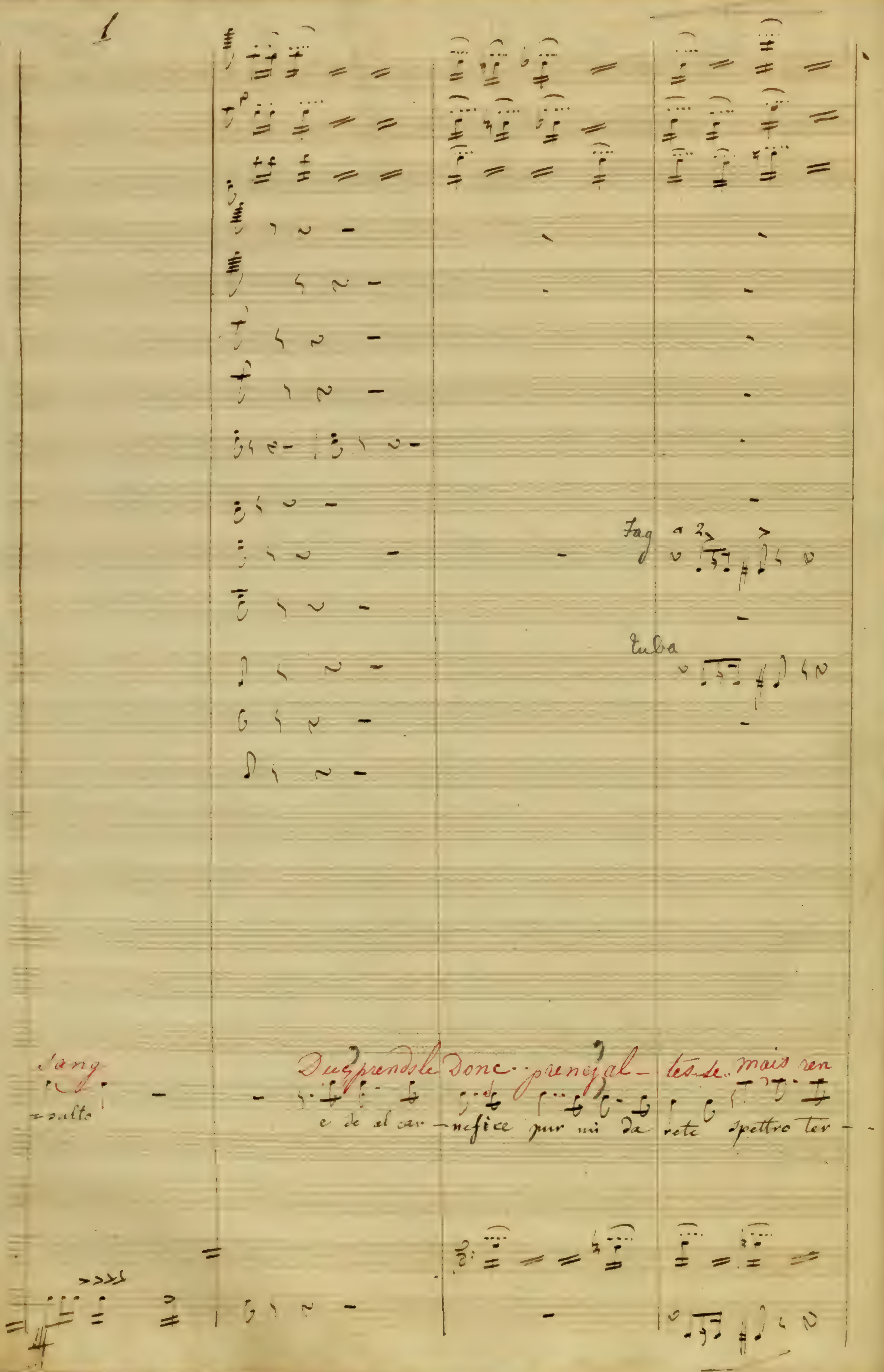


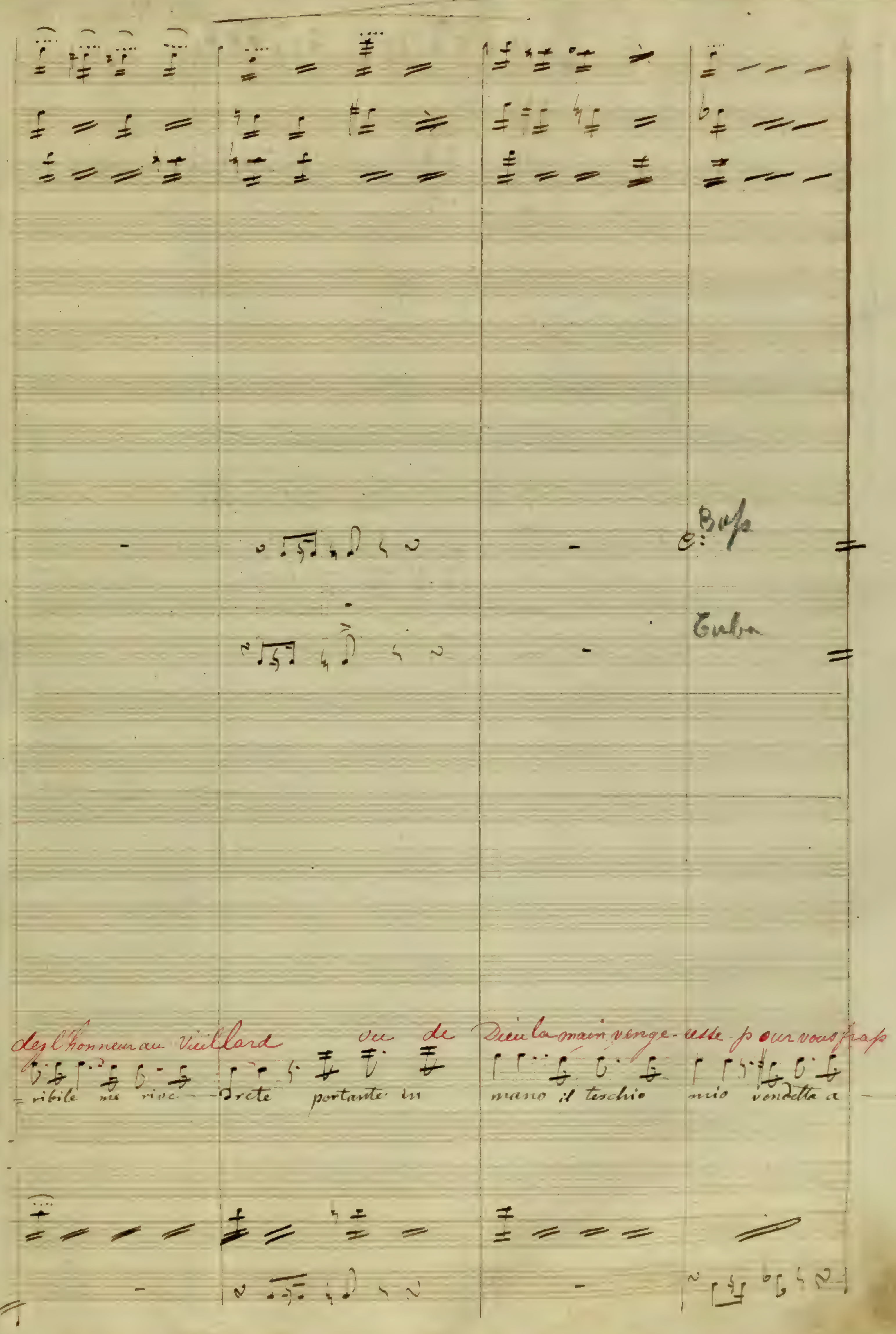
1
2
Unis
Unis
And.te Sosten.to
jure Surtout de li-vrez nous!
figlia a reclamar l'o- nore
nouvelle in
jure
et je viens à
novello in
to


divisi
3
4
5
1
Tuba
toi, re-mords vi-vant, re-de-man-der Duc... mon Enfant.
=bare ah si a stur-bare sarò vostr' orgie verrò a gri-dare

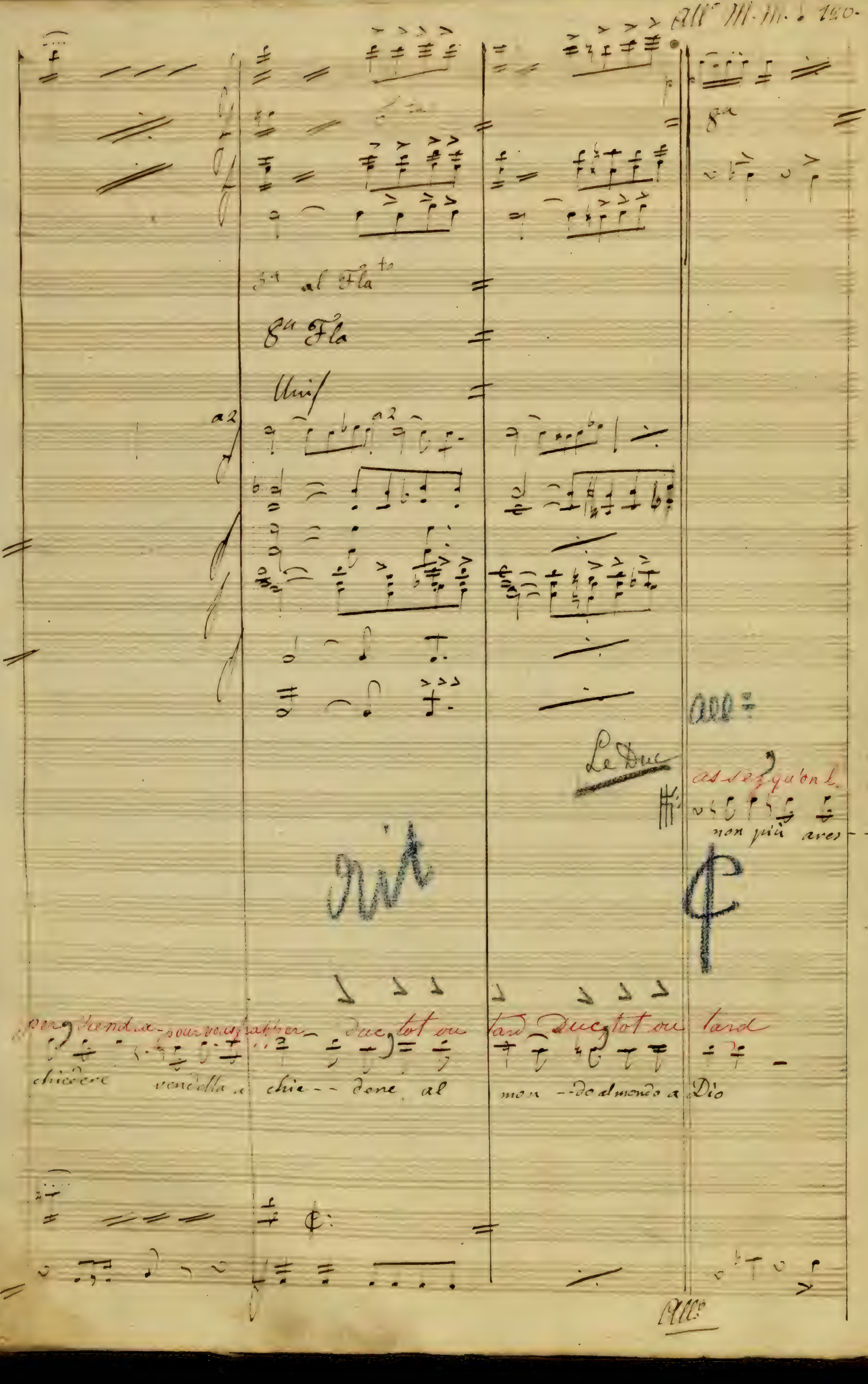


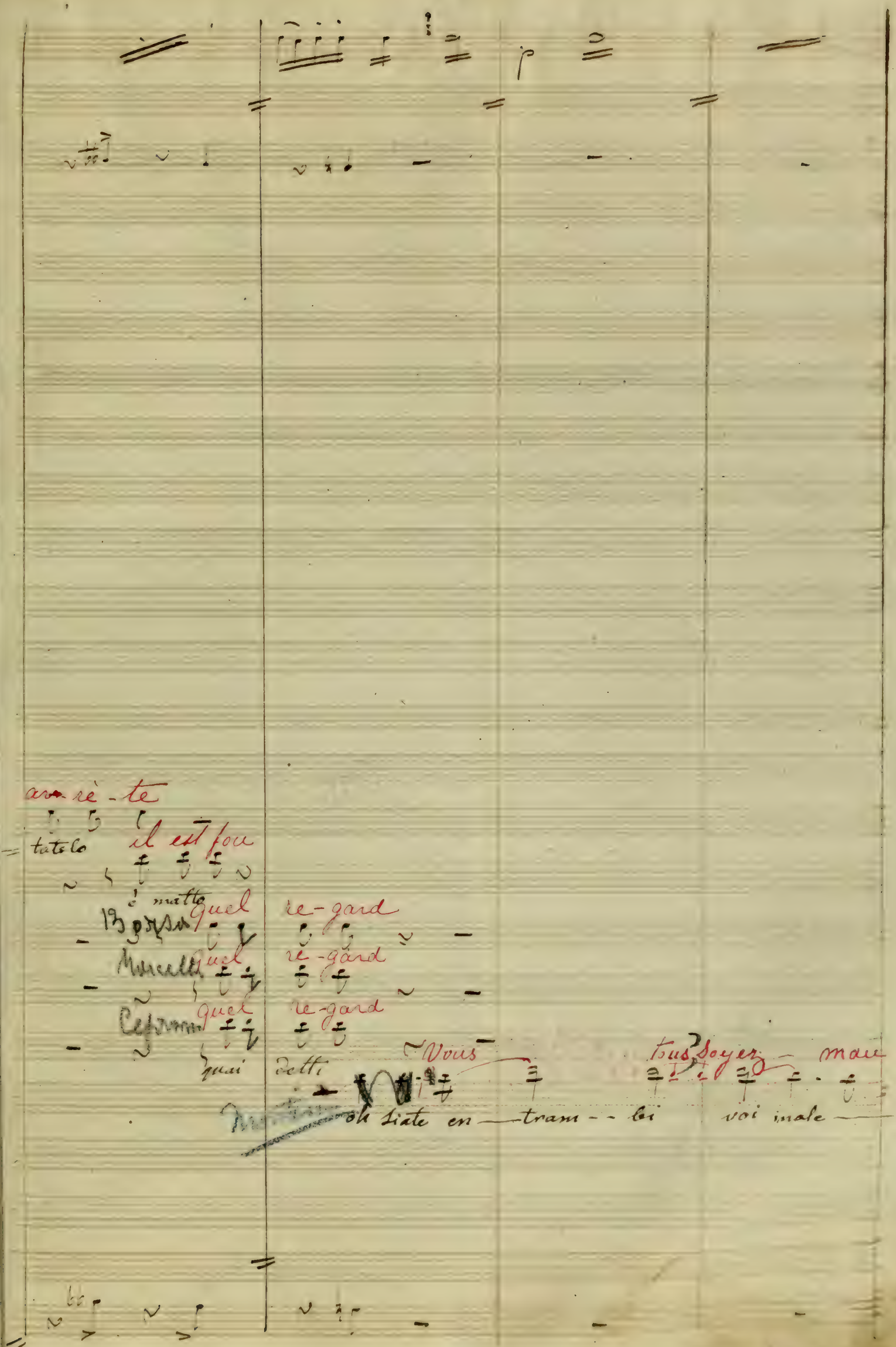
2
3
4
5
Bass.
Tuba
elle é-tait pu-re et ta souil-lu-re, traître parjure, l'était mon
fino a che veggo restarsi i - - nulto! di mia fa - miglia l'atroce in - -


1
Fag a 2
Tuba
sang
Donc prenez
mais ren
e de al car - nefice pur mi da
spettro ter - -

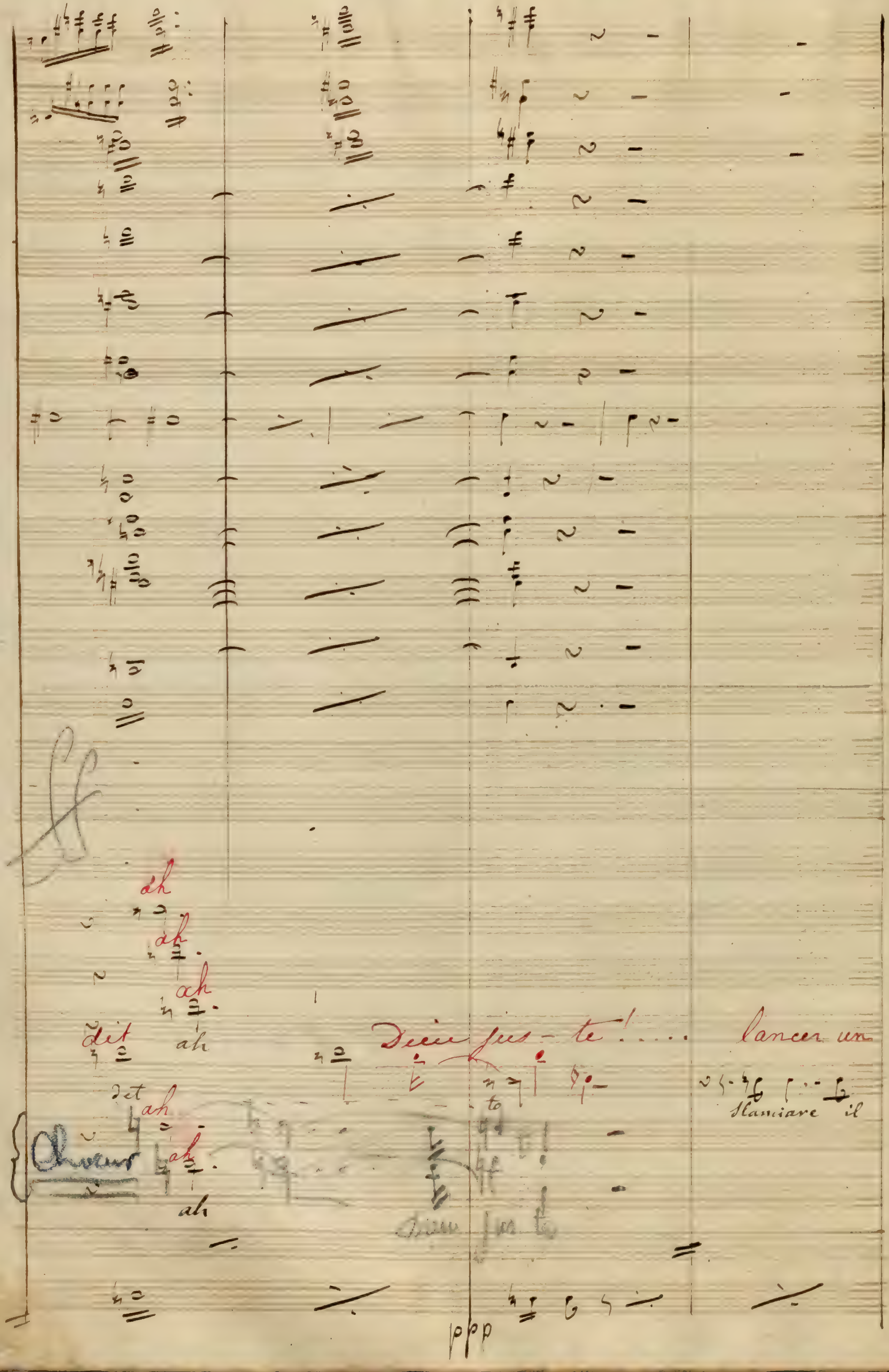


Bass
Tuba
de l'honneur au Vieillard vie de Dieu la main venge-resse pour vous frap
-ribile me rivo- -drete portante in mano il teschio mio vendetta a

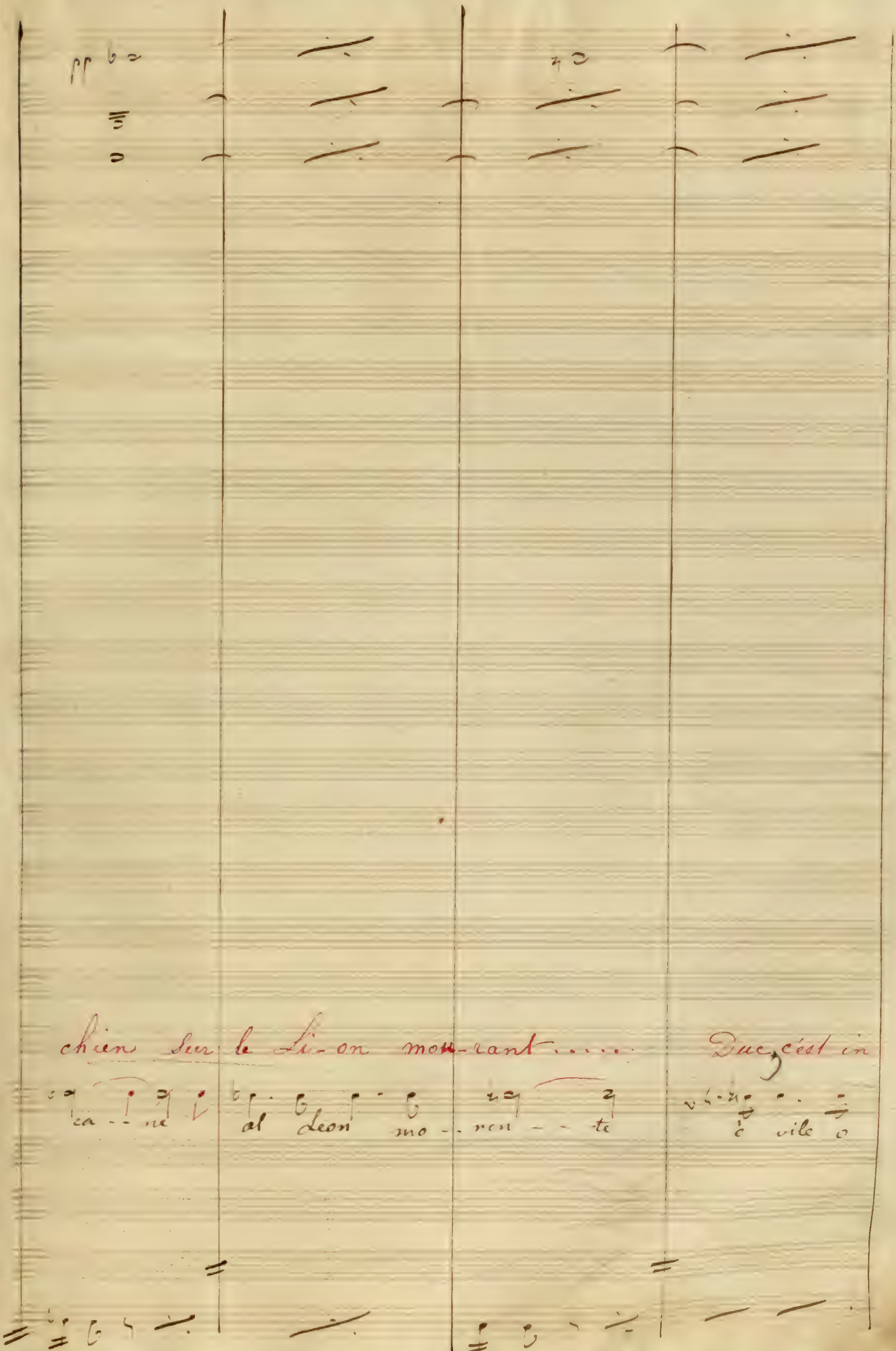

All° M.M. 120
8a
al Fla
8a Fla
Unis
a2
Le Duc
assez qu'on l.
non più
Rit
chiedere
vendella a
chie -- dere al
mon -- do al mondo a Dio
tôt ou tard
Duc tôt ou tard
All°



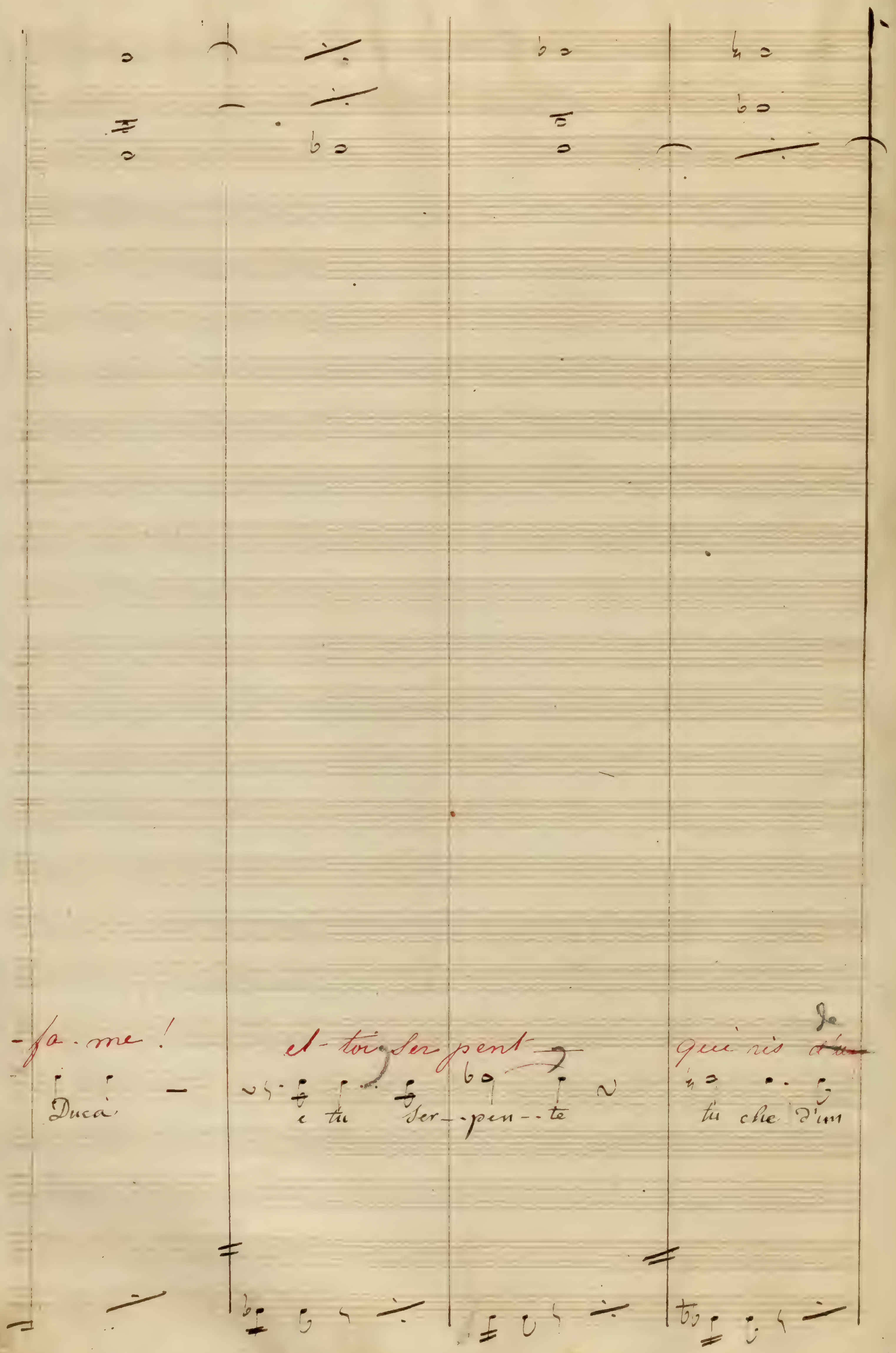
ar- rè - te
tatelo
il est fou
è matto
Borsa
Quel re-gard
Marcello
Quel re-gard
Ceprano
Quel re-gard
Vous tous Soyez mau
oh siate en tram - - bi voi male

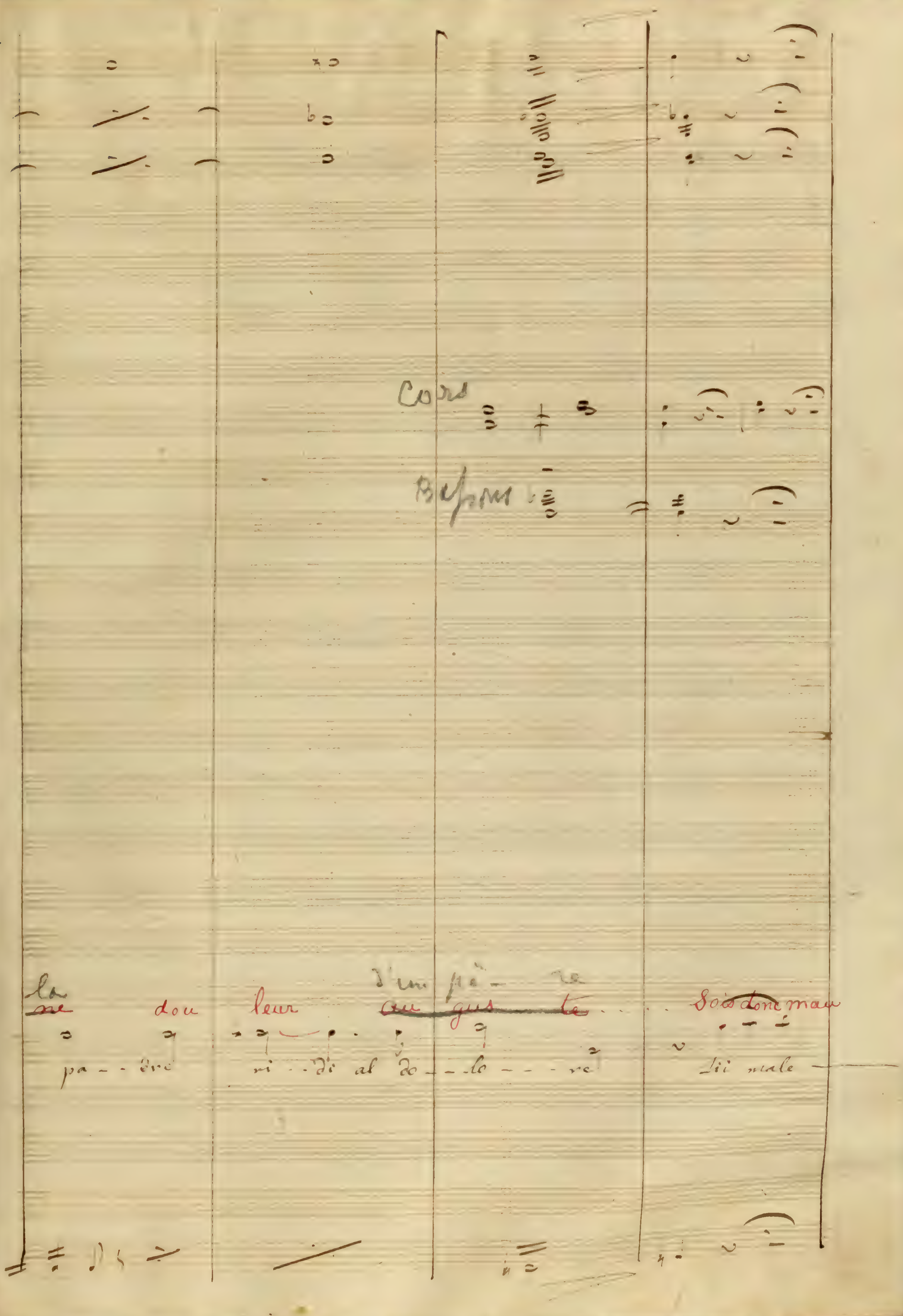


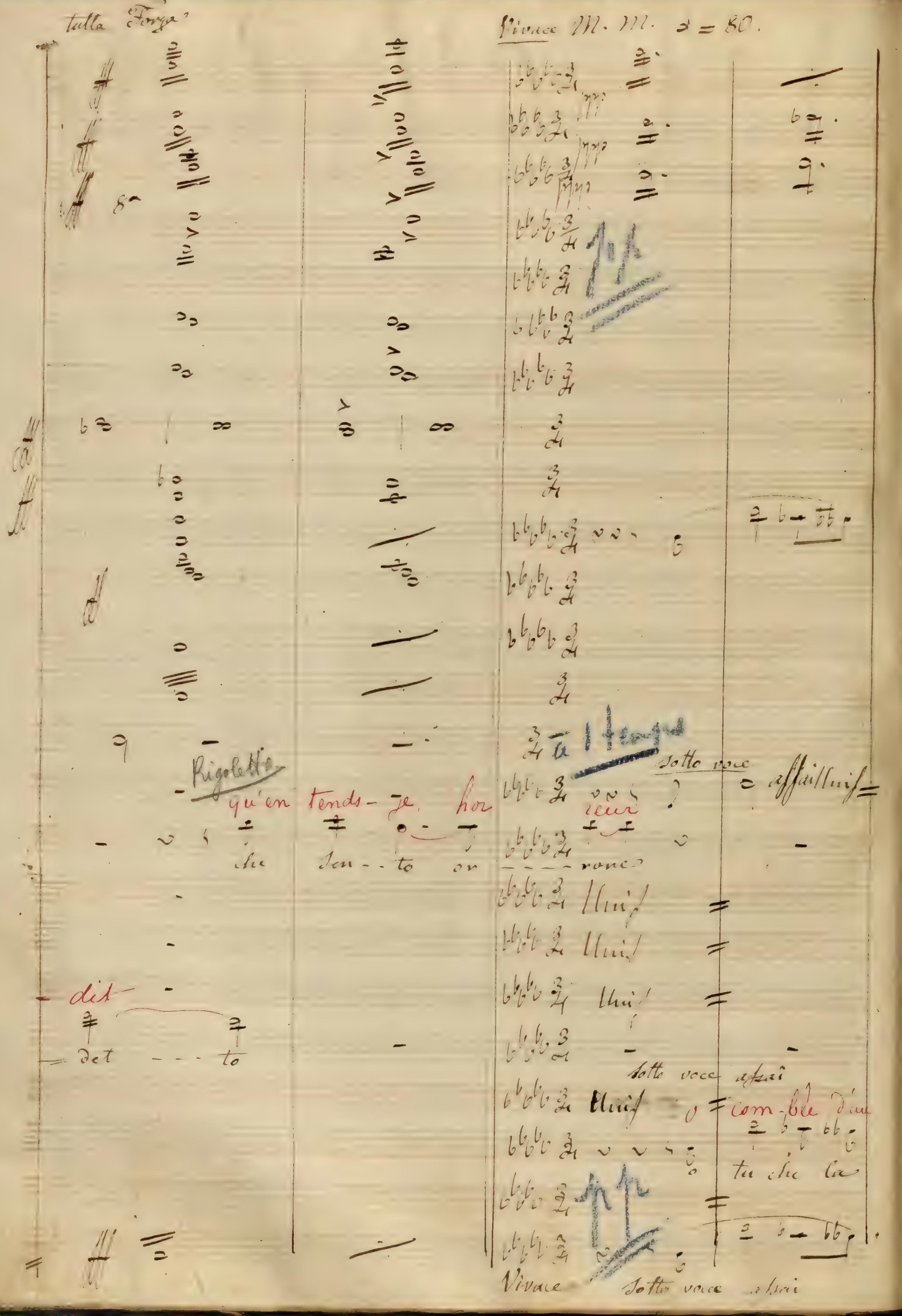
ah
ah
ah
dit
ah
Dieu jus - te !.... lancer un
dit
ah
to
flamiare il
Choeur
ah
ah
ppp



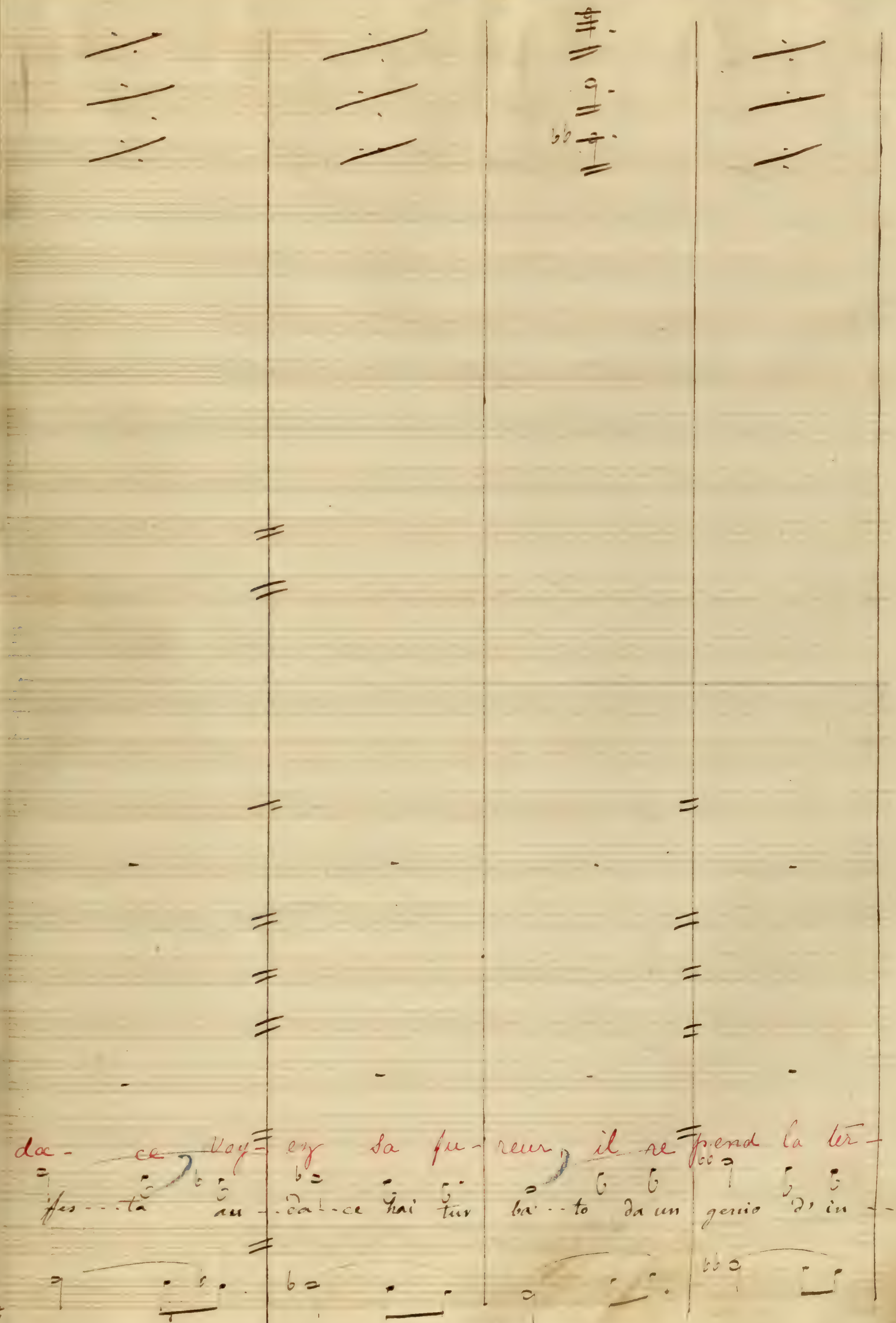
ff
chien sur le Li-on mou-rant..... Duc, c'est in
ca - - ne al Leon mo - - ren - - te è vile o

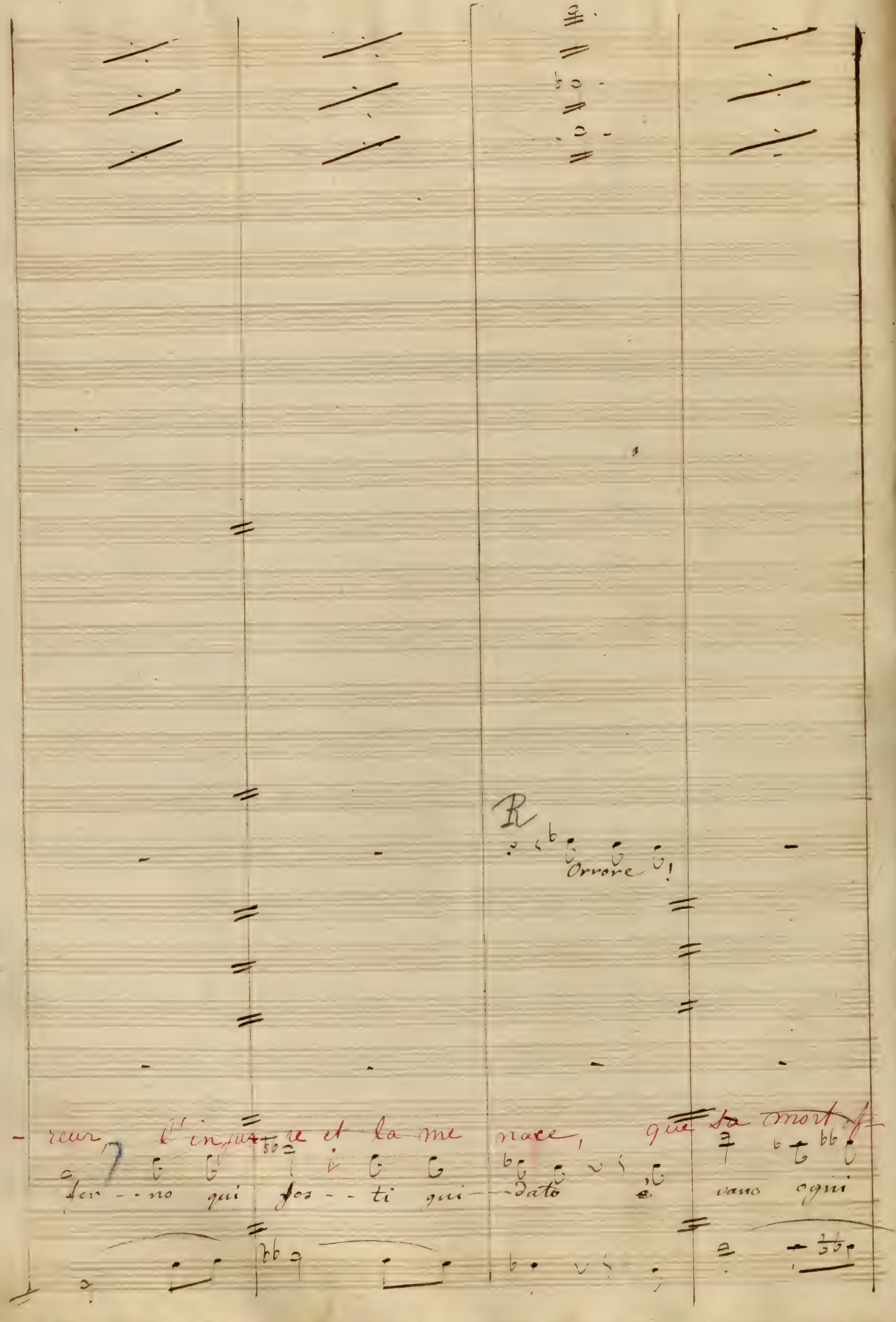

-fa-me!
et-toi serpent
qui ris de
Duca
e tu Ser--pen--te
tu che d'un

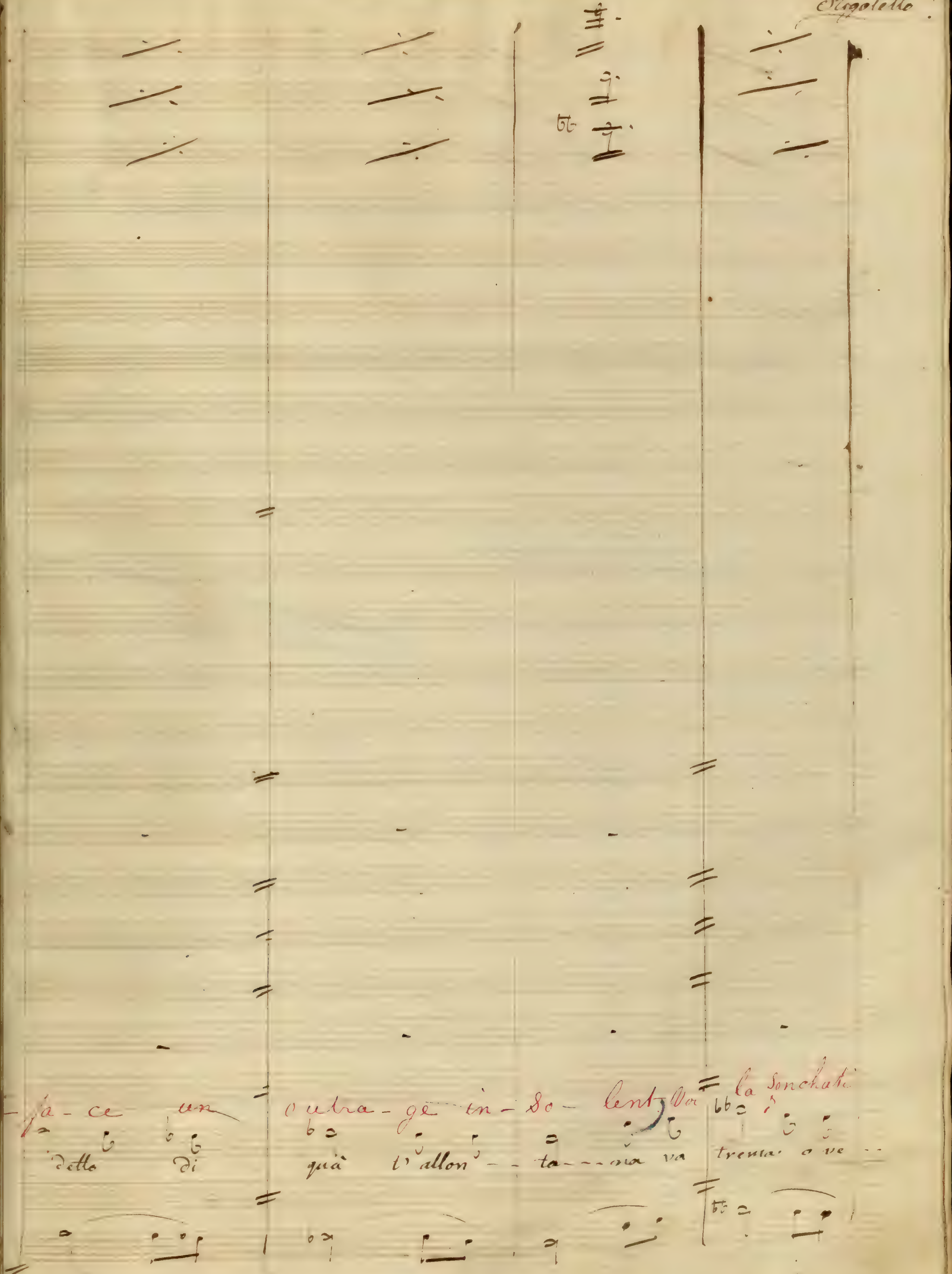

Cors
Bassons
la ne dou leur d'un pè re au gus te . . . Sois donc mau
pa - - dre ri - - di al do - - lo - - re Sii male

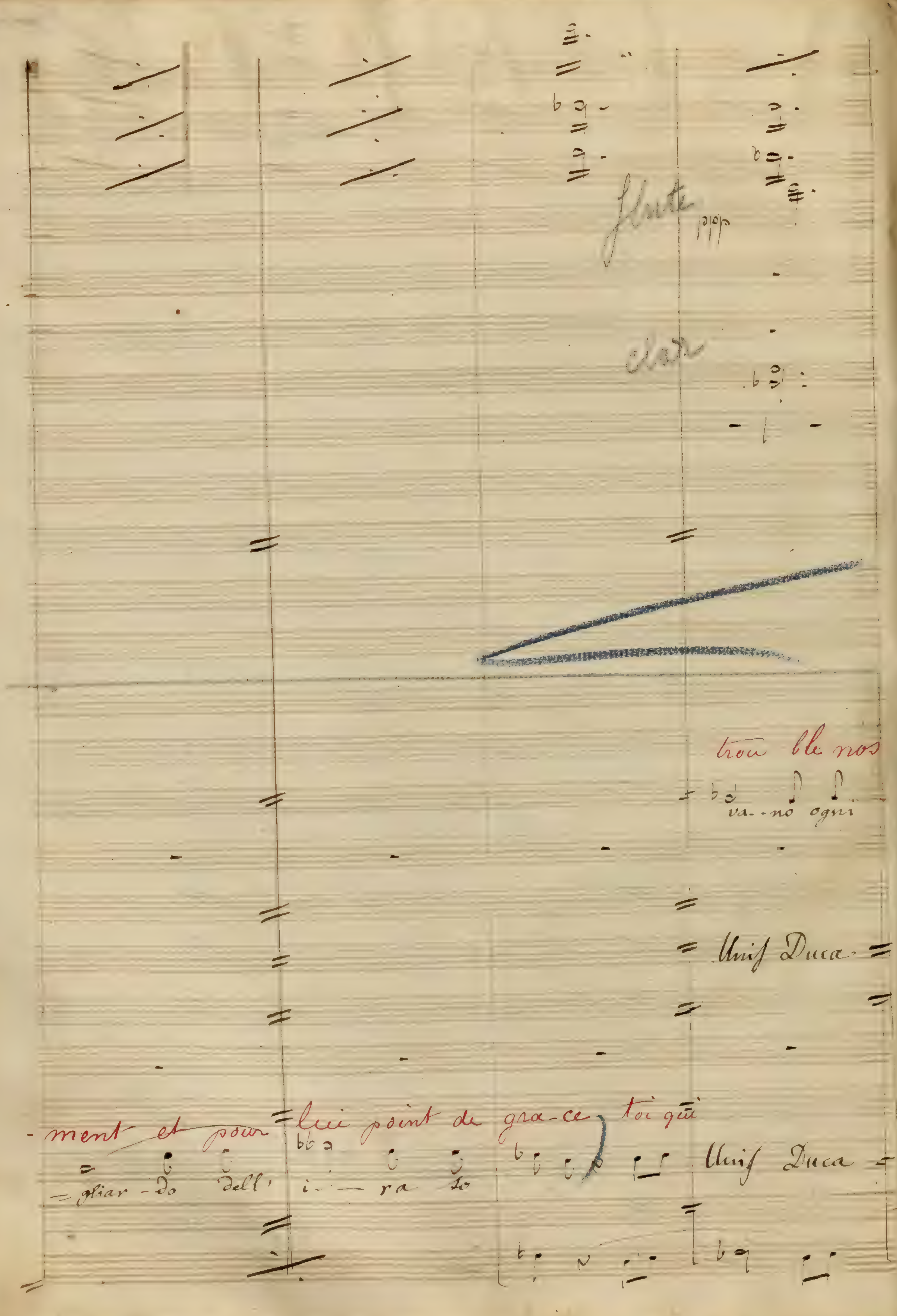


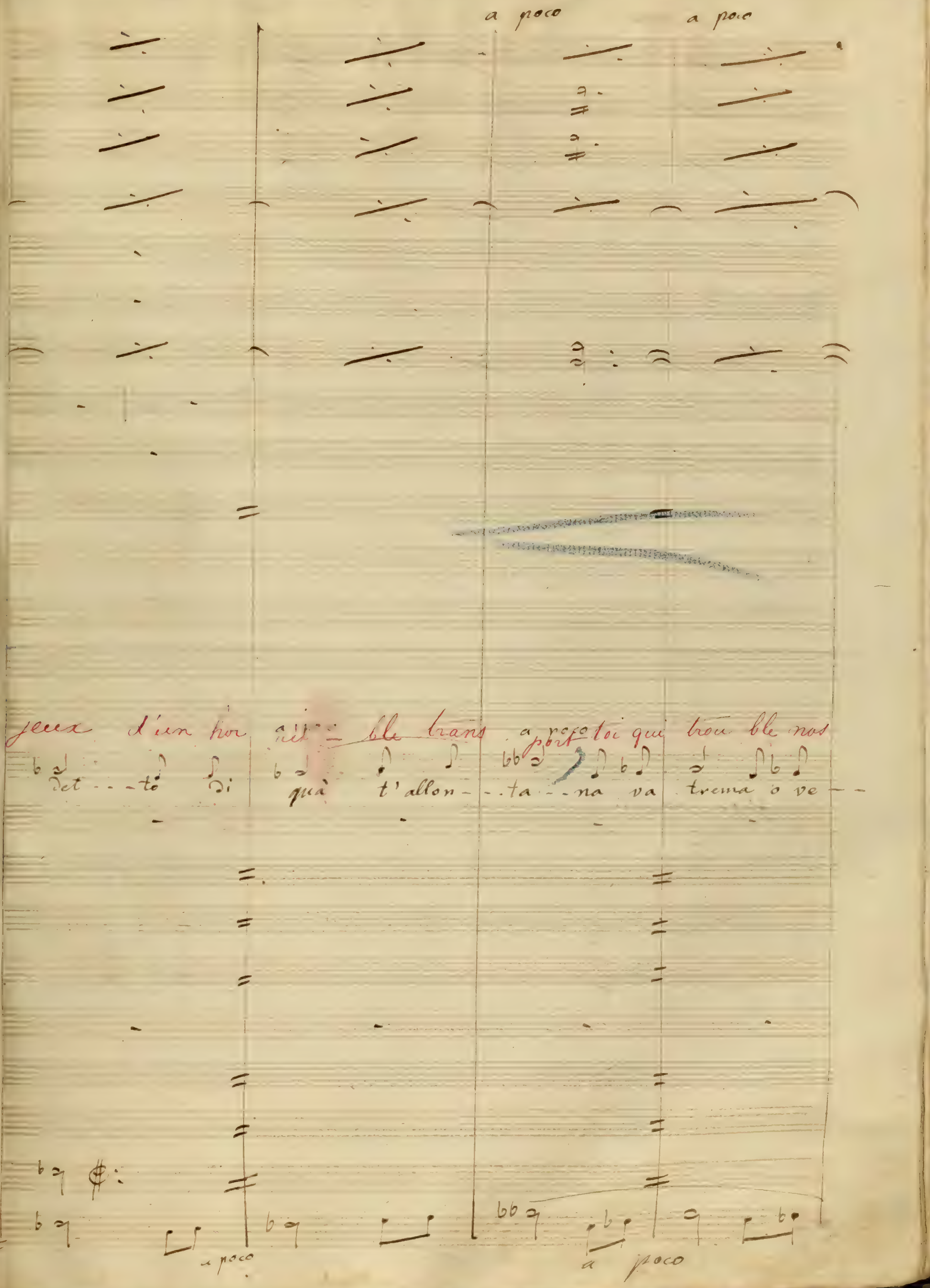
tutta Forza
Vivace M. M. = 80.
Rigoletto
qu'en tends-je, hor reur
che sen - - to or - - - rore
dit
det - - - to
sotto voce
Unis
sotto voce assai
tu che la
Vivace
Sotto voce assai

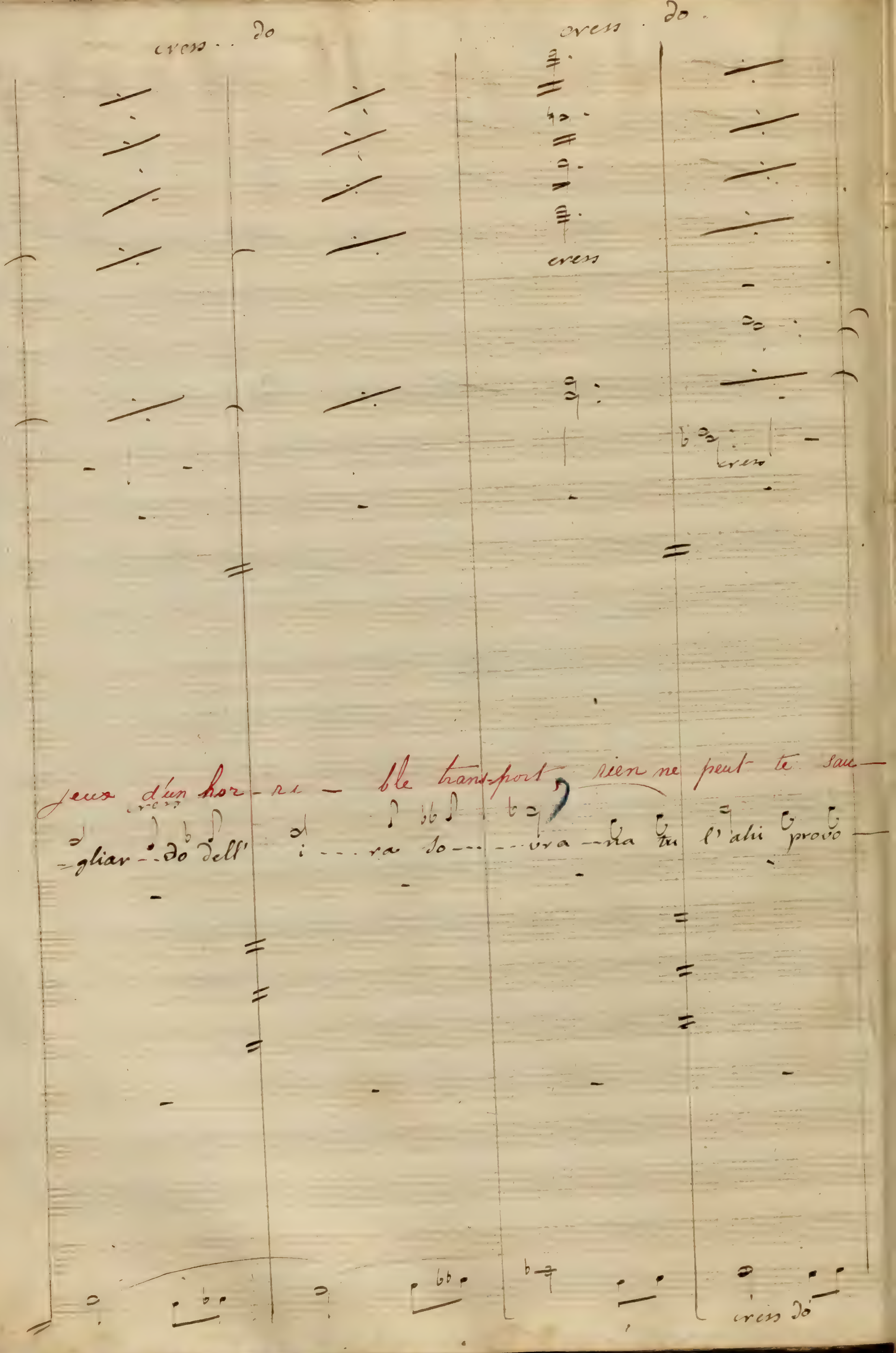

dace - ce Voy- ez sa fu- reur, il re- prend la ter-
fes - - ta au - dal - ce hai tur ba - - to da un genio d' in - -

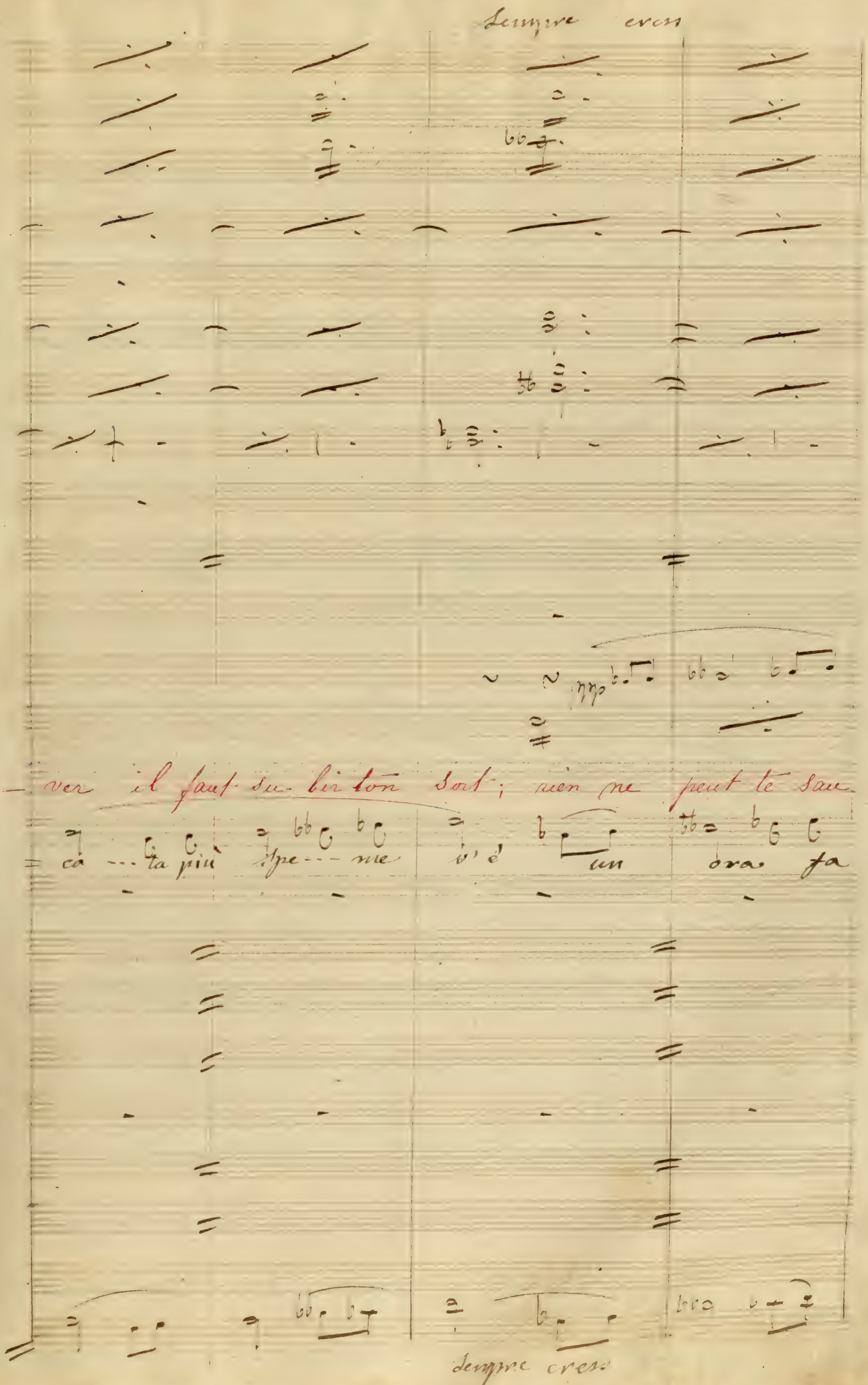

R
Orrore!
- reur, l'injure et la menace, que sa mort
fer - - no qui fos - - ti qui - - dato è vano ogni

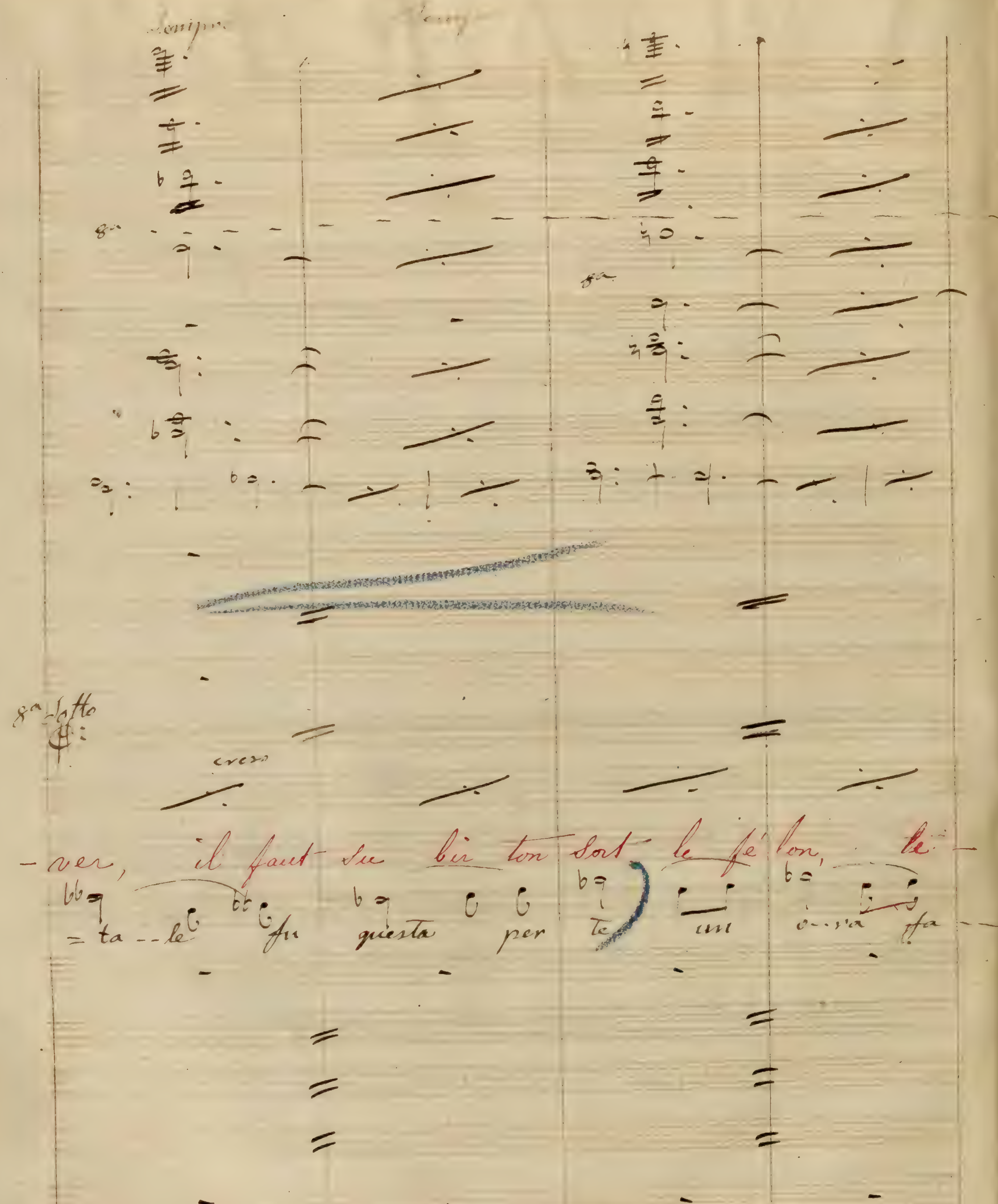

fa - ce un oltra - ge in - so - lent. Voi
la sonchati
detto di quà t'allon - - ta - - - na va trema o ve - -

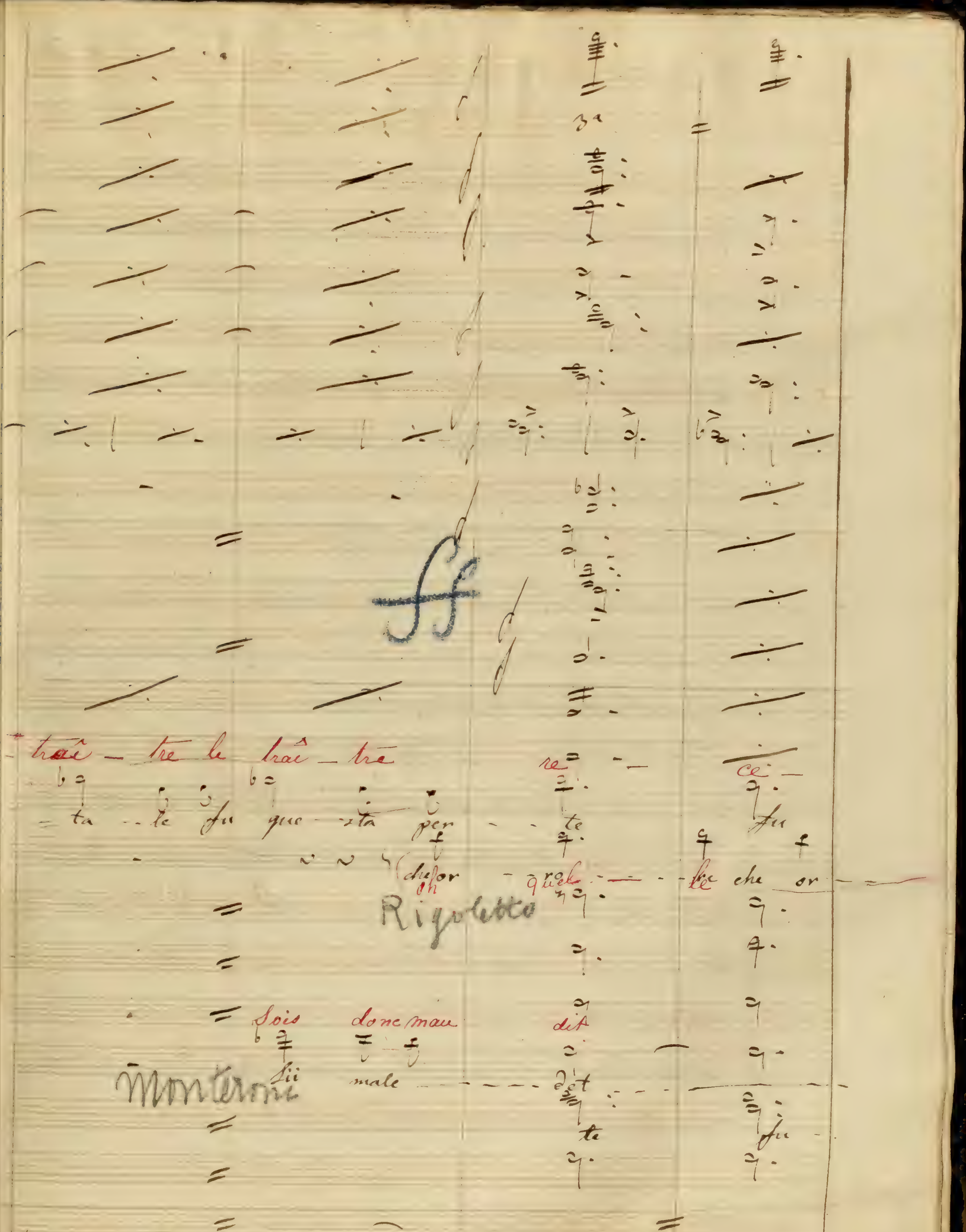

Flute
pp
clar
trou ble nos
va- -no ogni
Unis Duca
- ment et pour lui point de gra-ce toi qui
= gliar - do dell' i — ra to
Unis Duca

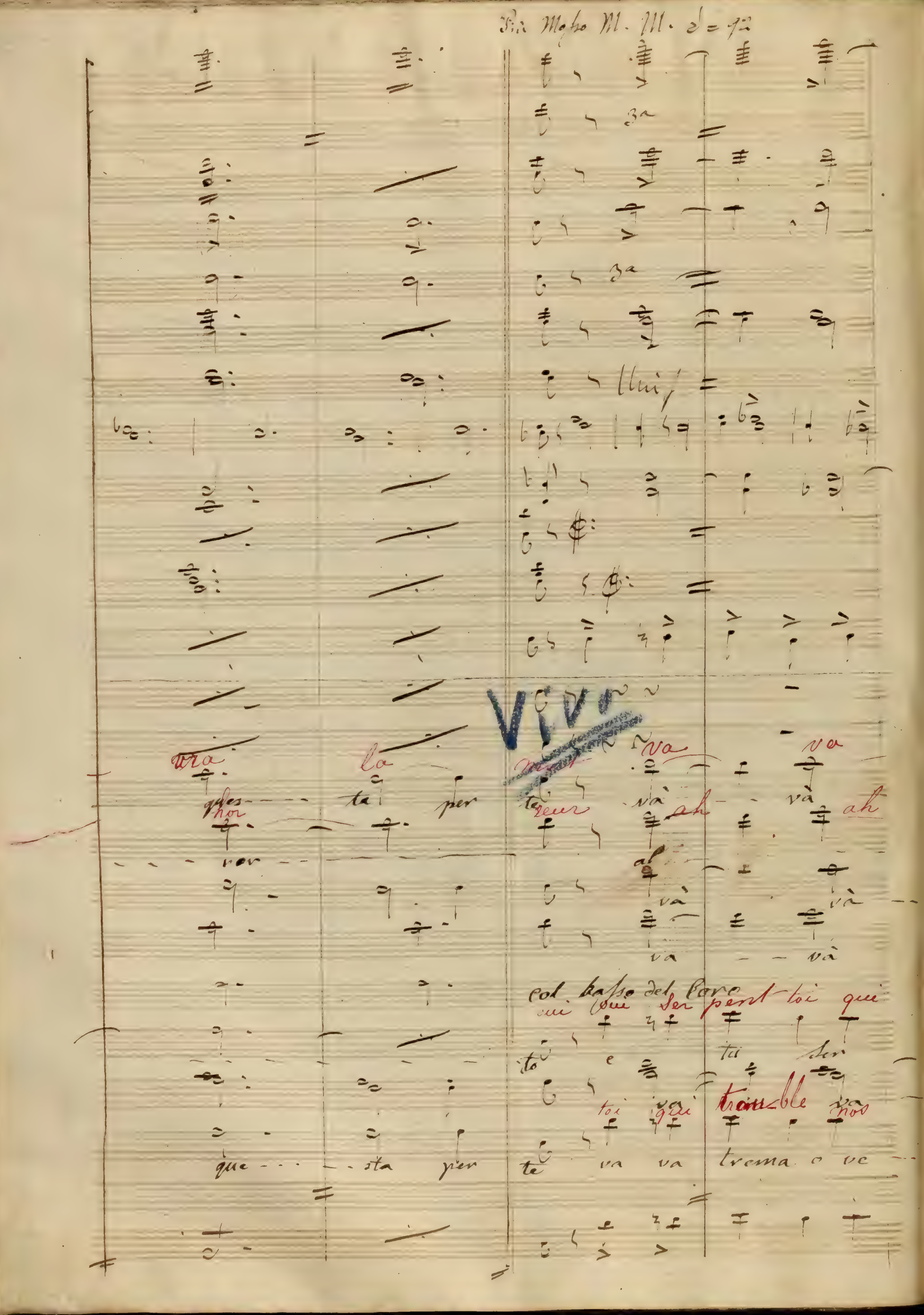

a poco
a poco
jeux d'un hor rible trans port toi qui trou ble nos
det - - to di quà t'allon - - ta - - na va trema o ve - -
a poco
a poco


cress . . do
cress . do .
cress
cress
jeux d'un hor - ri - ble trans-port rien ne peut te sau—
—gliar - . do dell' i - - - ra so - - - - - vra - - na tu l'alti provo —
cress do

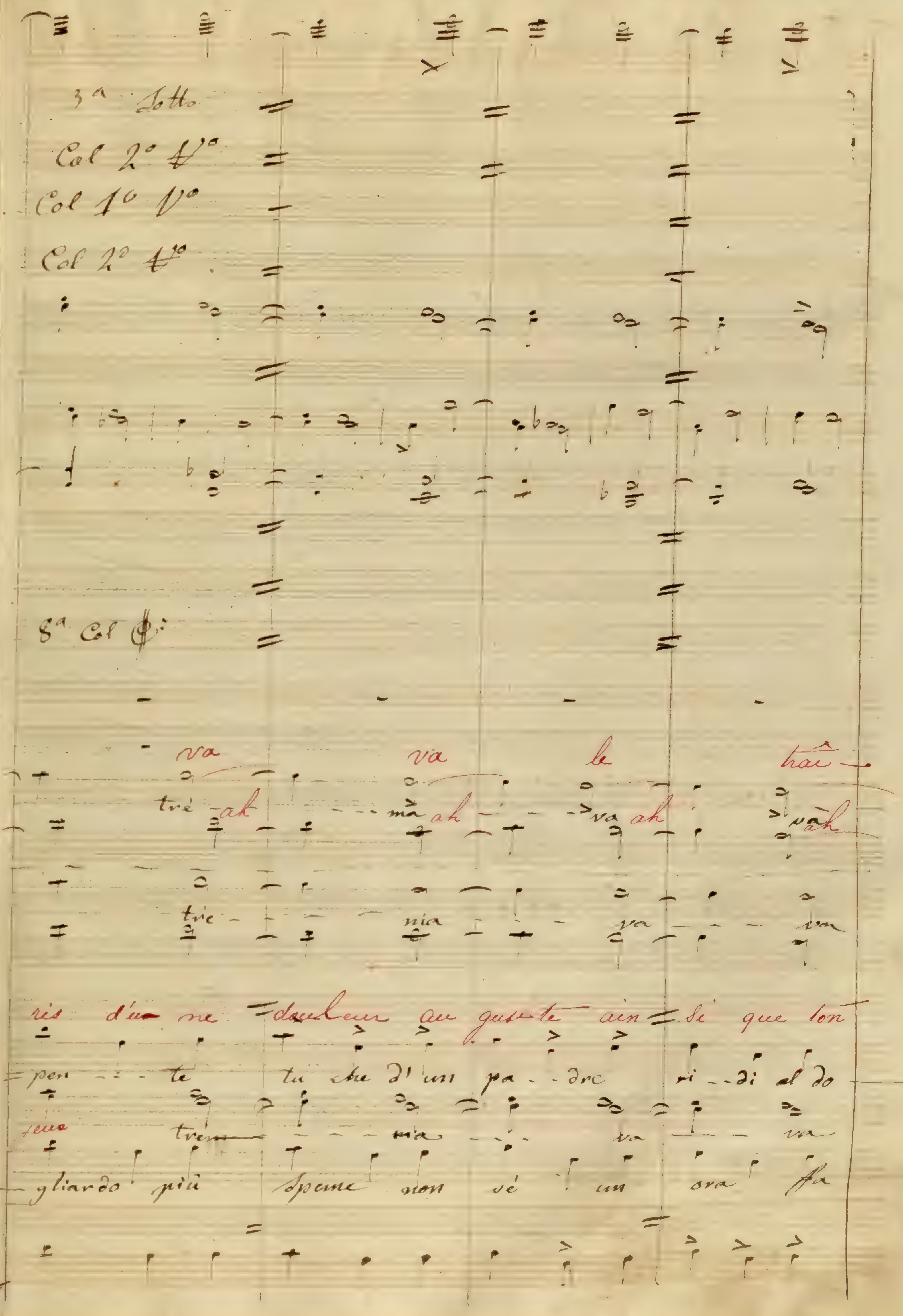

Sempre cress
ver il faut subir ton sort; rien ne peut te sau-
cà ... ta più spe - - - me v'è un ora fa
sempre cress

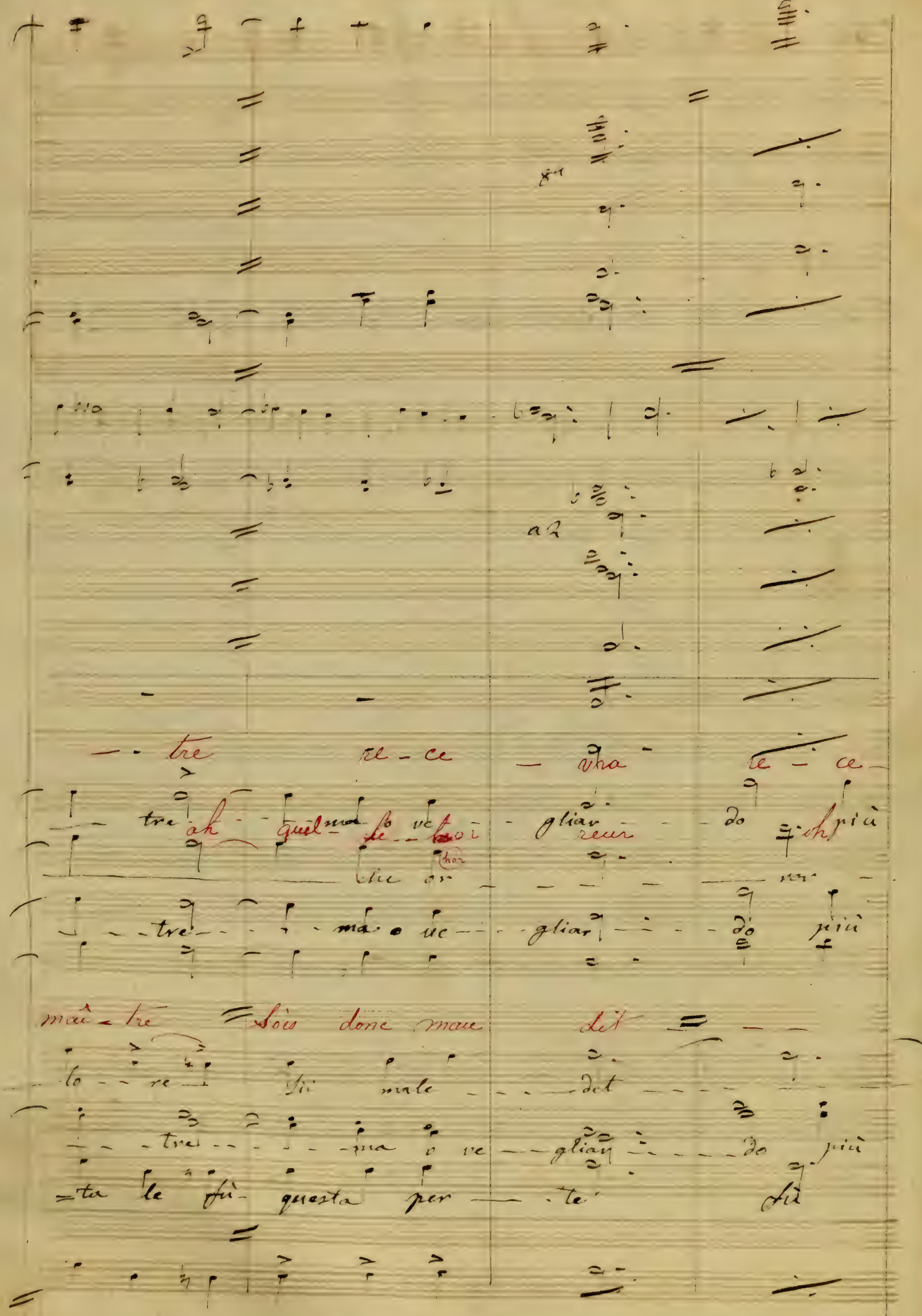

cresc
- ver, il faut su bir ton sort le fé lon, le
= ta -- le fu questa per te un o--ra fa


ff
traî - tre le traî - tre
re
ce
ta le fu que - sta per te
fu
Rigoletto
Sois donc mau dit
Monterone
male
te
fu

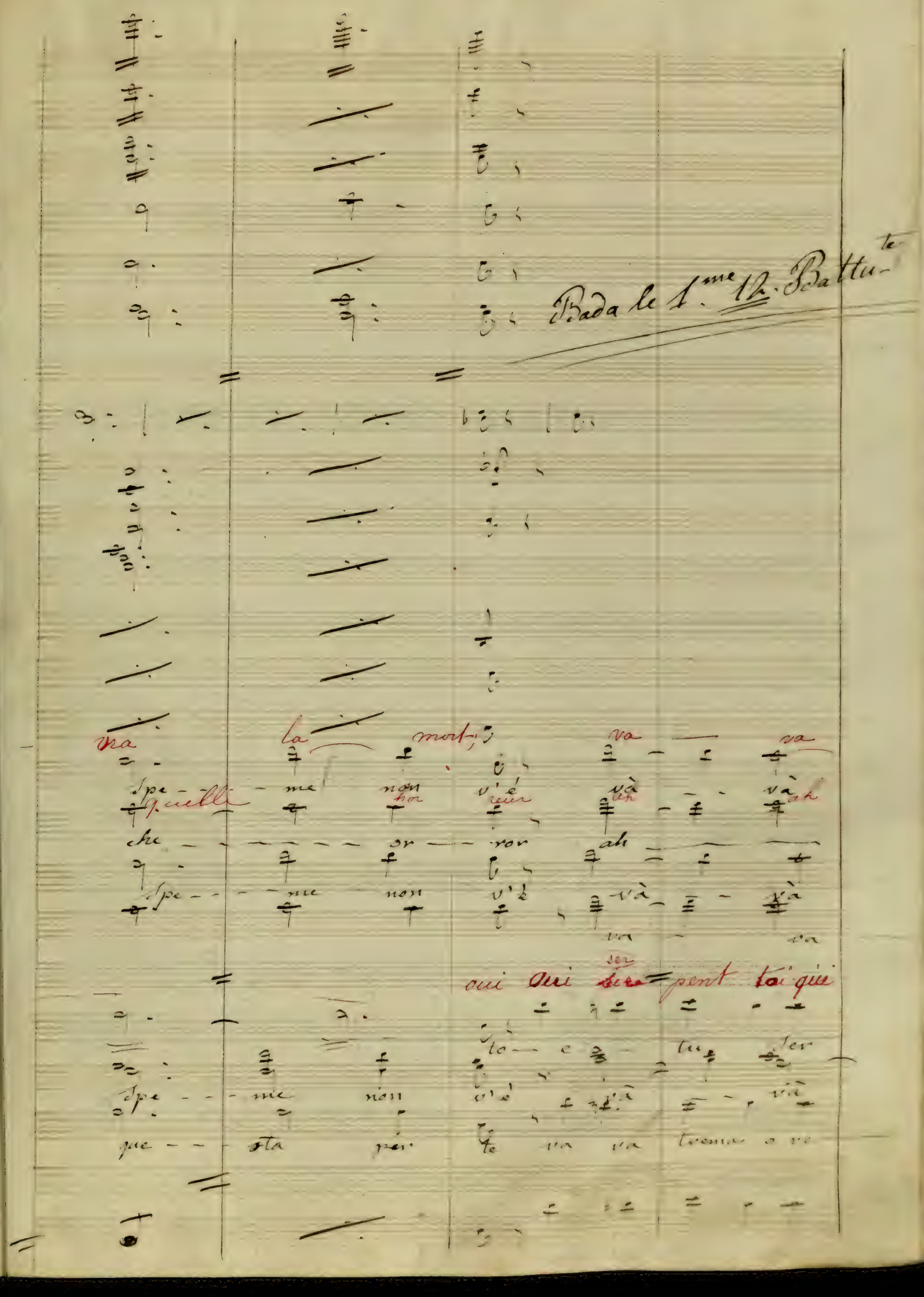


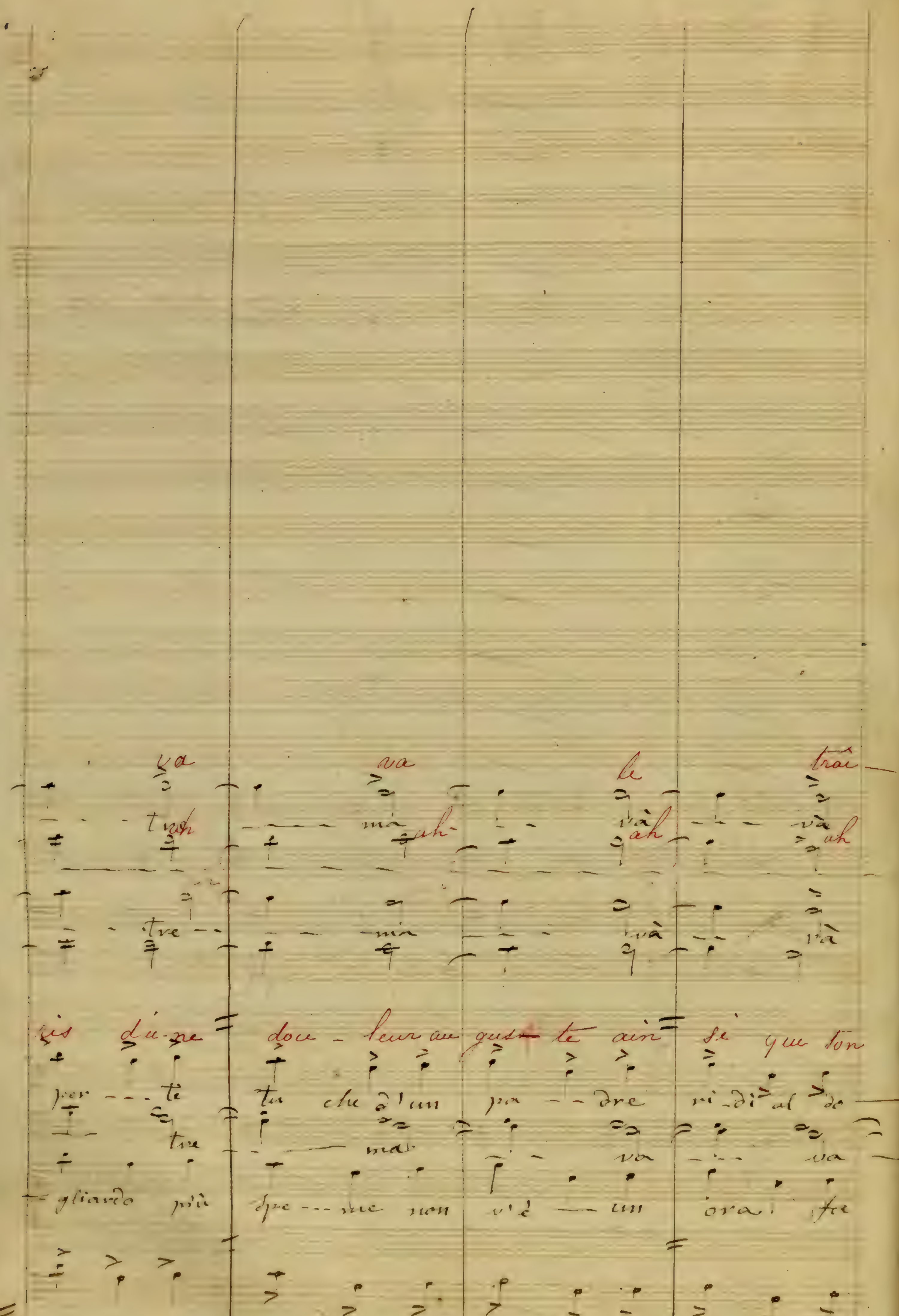
Più Mosso M. M. 𝅗𝅥 = 92
Vivo
ques - ta per te
va va
col Basso del Coro
que - sta per te va va trema e ve

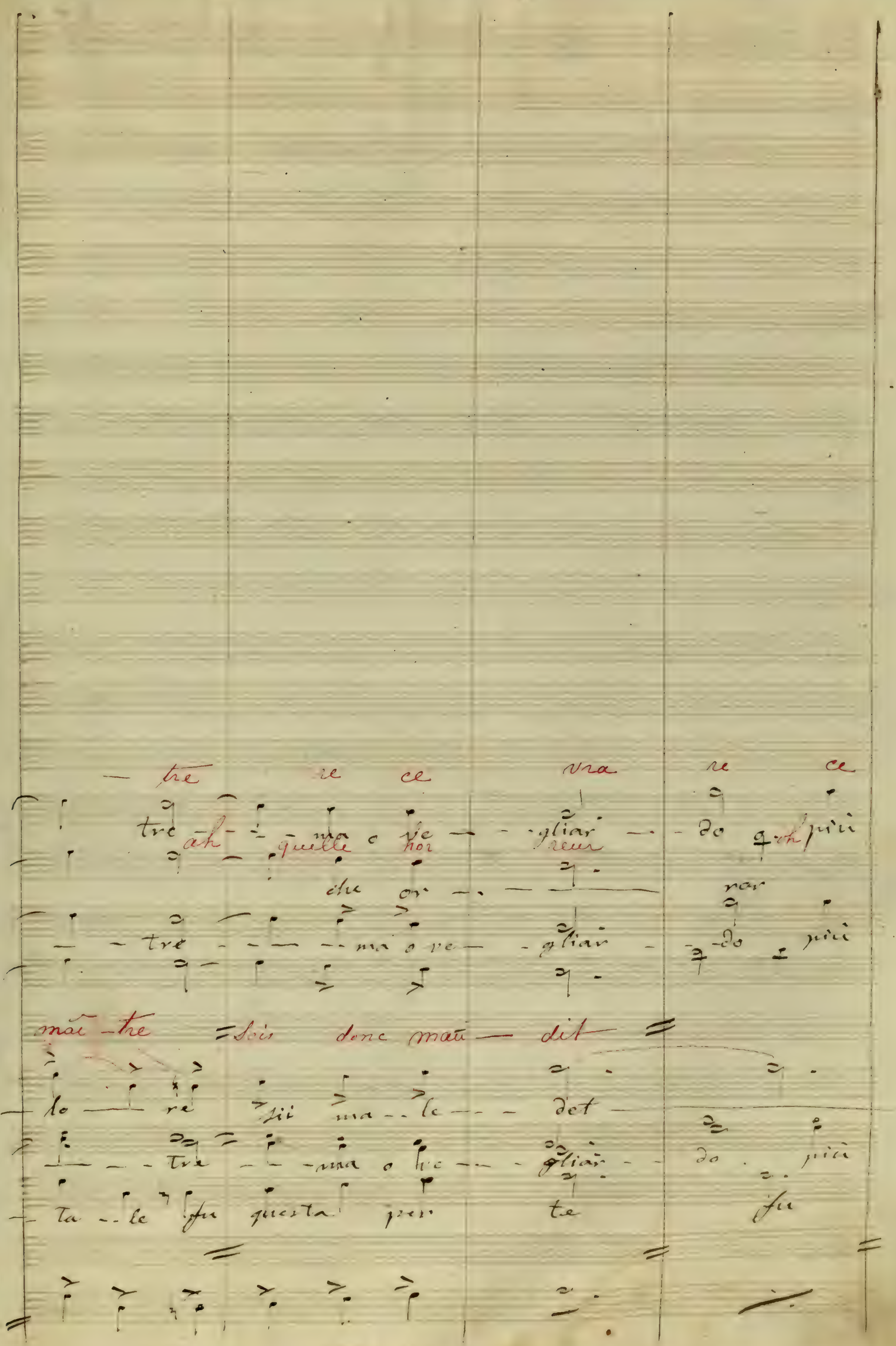

3a Sotto
Col 2o Vo
Col 1o Vo
Col 2o Vo
8a Col
va va le trai
trè ah ma ah va ah vah
trie nia va va
ris d'une douleur au guste ain si que ton
pen - te tu che d'un pa - dre ri - di al do
trem - mia va va
gliardo più speme non v'è un ora sta

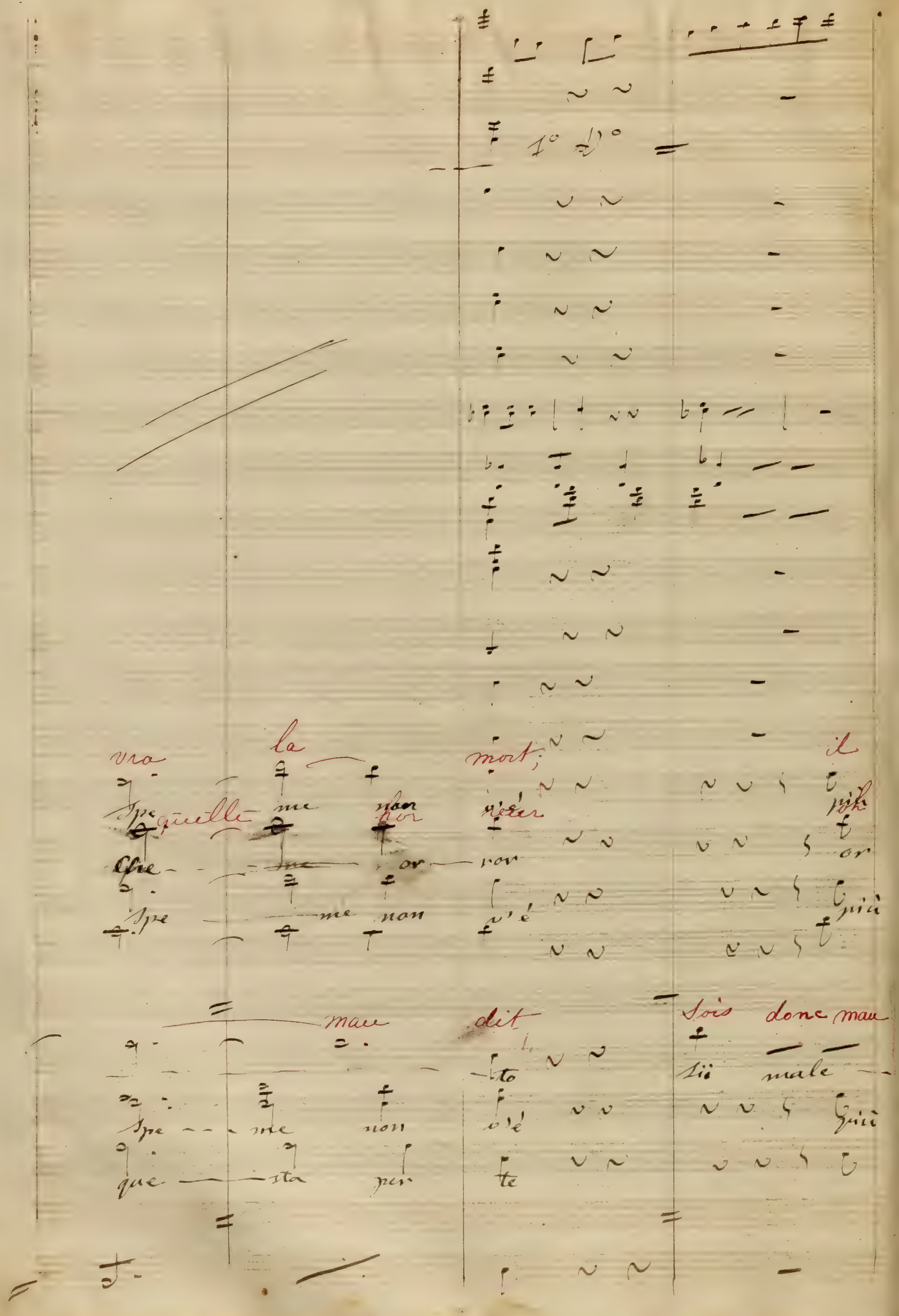


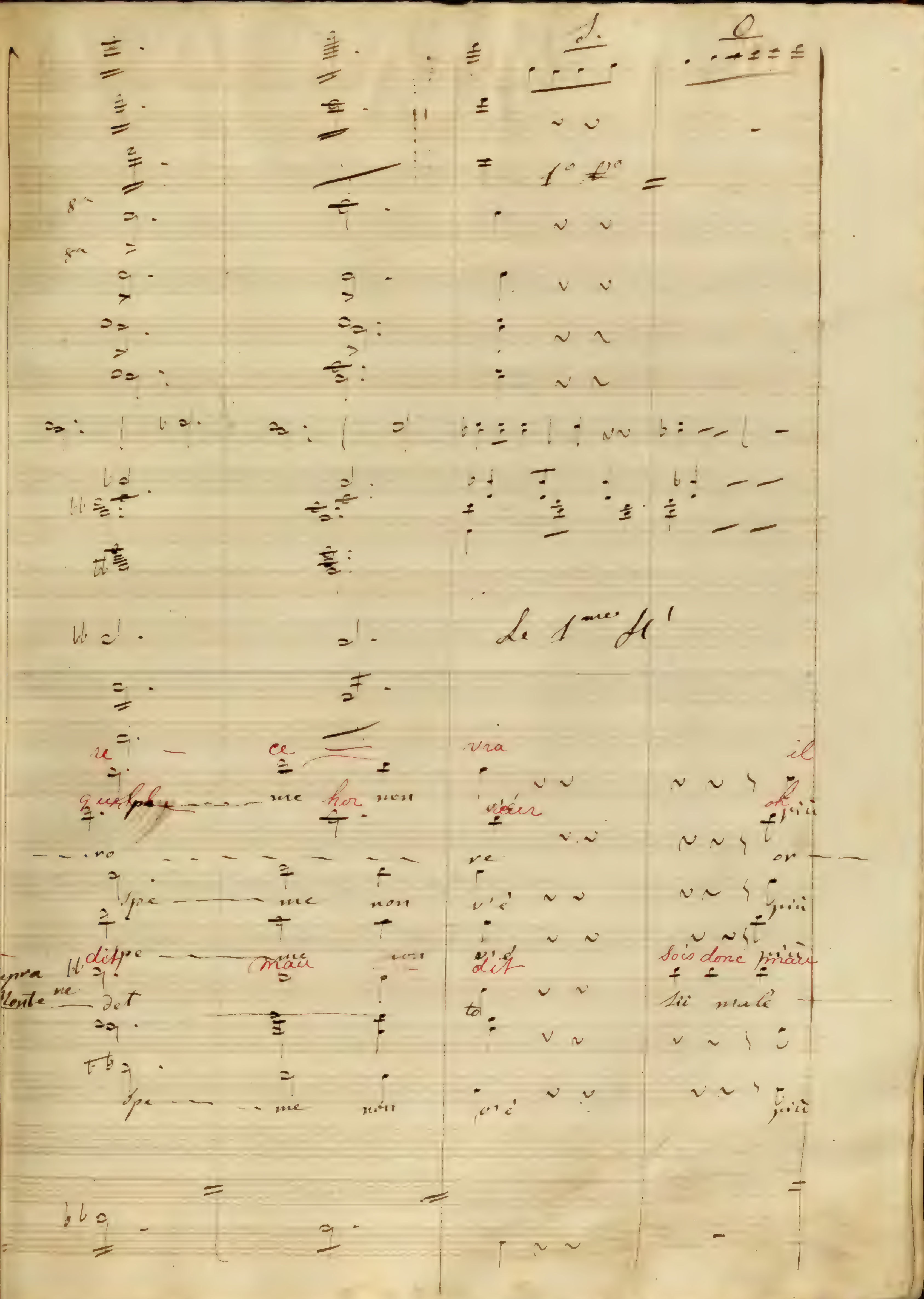
tre ma o ve gliar do più
tres ma o ve gliar do più
male
questa per te

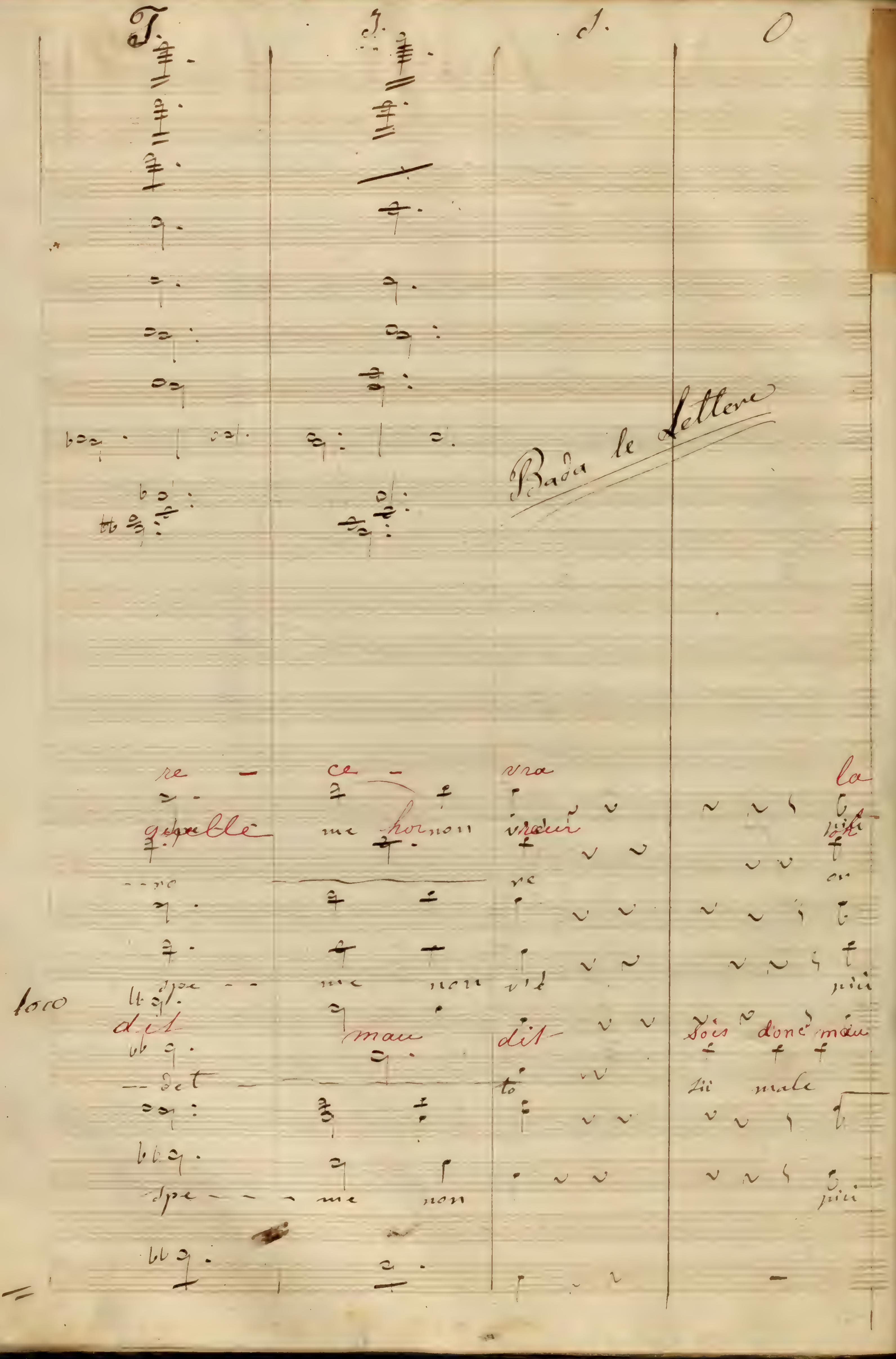

Bada le 1.me 12. Battute
va la mort va va
Spe - me non v'è và và
che or ror ah
Spe - me non v'è và và
va va
oui oui ser pent toi qui
Spe - me non v'è và
ques - ta per te va va trema o ve

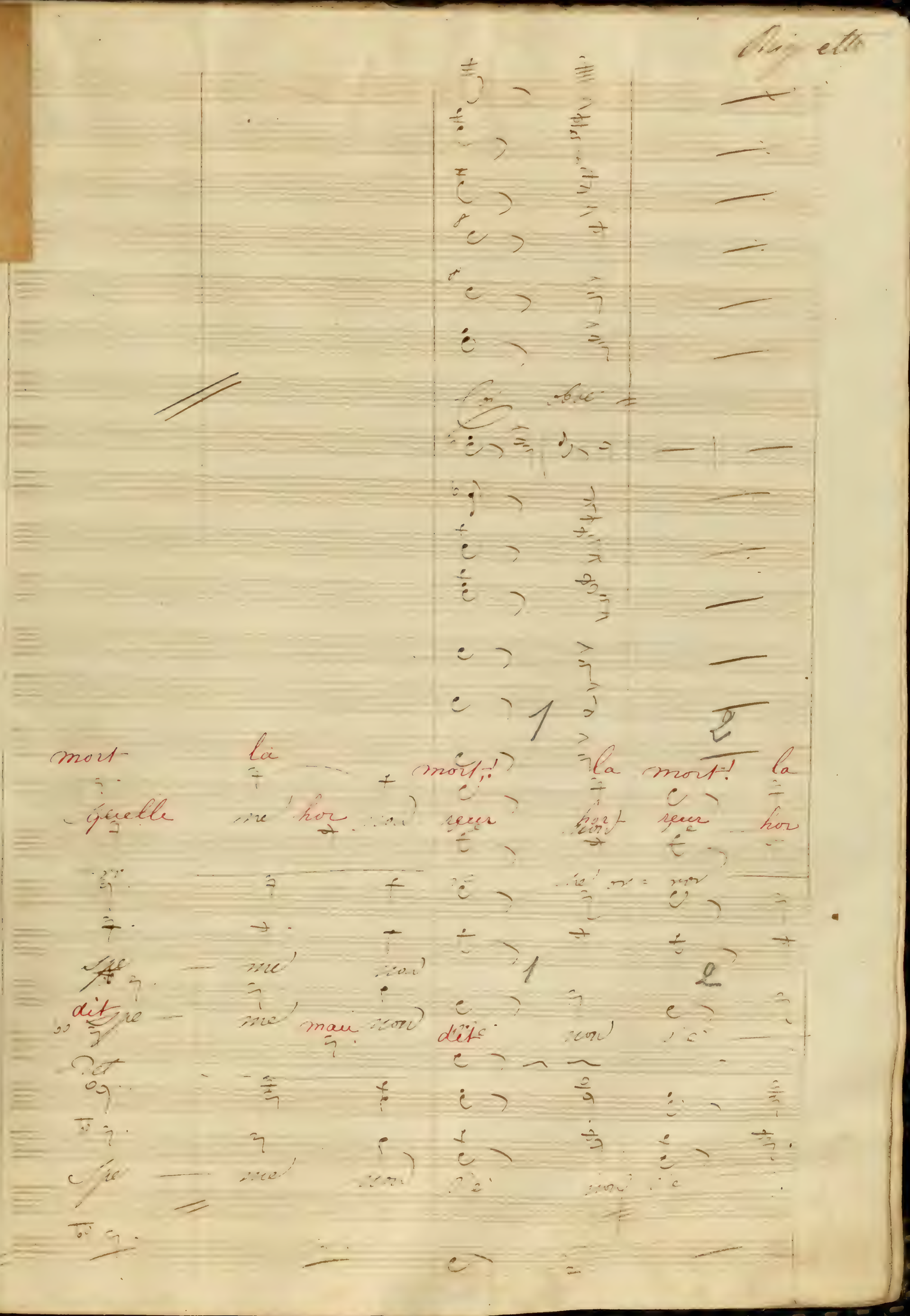

va va le traî—
tre ma và và
ah ah ah
tre mà và và
tis d'u-ne douleur au gus-te ain-si que ton
por---te tu che d'un pa--dre ri-di-al de—
tre — ma va va
gliardo più dre---me non v'è — un ora! fre

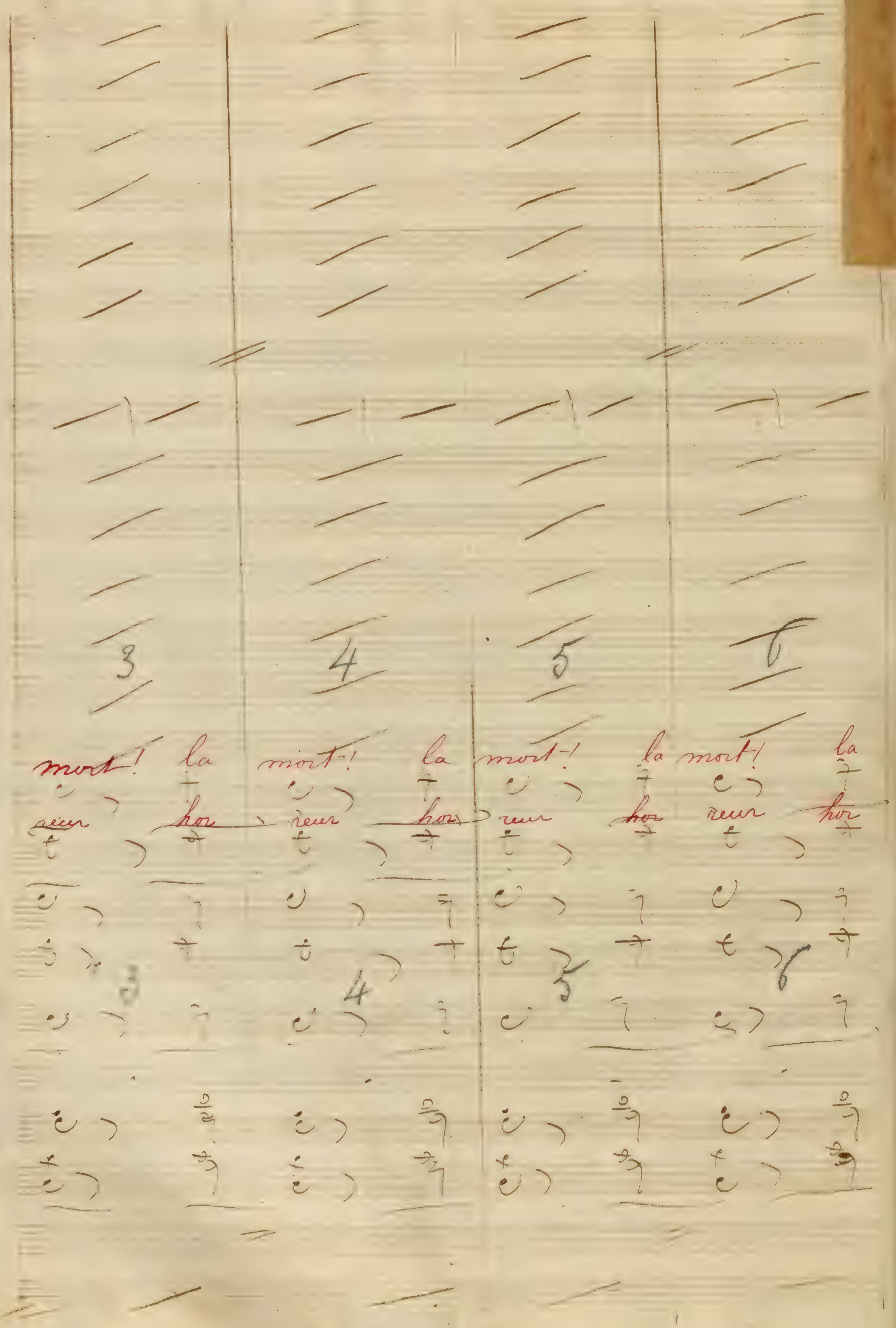

tre re ce vra re ce
tre ma o ve gliar do più
che or
tre ma o ve gliar do più
mai tre Sois donc mau dit
lo re ma le det
tre ma o ve gliar do più
ta le fu questa per te fu

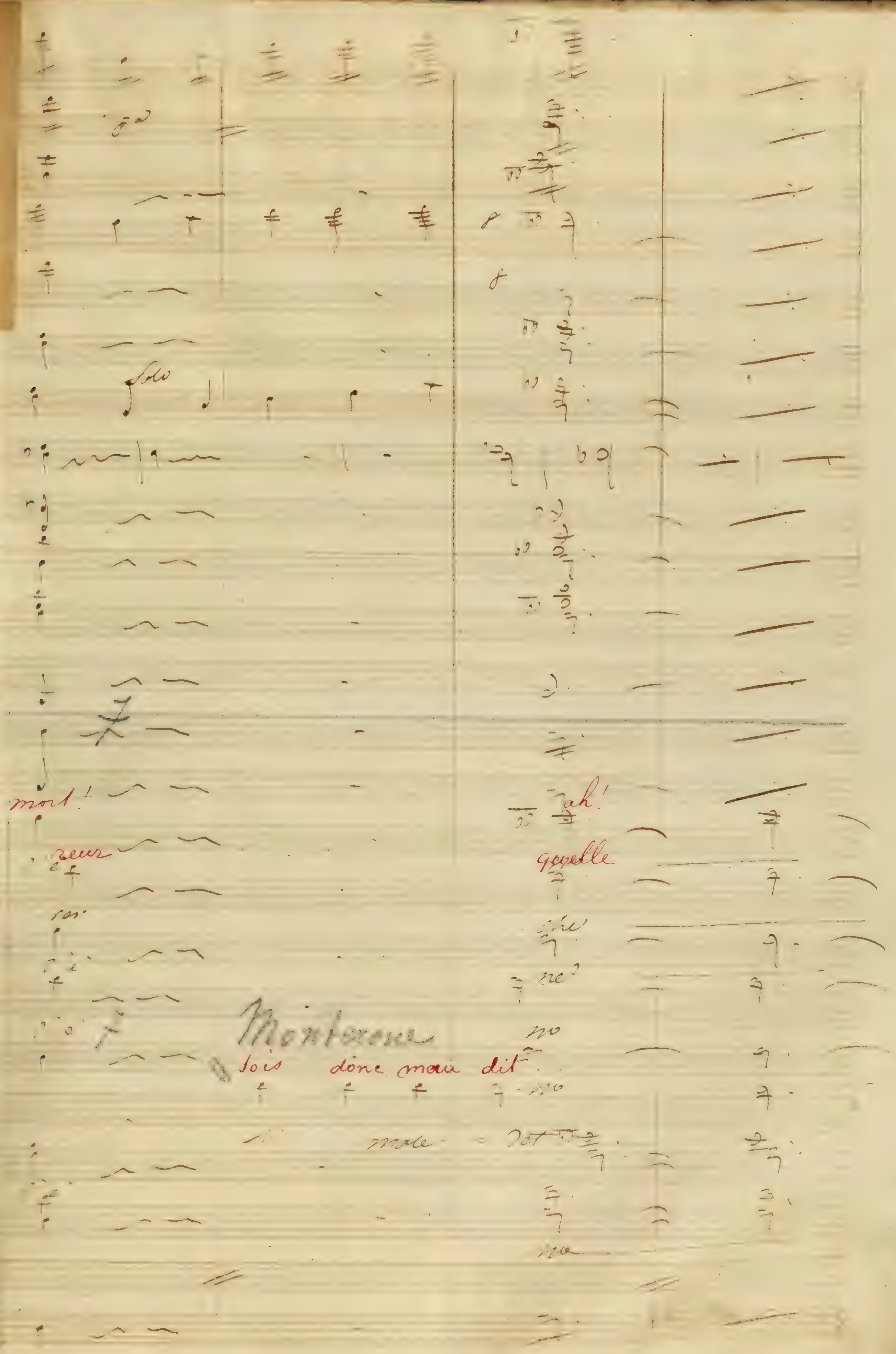

vra la mort; il
Spe quelle me non por rier pih
Che me or ror or
Spe me non v'è più
mau dit Sois donc mau
to Sii male
Spe me non v'è Più
que sta per te


Le 1me Fl
vra
Spe — me non
v'è
Sois donc
Spe — me non

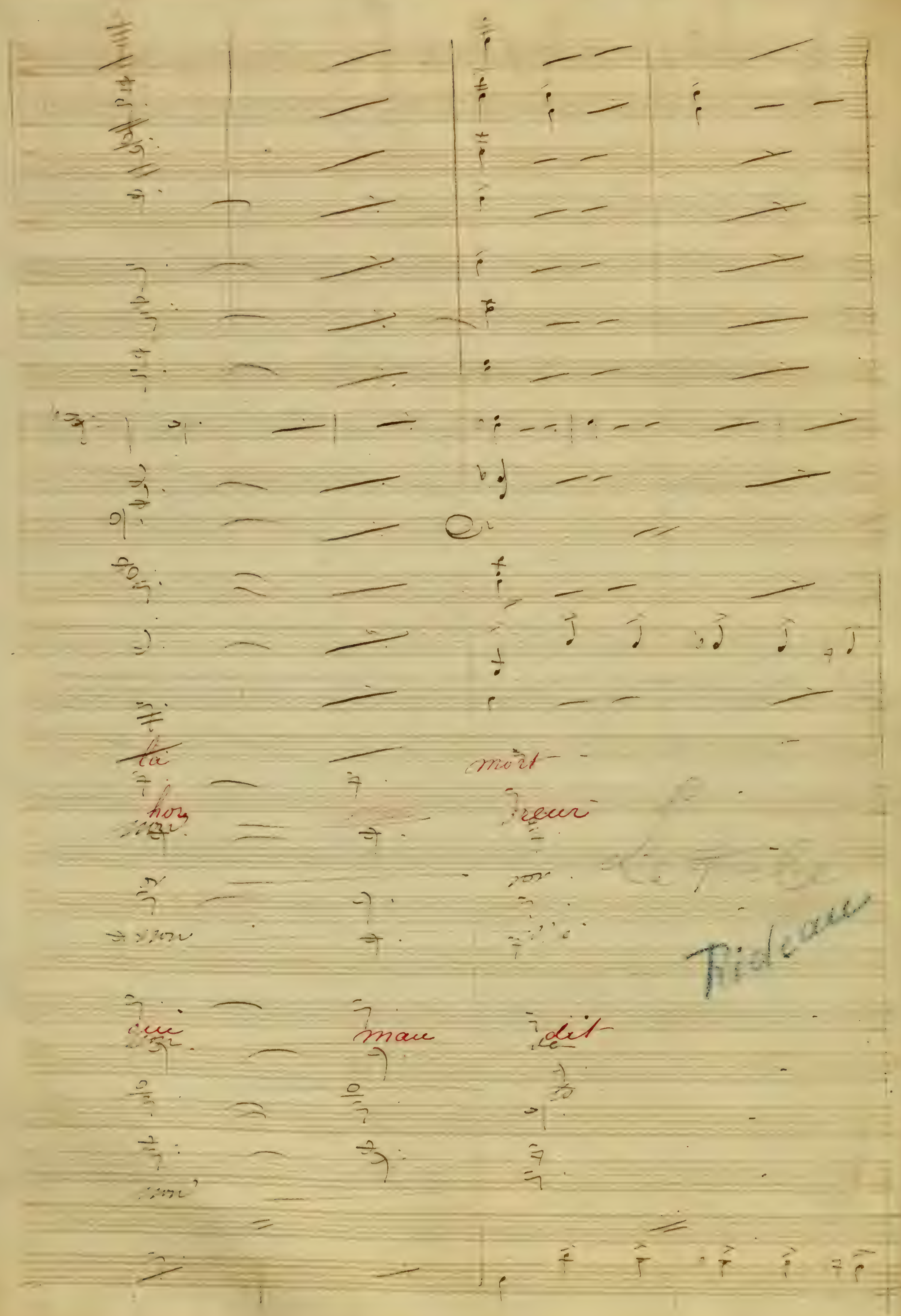

Bada le Lettere
re — ce — vra
la
loco
dit
dit
me
non
spe — — me non
piu

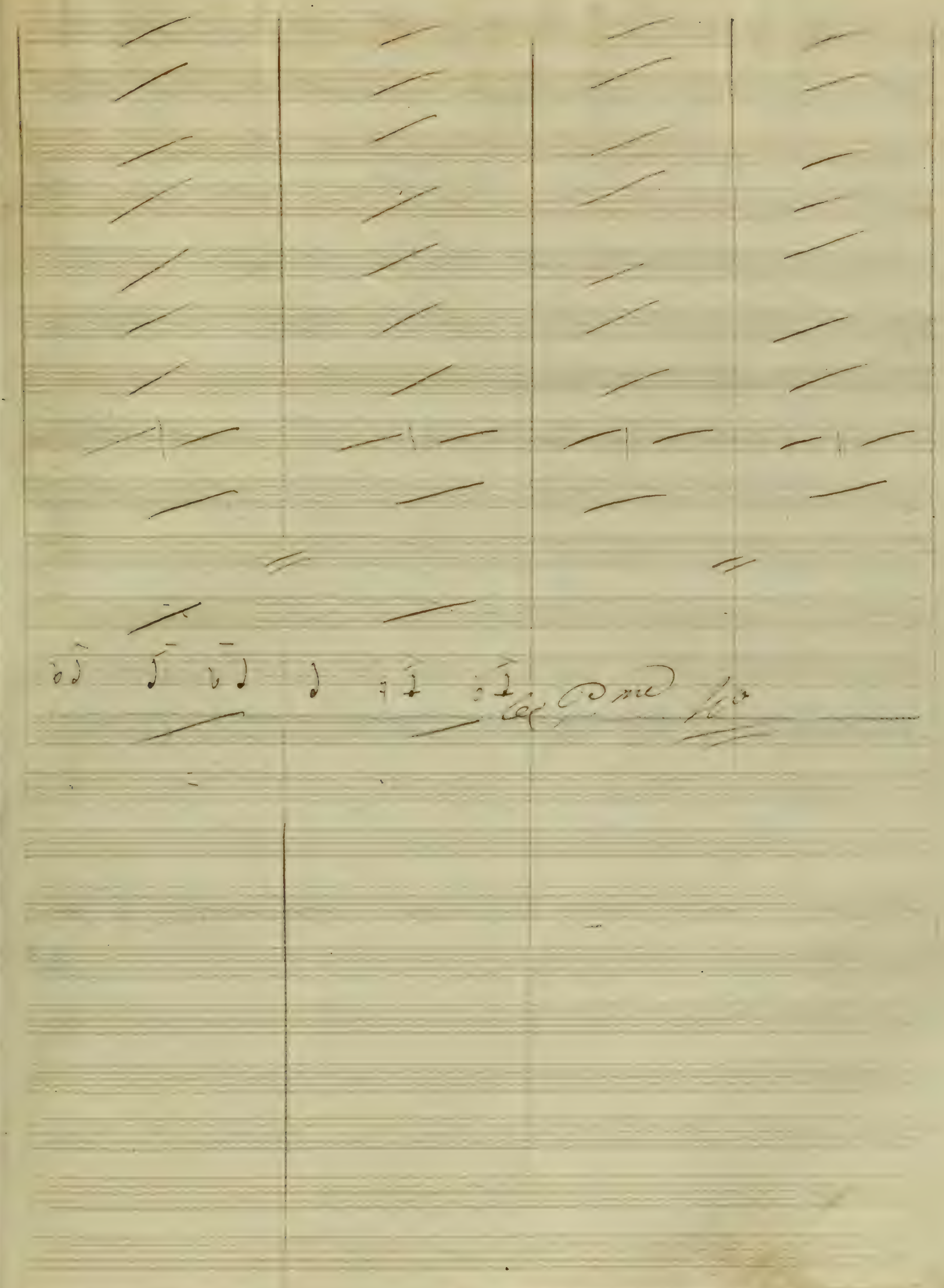

mort la mort! la mort! la
quelle me hor reur hor reur hor
me non
dit non

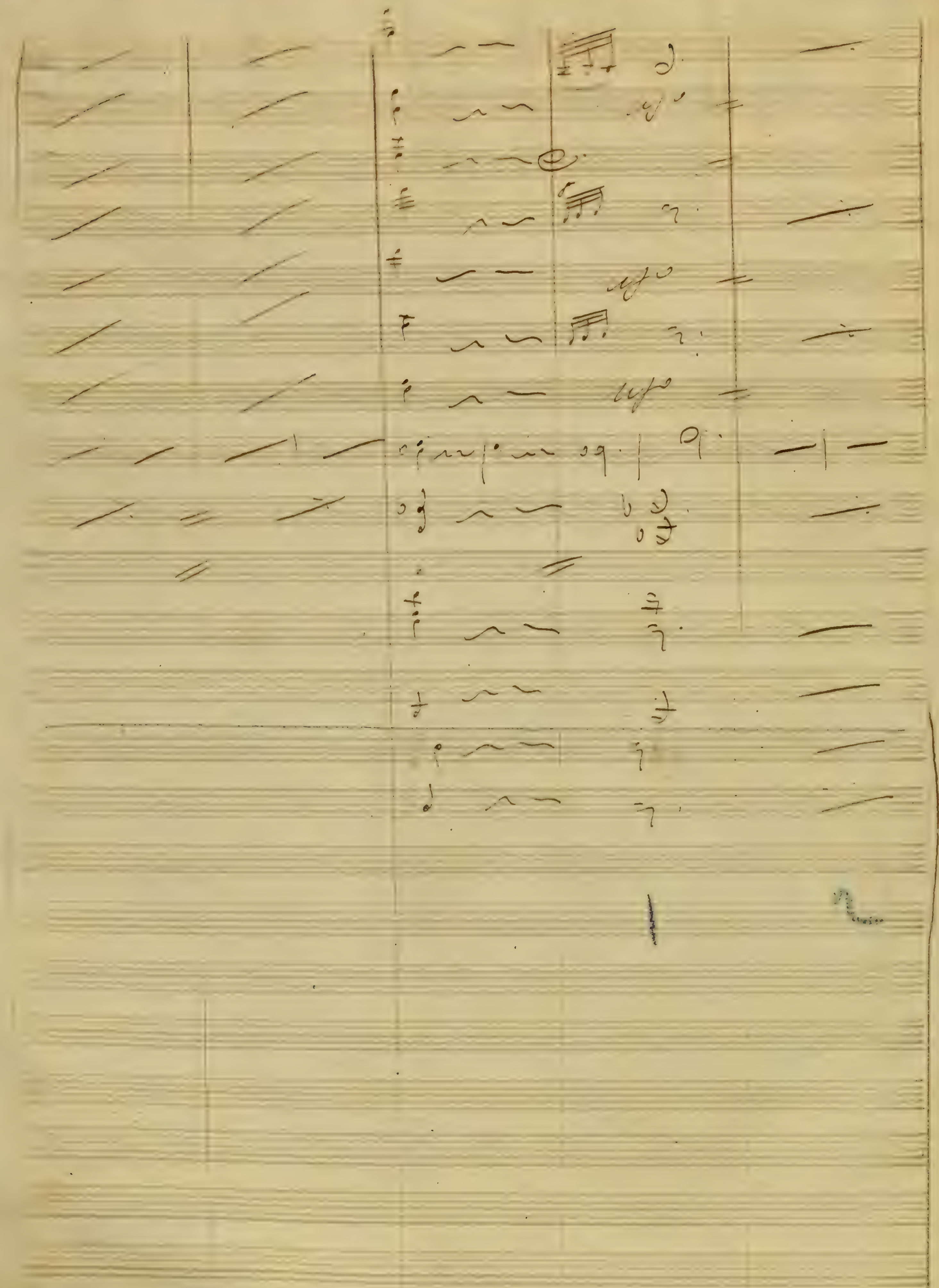

3
4
5
6
mort! la mort! la mort! la mort! la
reur hor reur hor reur hor reur hor

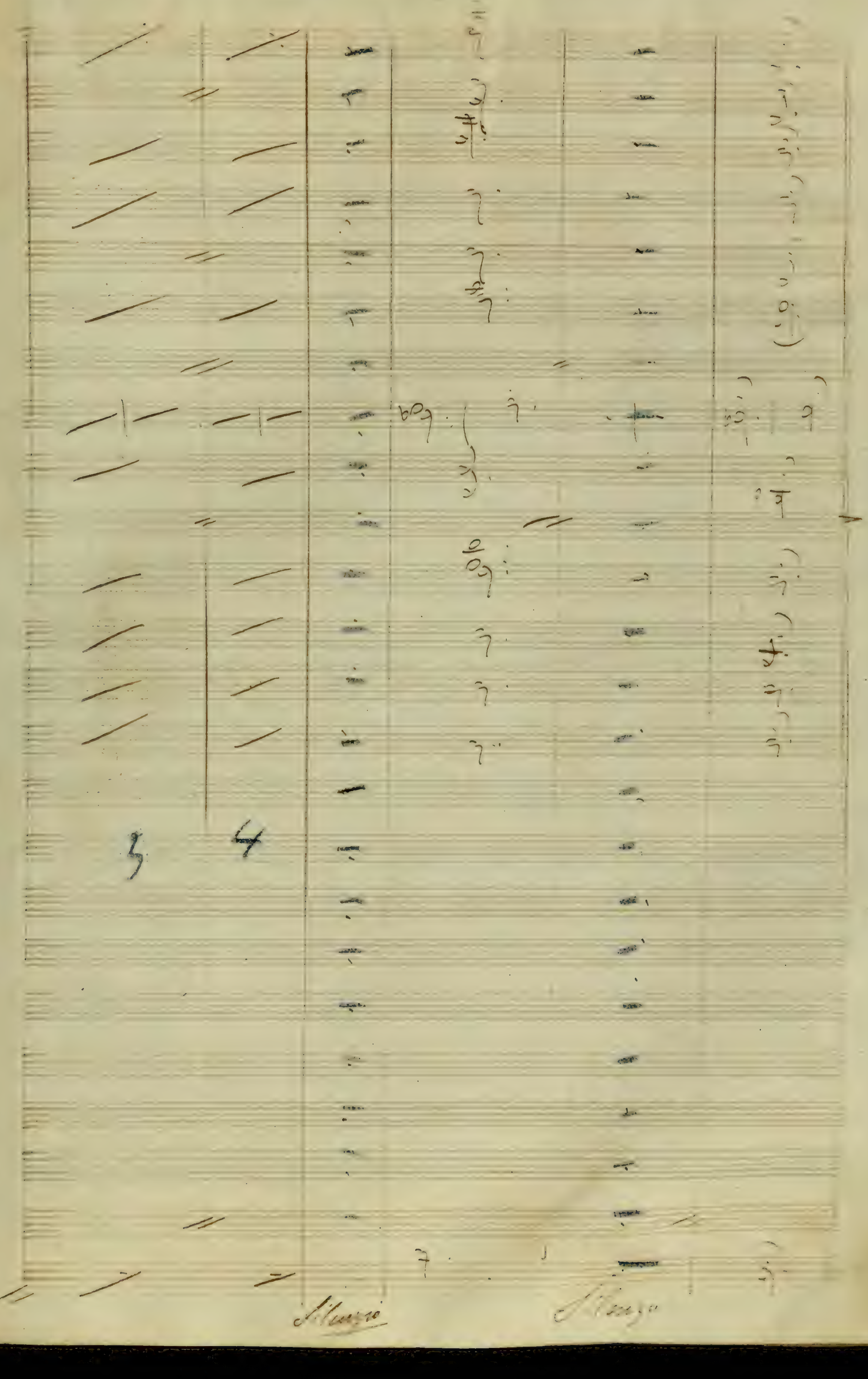


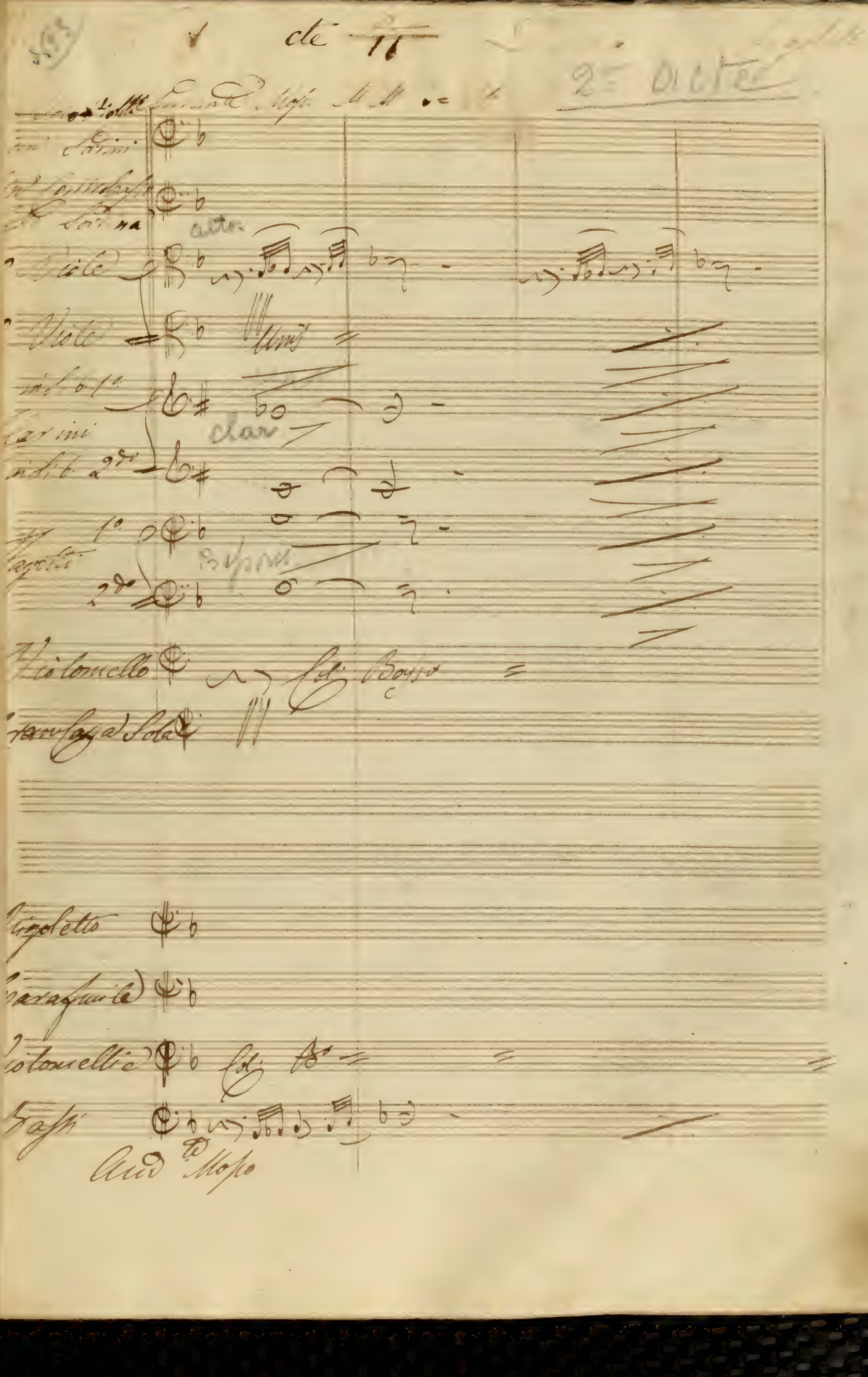
Solo
mort!
ah!
quelle
Monterone
Sois donc maudit

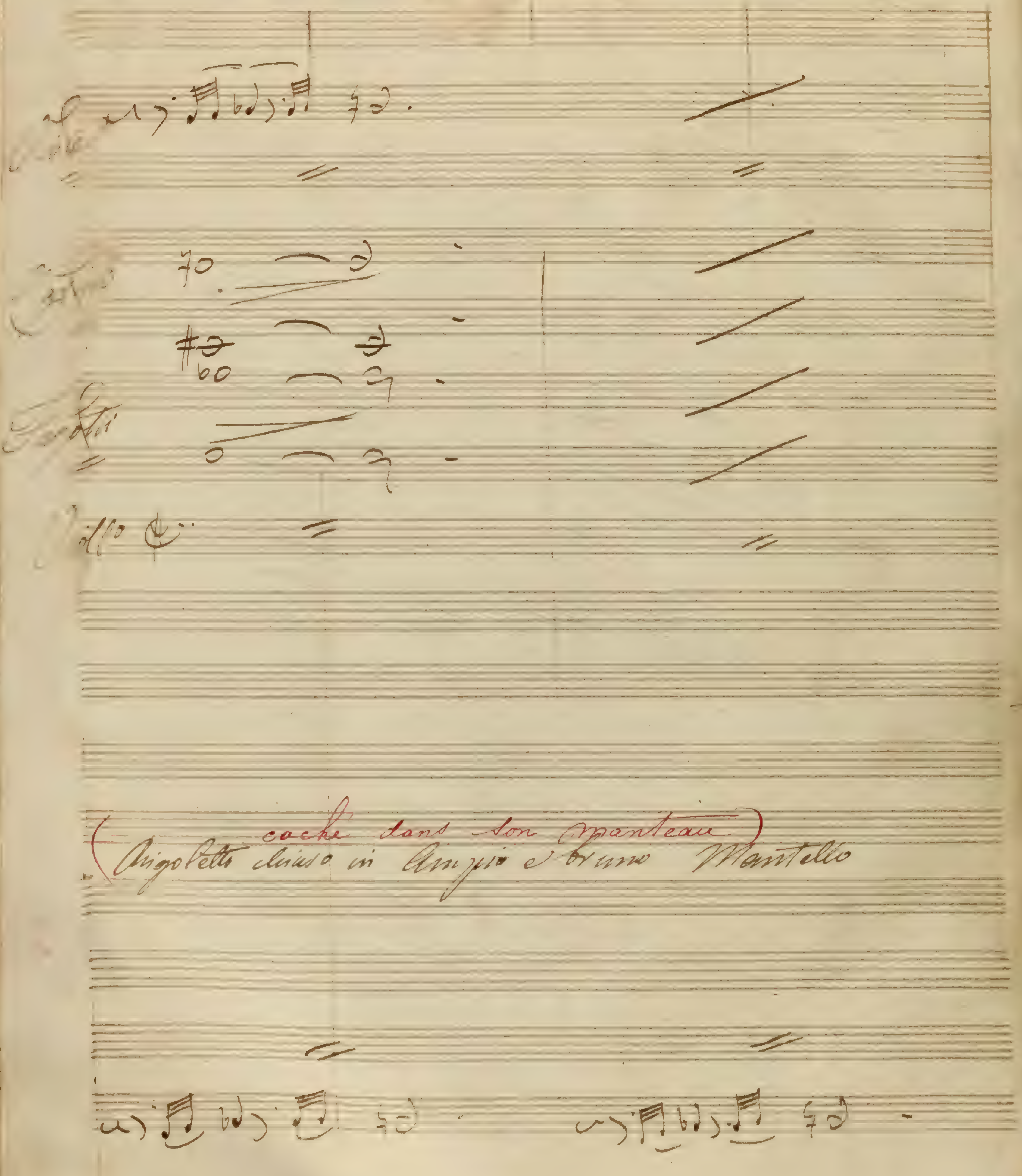

mort
dit
Rideau

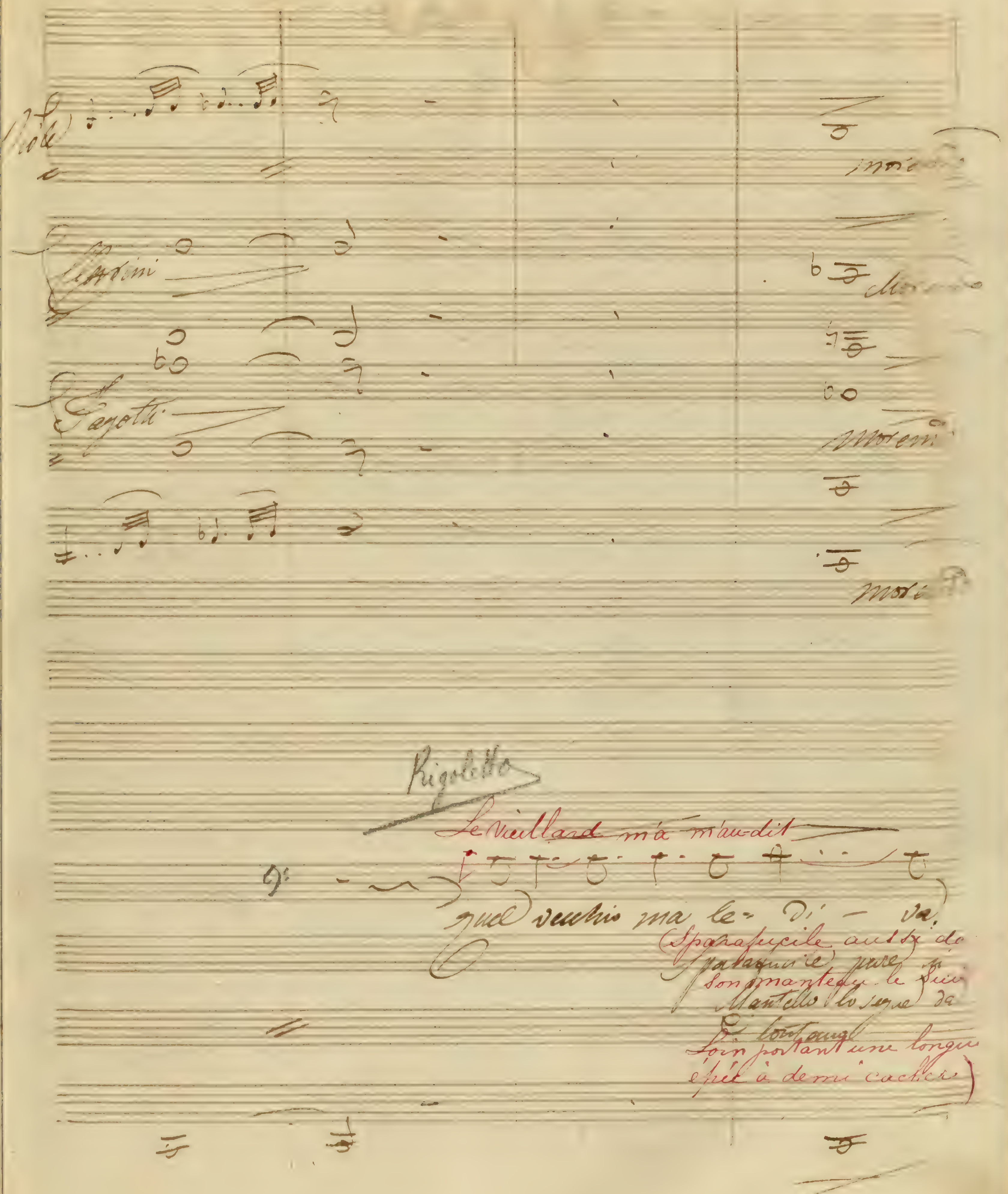




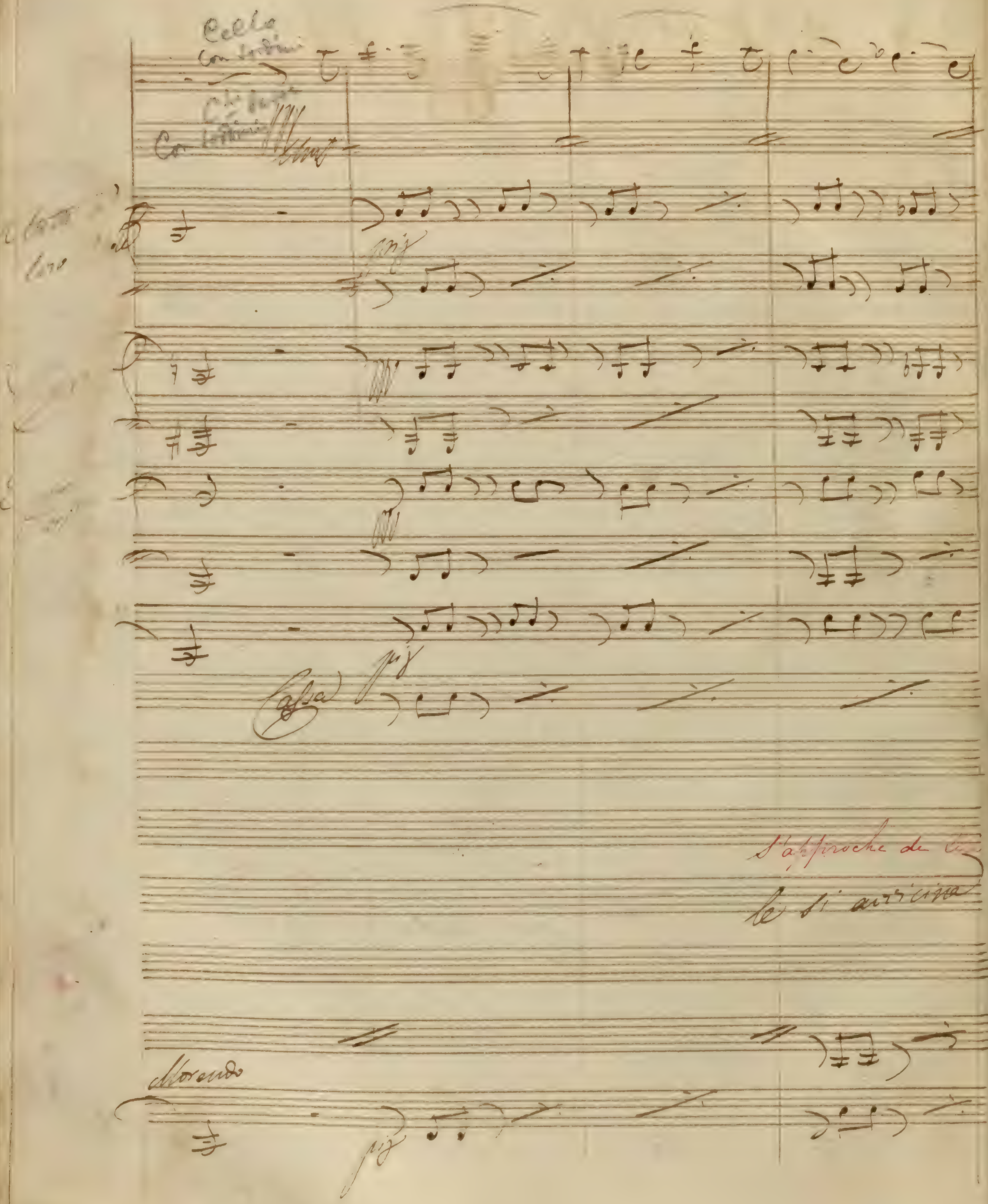

Silenzio
Silenzio

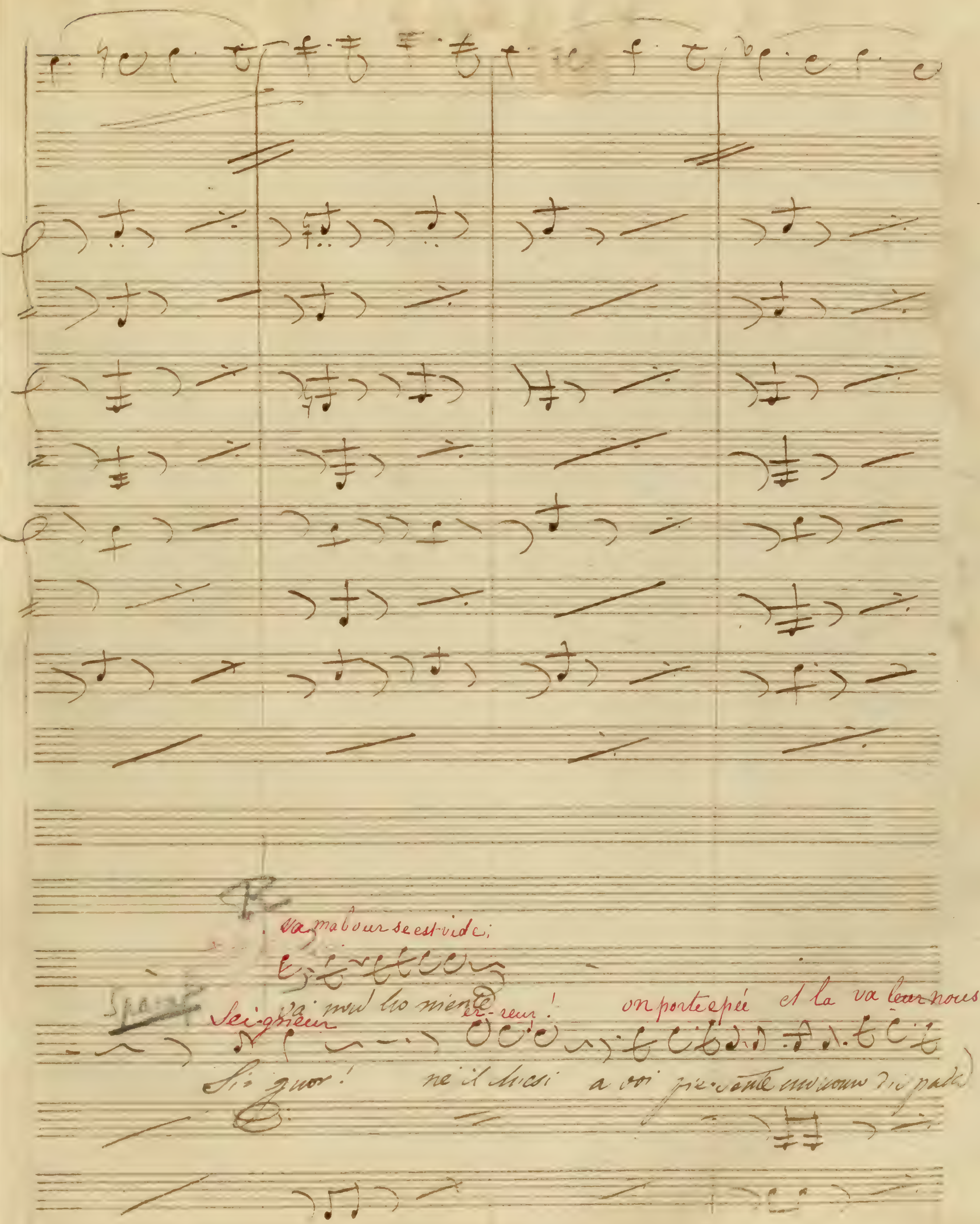

2° Atto
Viole
Violoncello
Col Basso
Rigoletto
Bassi

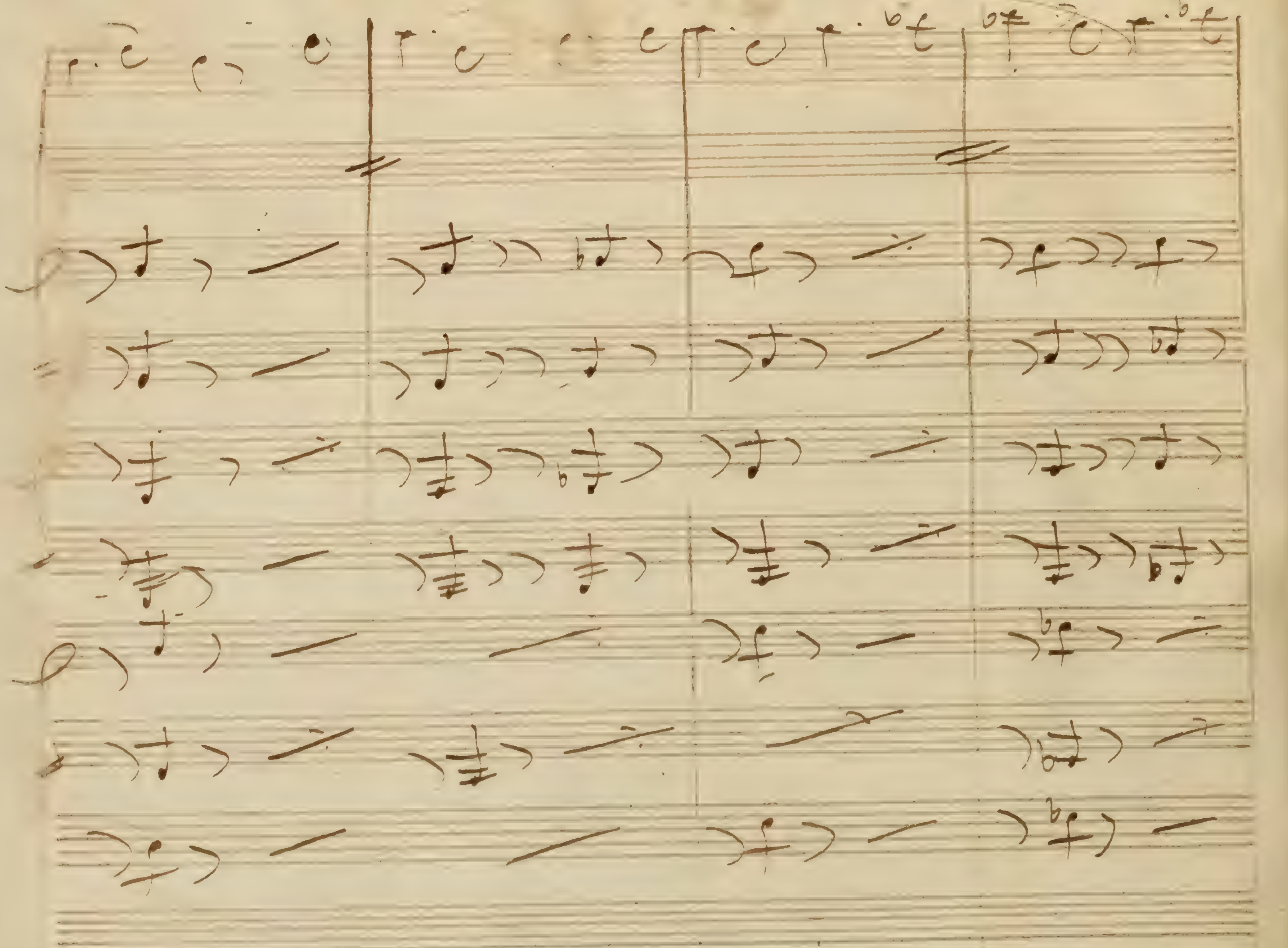

(caché dans son manteau)
(Rigoletto chiuso in Ampio e bruno Mantello

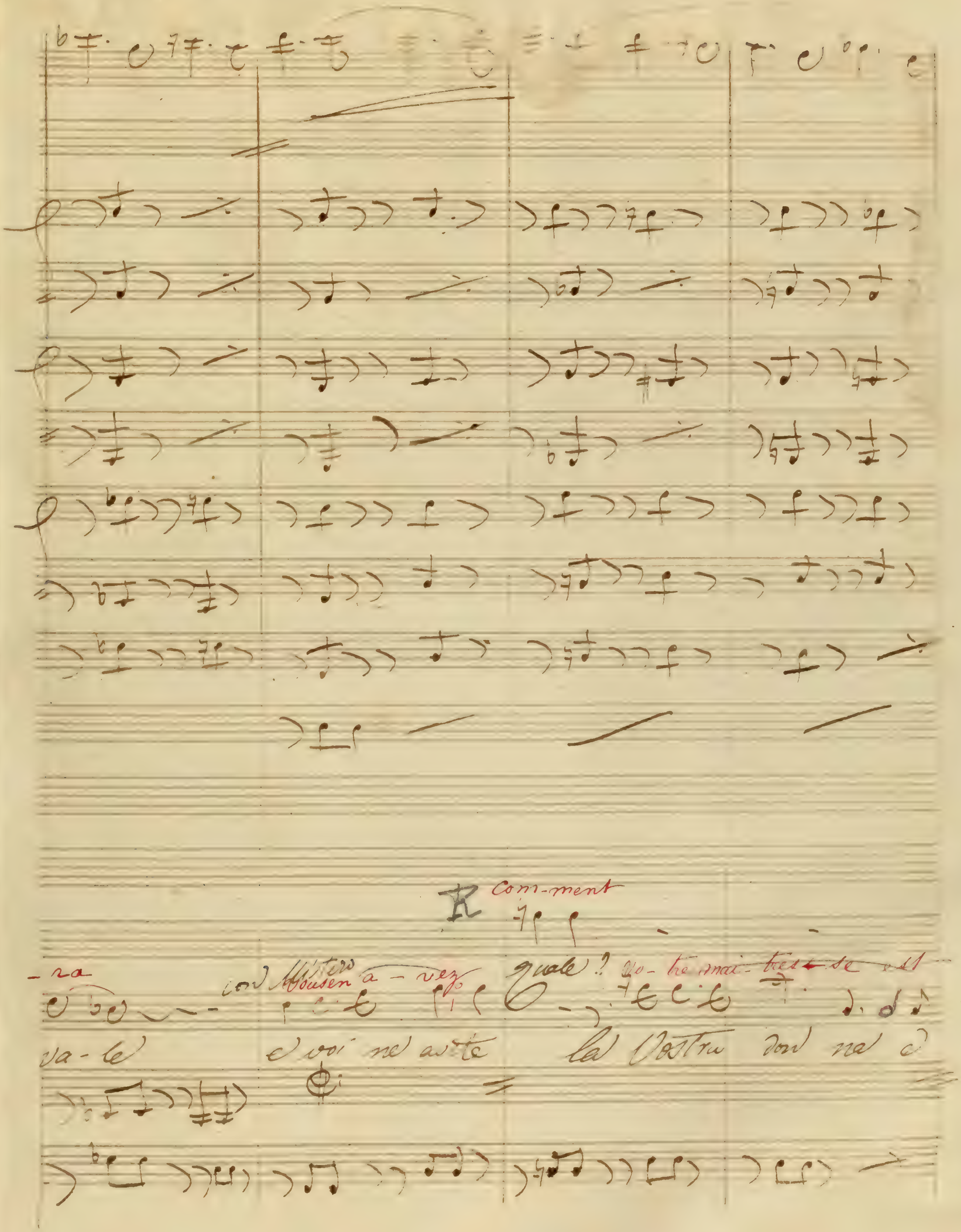


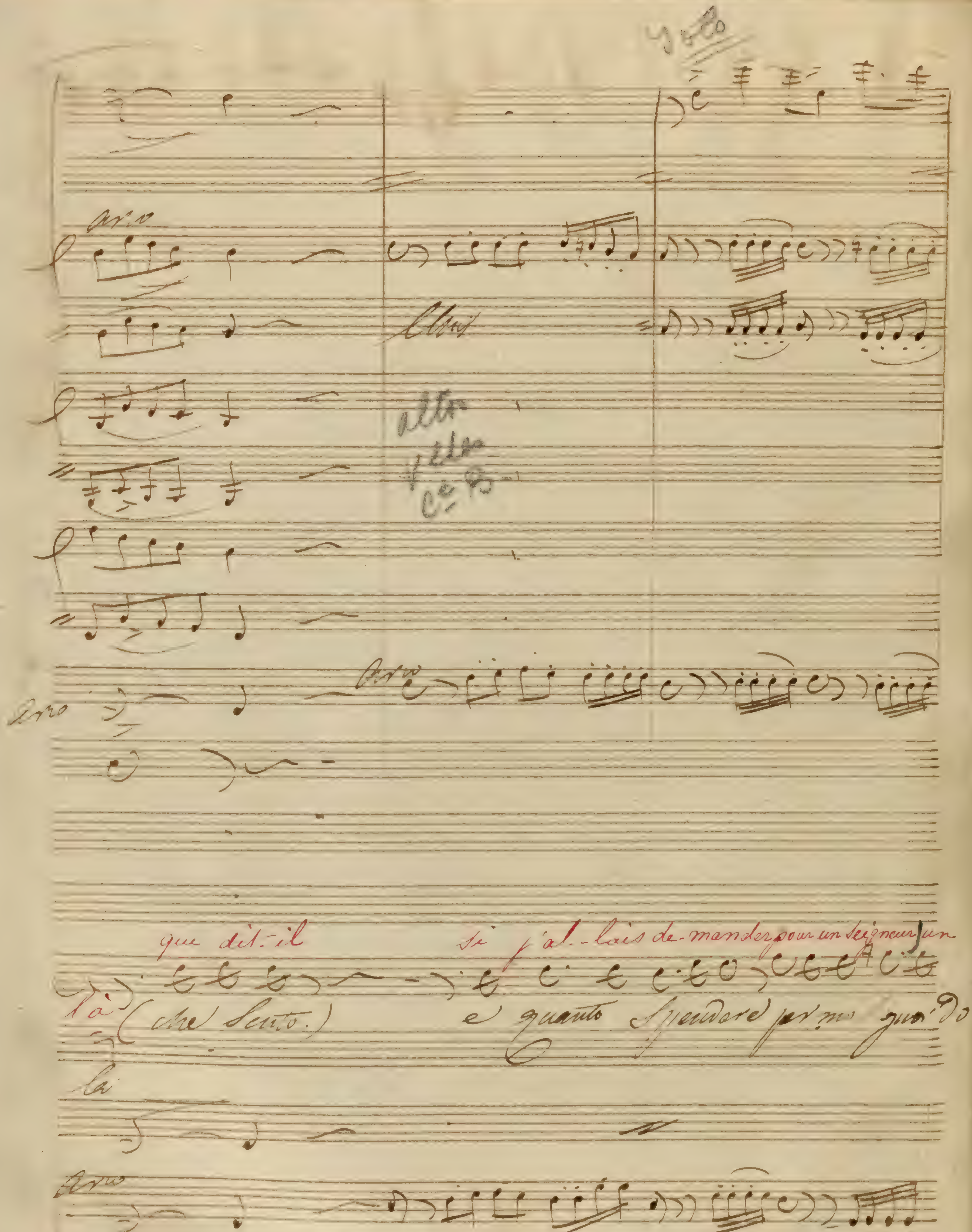
Viole
Clarini
Fagotti
Rigoletto
Le vieillard m'a maudit
quel vecchio ma le- di - va.
(Sparafucile
son manteau le suit de
loin portant une longue
épée à demi cachée)


Cello
pizz
Cassa
S'approche de
Morendo
pizz

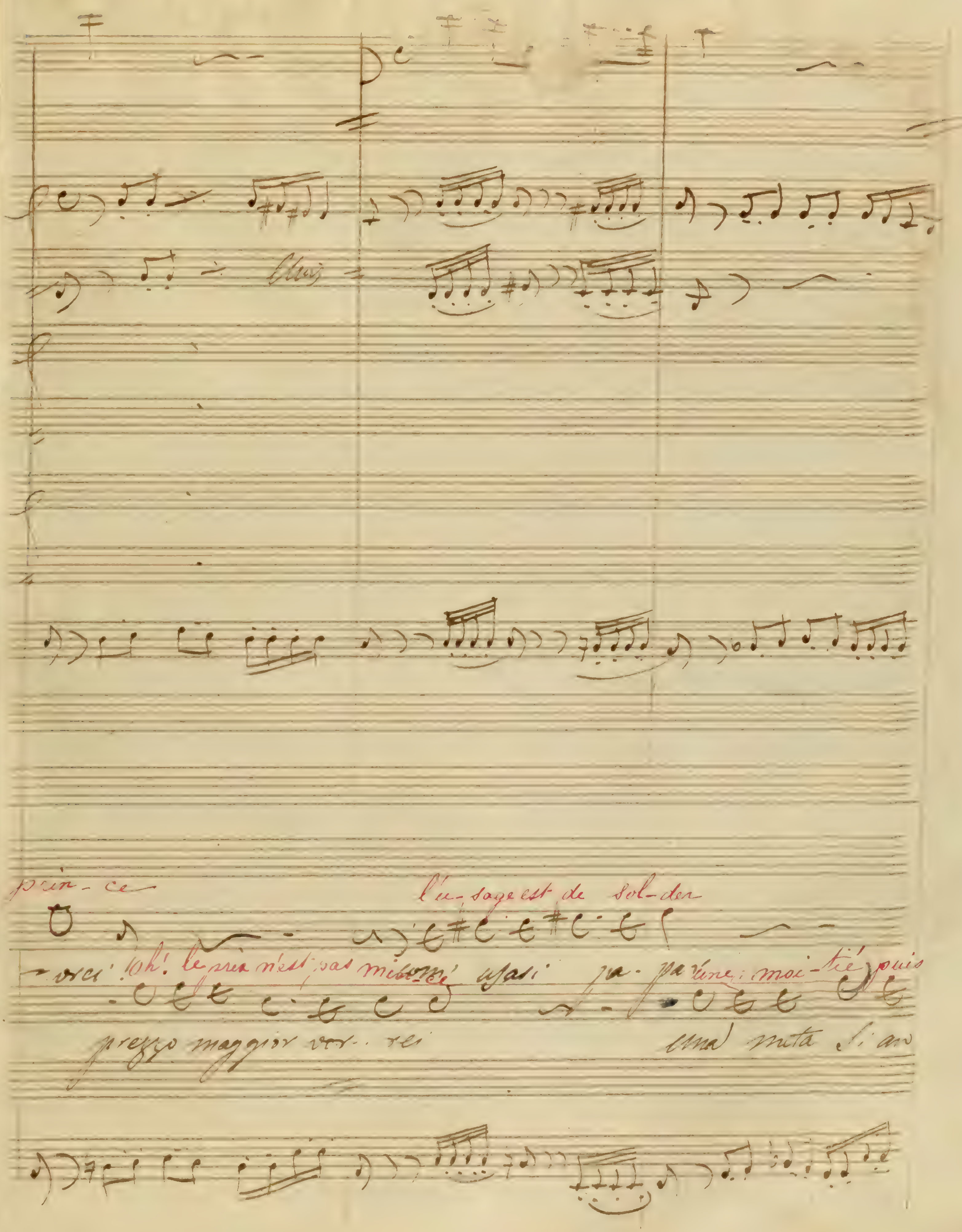

Va ma bourse est vide!
Sei-gneur
er-reur!
on porte épée et la va-leur nous
Si-gnor!

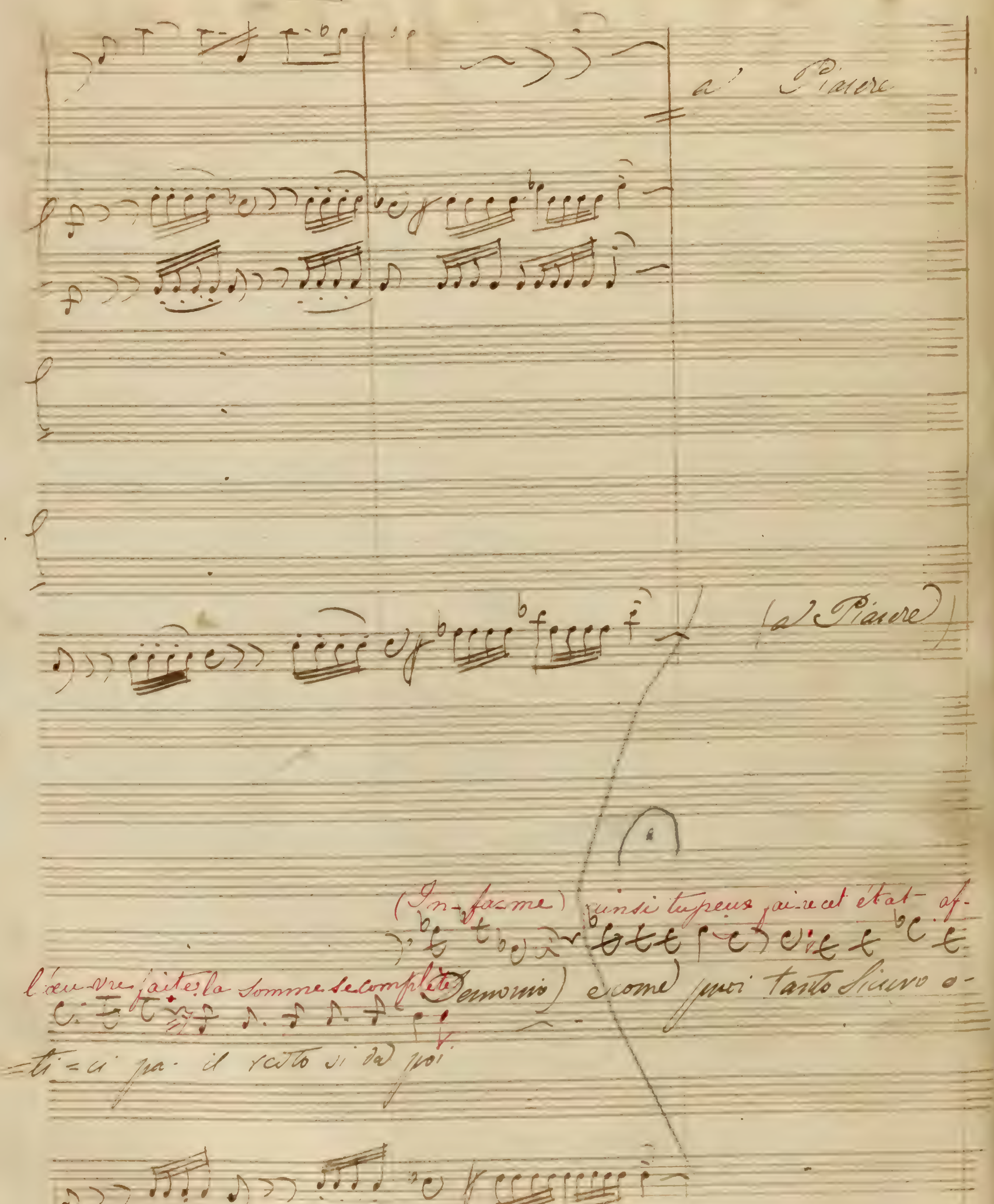

on vo. le
oh d'un ri-val on vous de-li-vre-
ladro
sta
un uom che li- be-ra per po-co

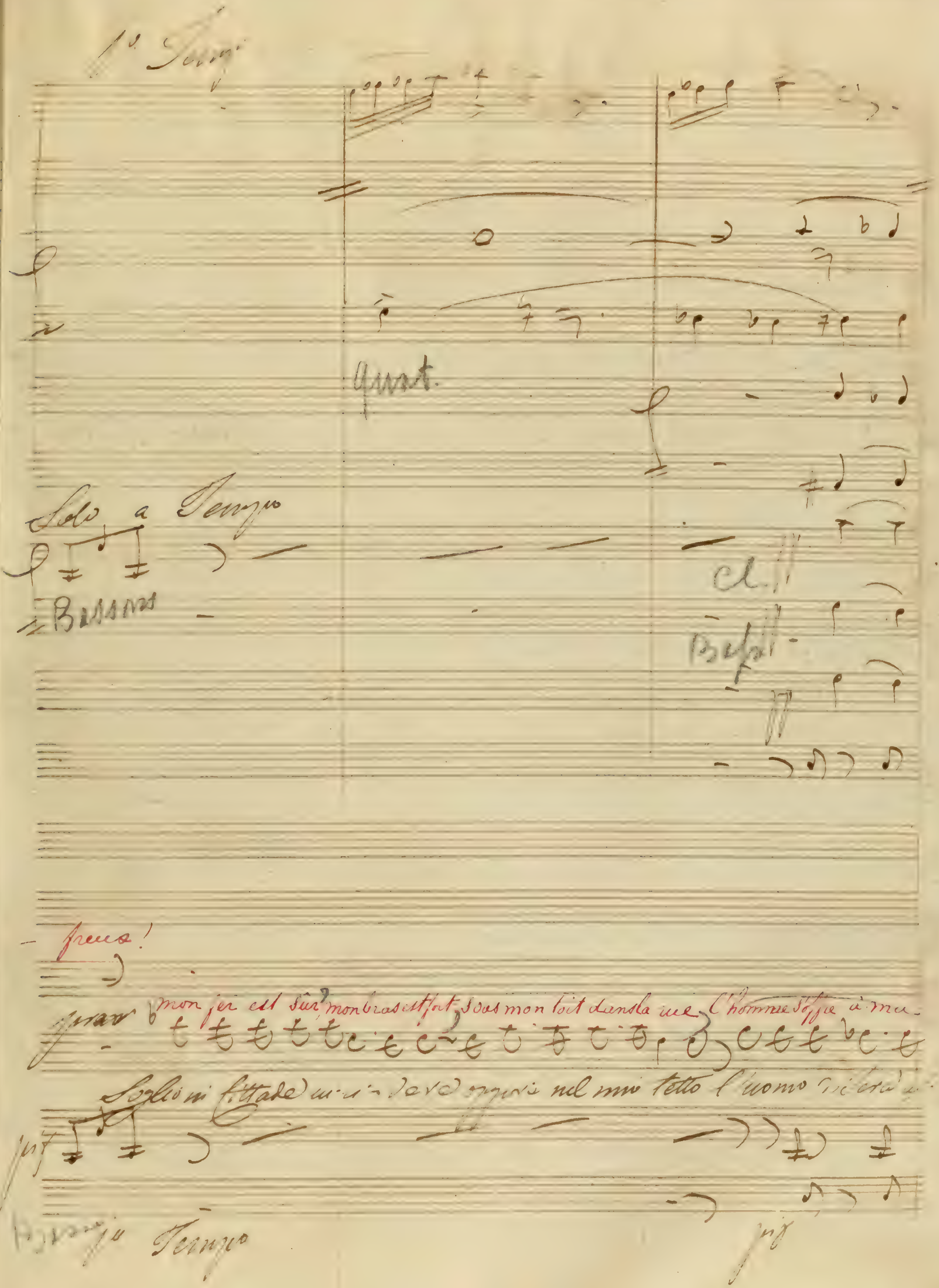

R
Com-ment
-ra
Mousen a - vez
quale?
va-le
e voi ne avete
la vostra don na è



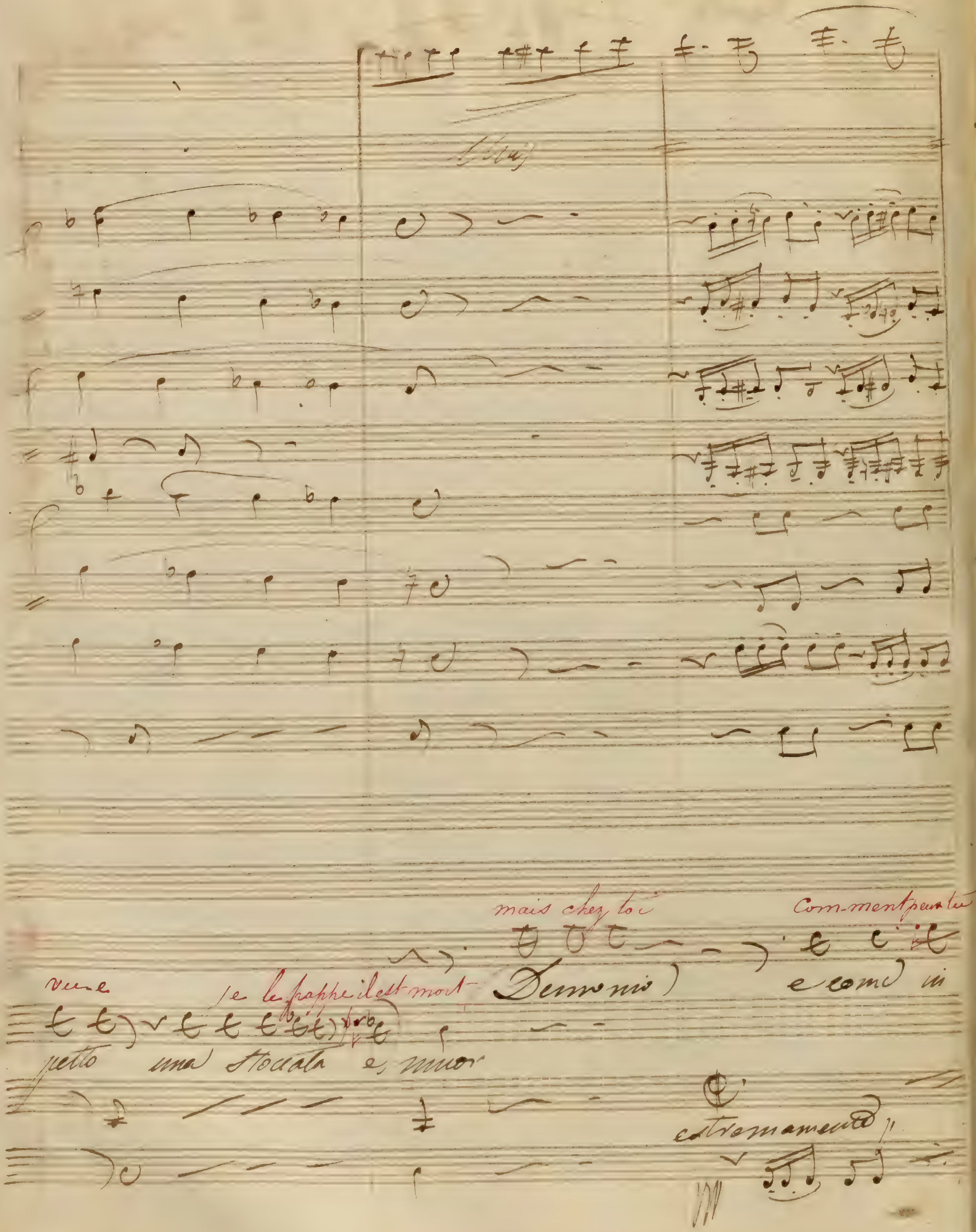
Solo
arco
alto
Arco
que dit-il
si j'al-lais de-mander pour un seigneur un
(che Sento.)
e quanto spendere

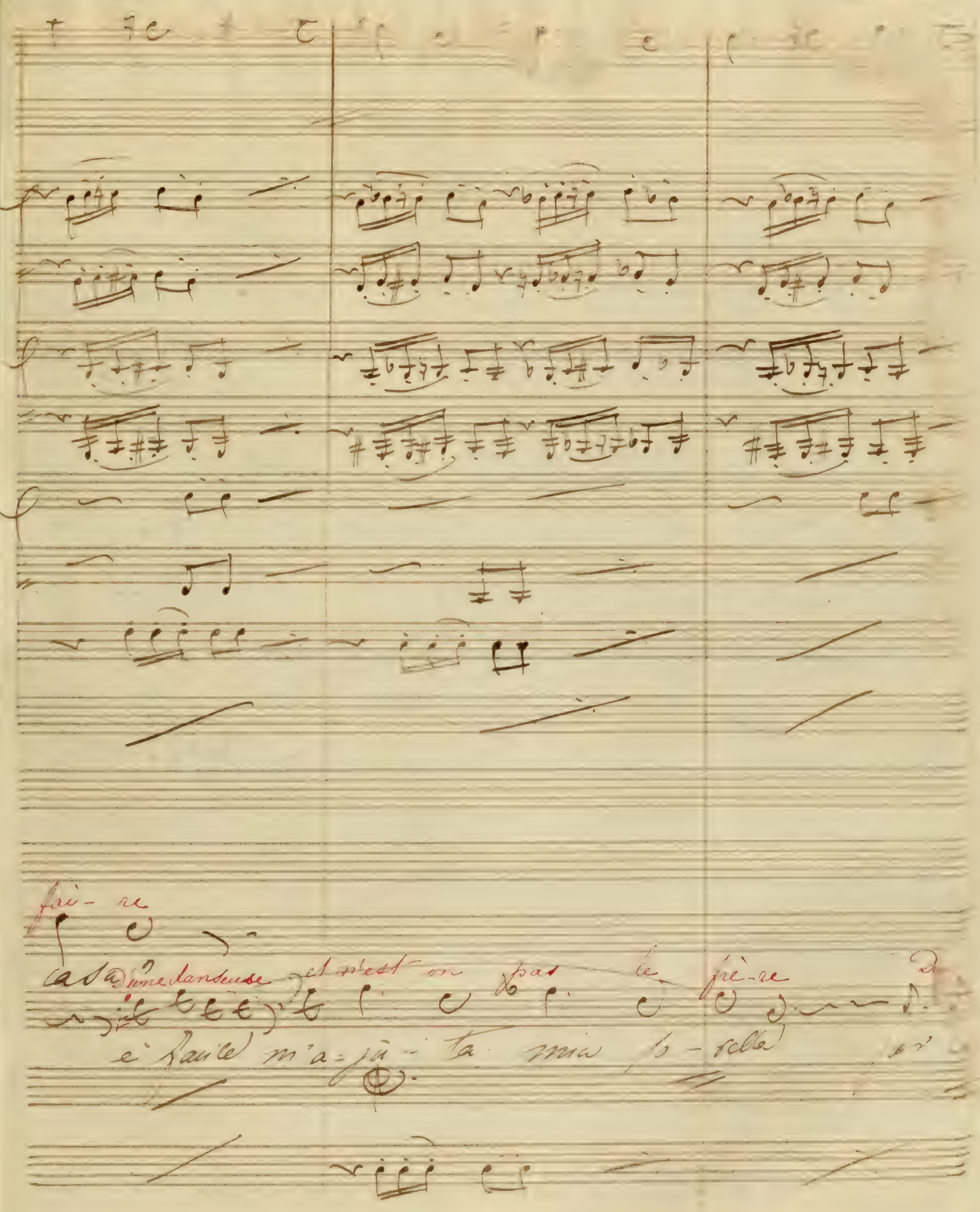

prin - ce
l'u - sage est de sol - der
Oh! le prix n'est pas
ja - pa l'une moi - tié puis
prezzo maggior ver - rei
una mita ... av

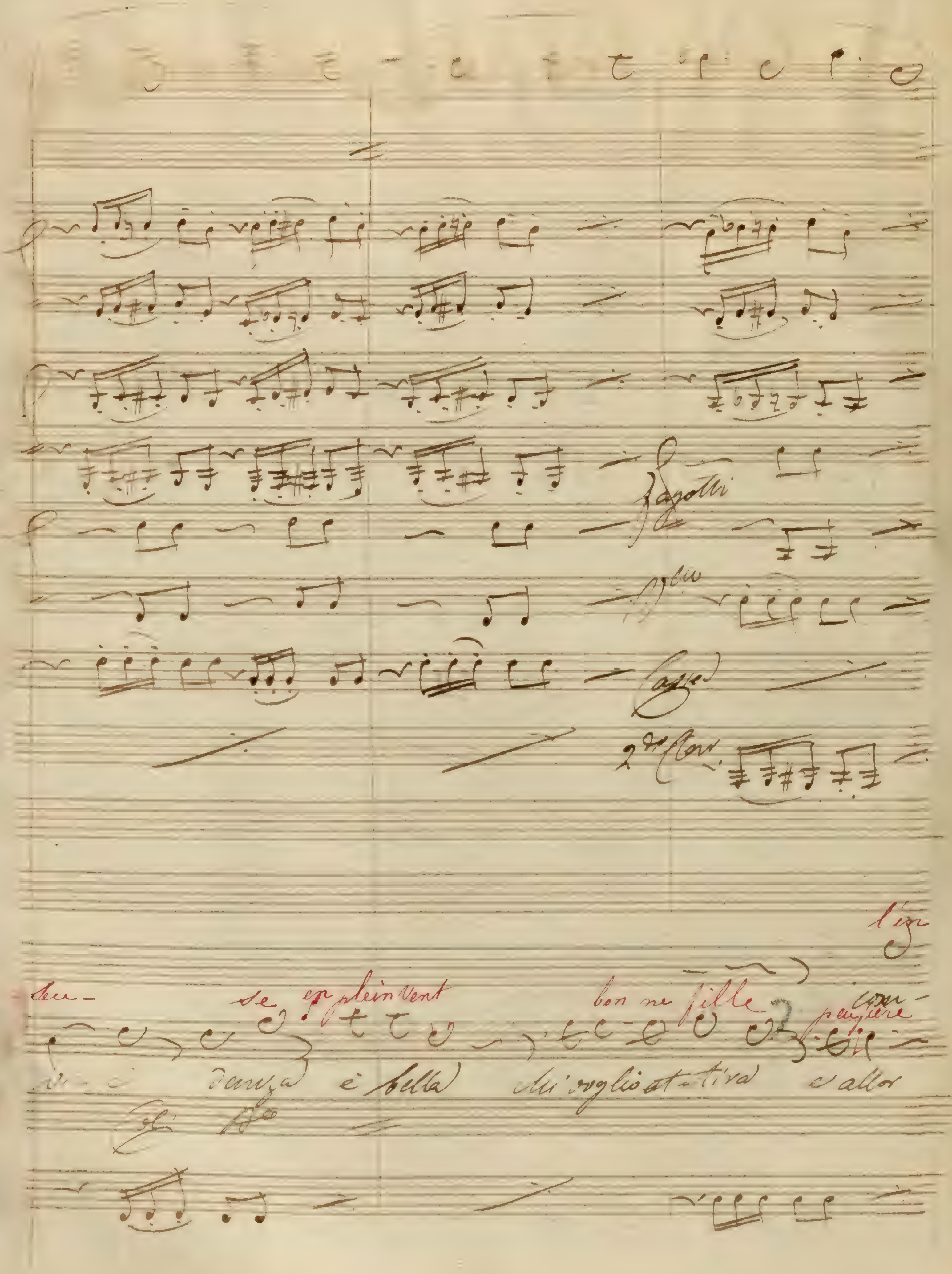

a' Piacere
(a' Piacere)
(In-fa-me) ainsi tu peux ainsi cet état af-
l'œu-vre faite la somme se complète
Demonio) e come puoi tanto sicuro o-
-ti-ci pa- il resto si da poi

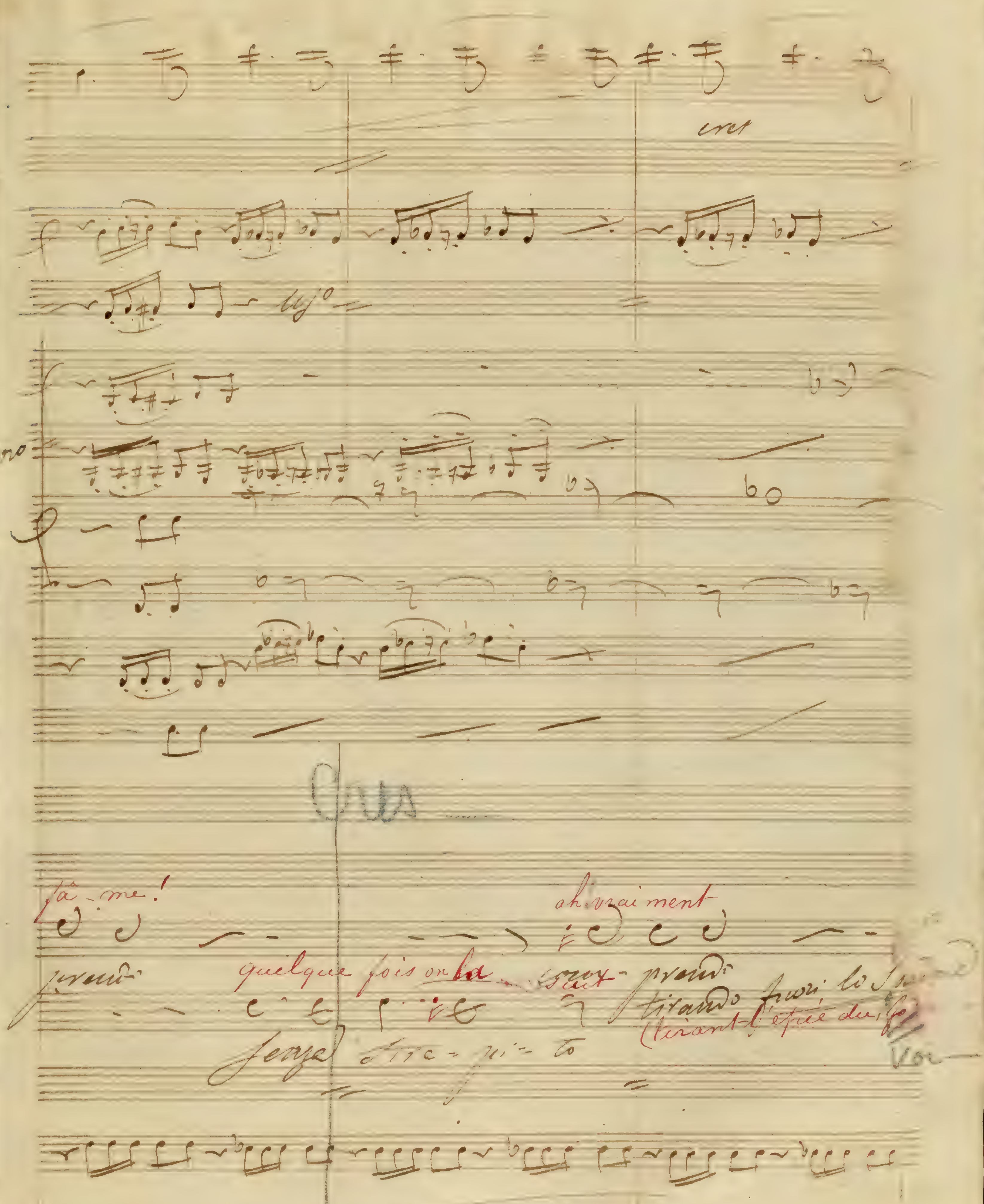


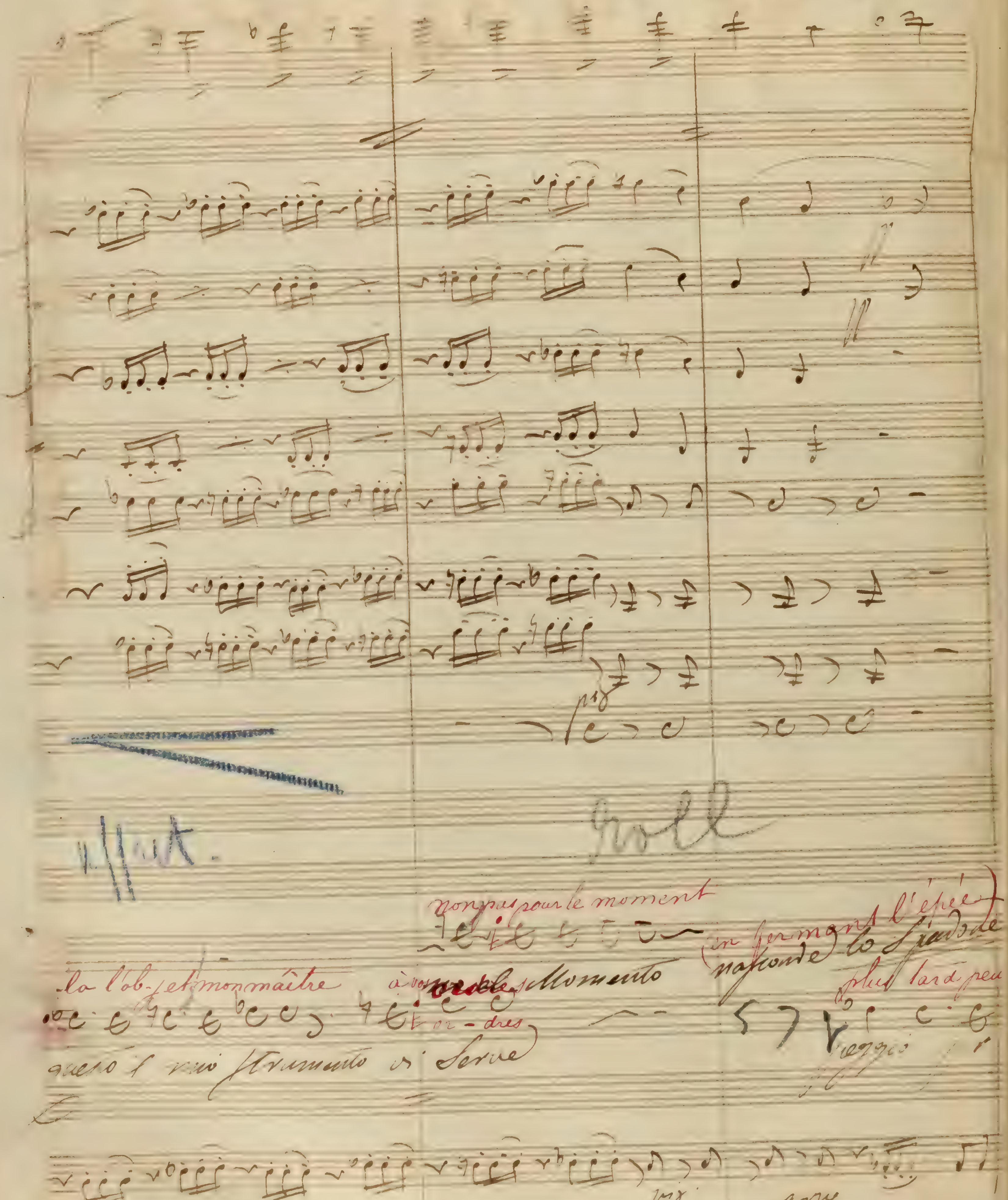
1o Tempo
Quint.
Solo a Tempo
Bassons
Cl.
mon fer est sûr, mon bras est fort, sous mon toit dans la rue l'homme s'offre à ma-
nel mio tetto l'uomo
Tempo


mais chez toi
Demonio
je le frappe il est mort
petto una stoccata e muor

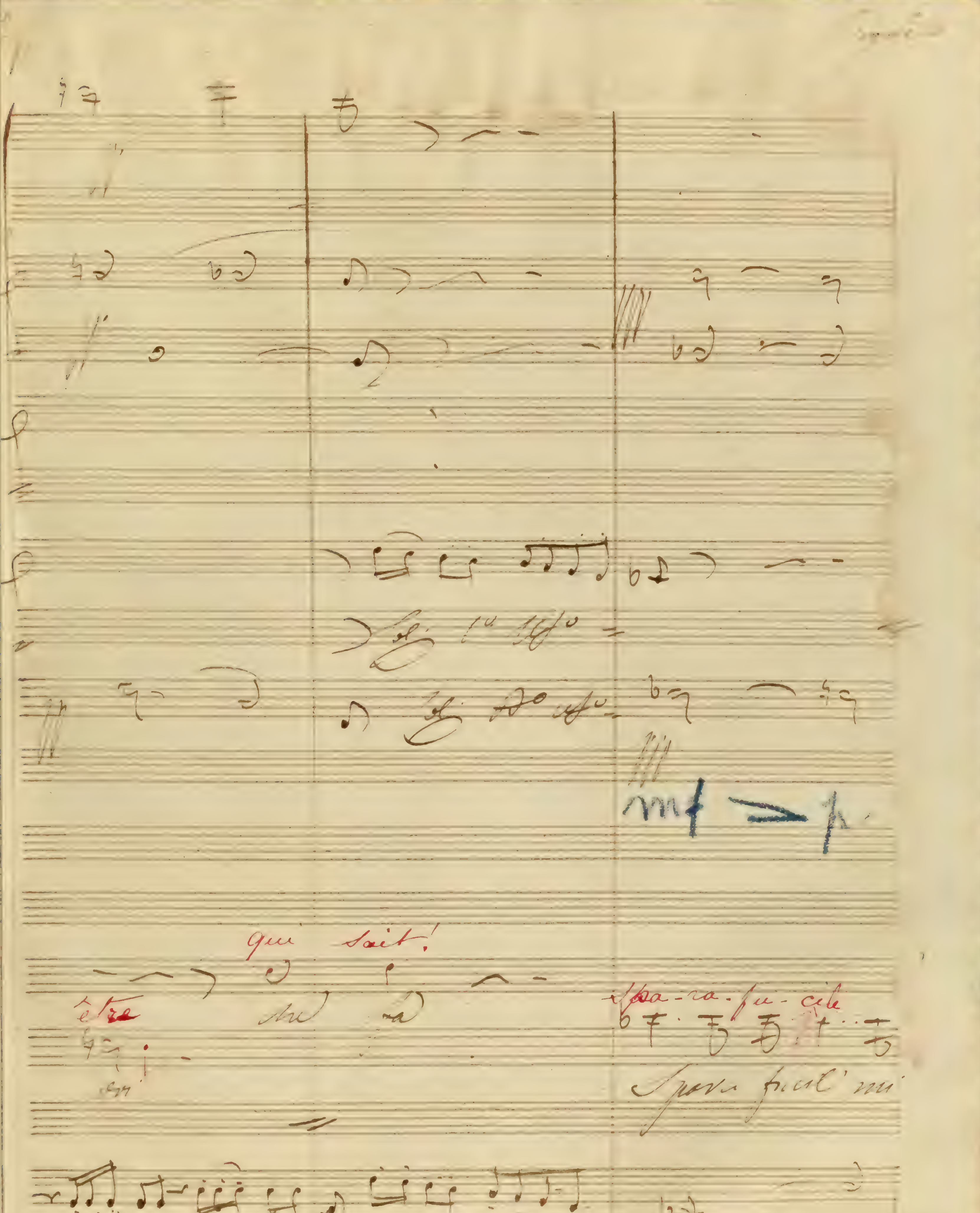

fai- re
d'une danseuse et n'est on pas le frè-re
e facile m'a-ju-ta mia so-rella

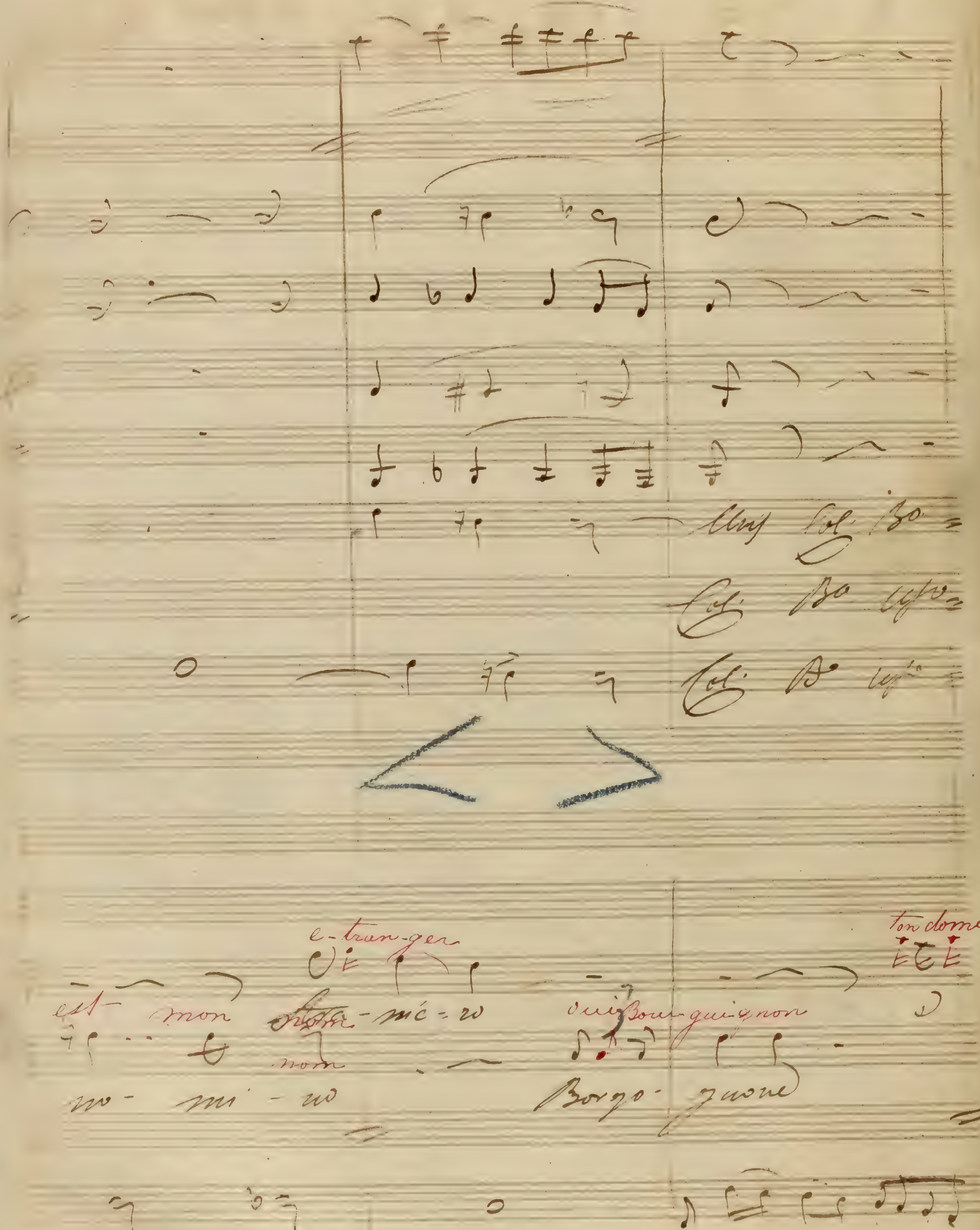

Fagotti
2do Clar.
se en plein vent
bon ne fille
danza è bella
e allor

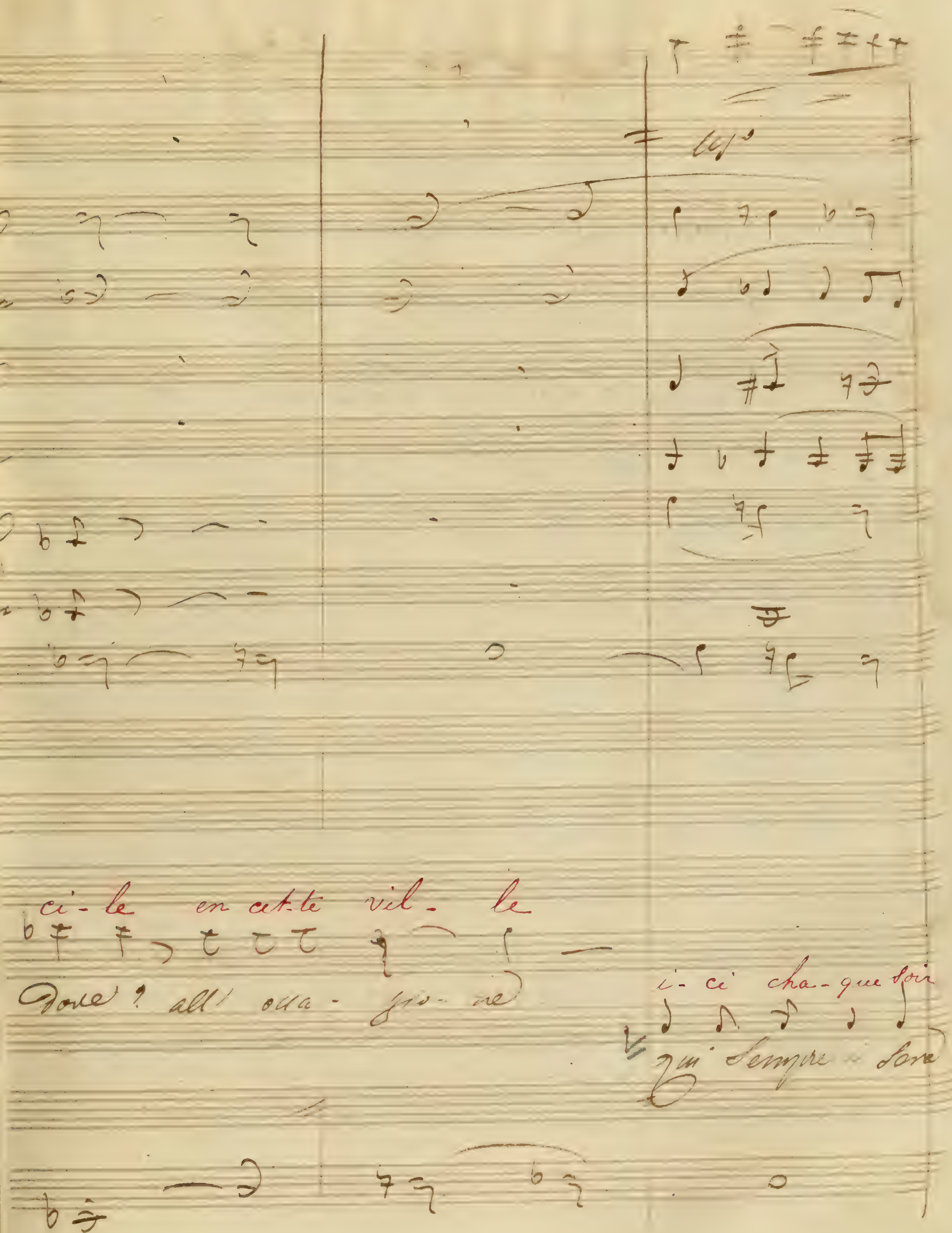

cres
fâ - me!
prendi
quelque fois on la
ah vraiment
prendi
(tirant l'épée du
stre - pi - to
Voi—

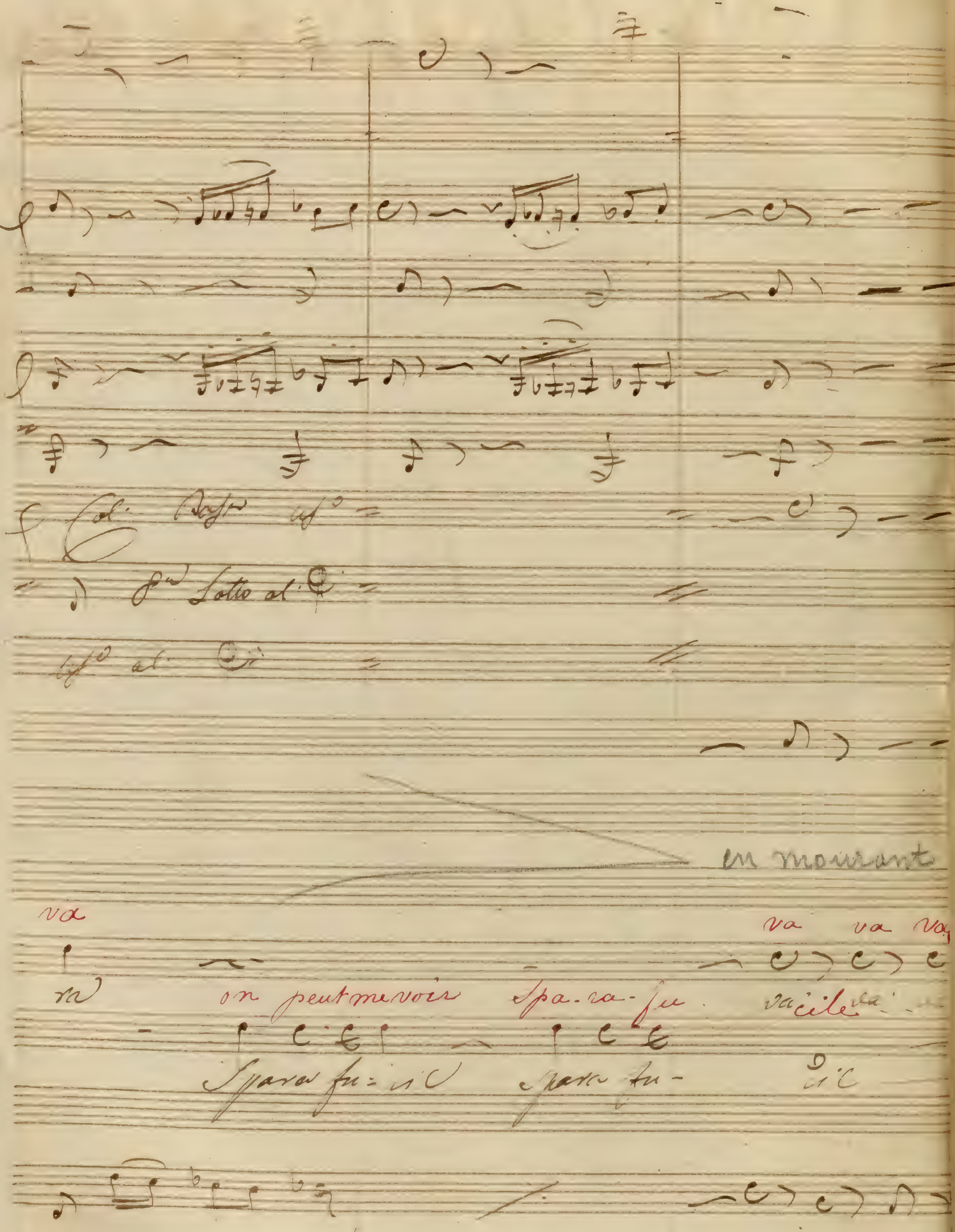


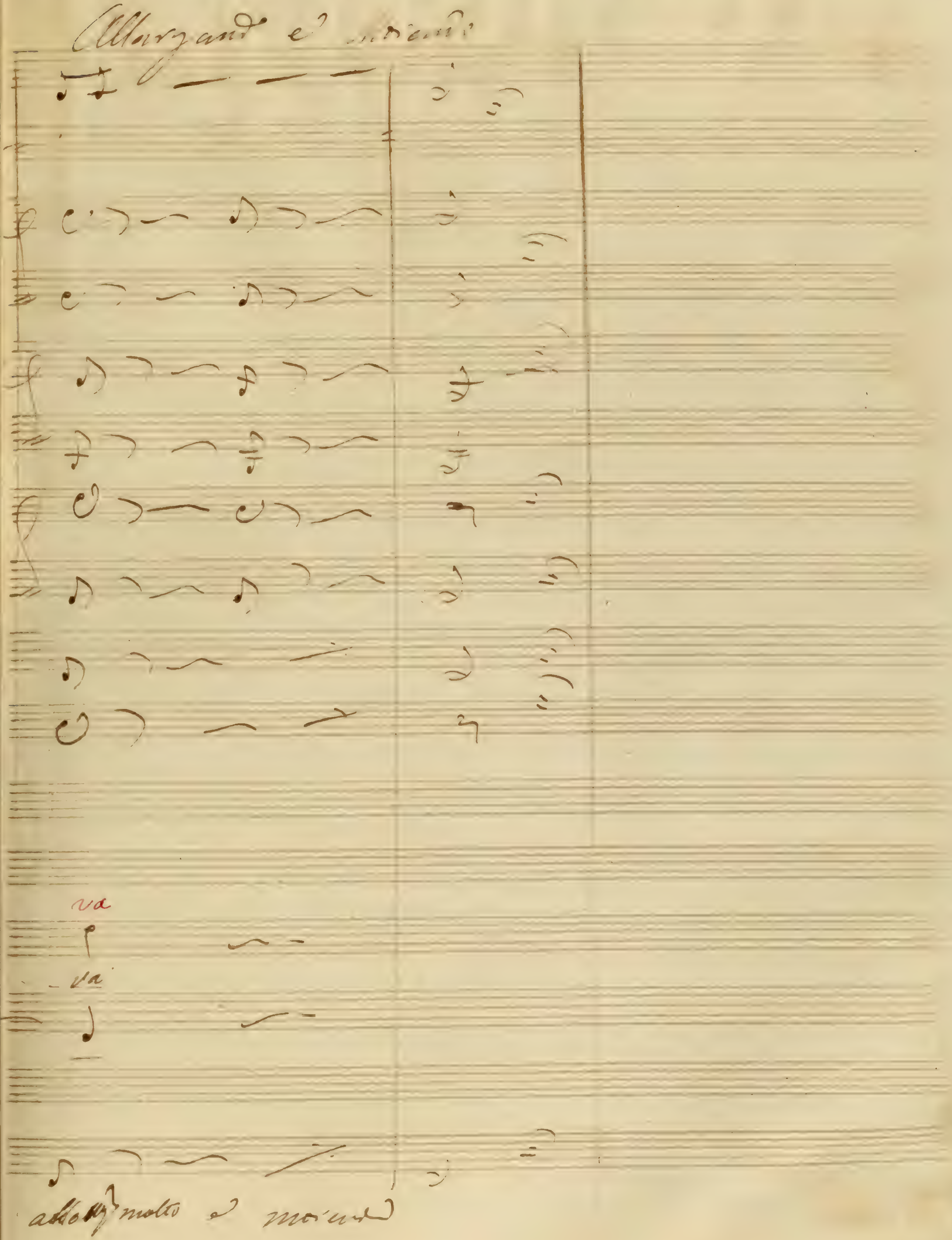
non pas pour le moment
la l'ob-jet mon maître
or - dres
Momento
(en fermant l'épée)
nasconde lo spada
plus tard peu
Serve
pp
arco


qui sait!
être
mf
p


e-tran-ger
est mon nom
Bour-gui-gnon
Borgo- gnone

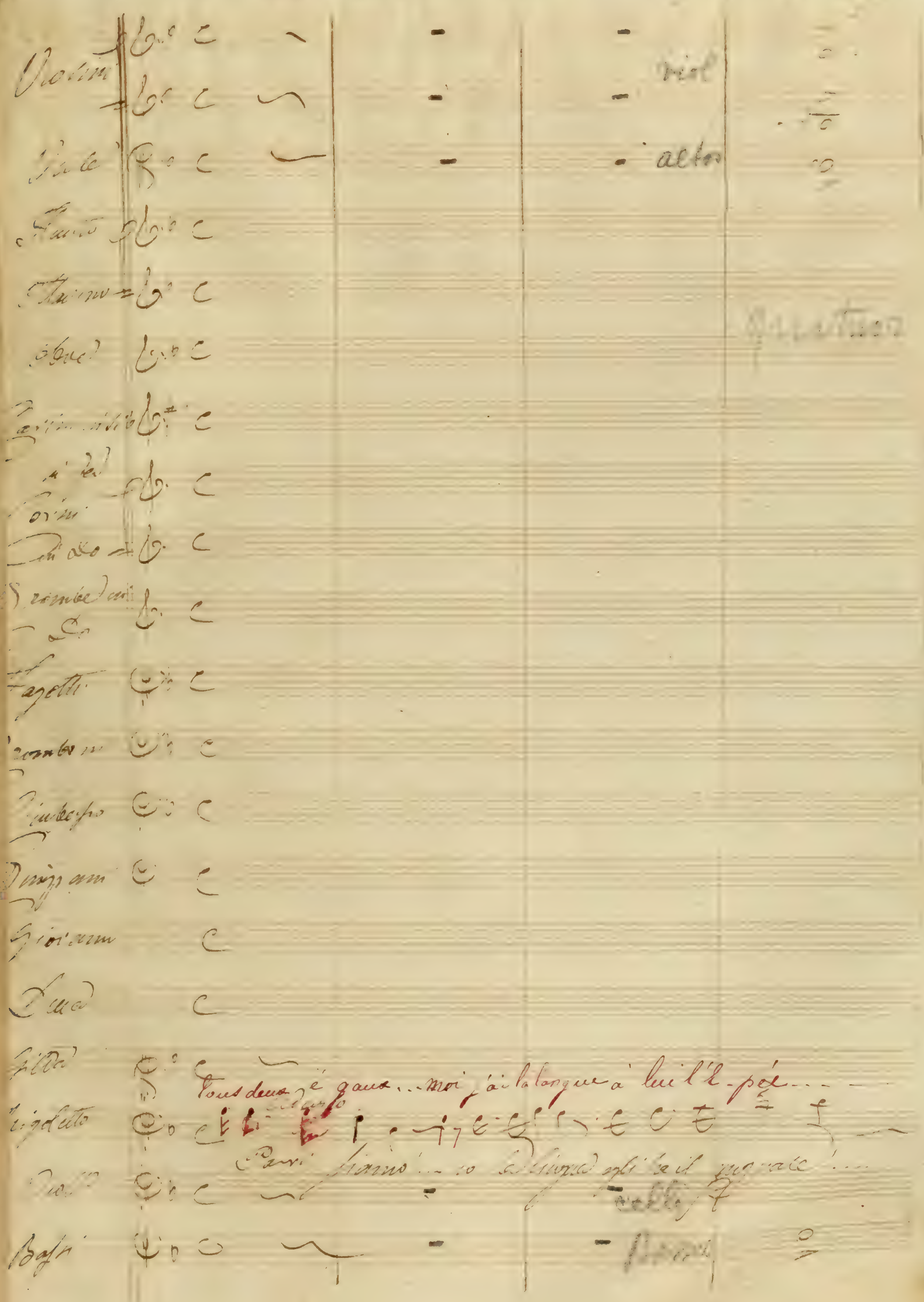

ci-le en cet-te vil- le
Dove? all' occa- sio- ne
i- ci cha-que soir
qui sempre sera

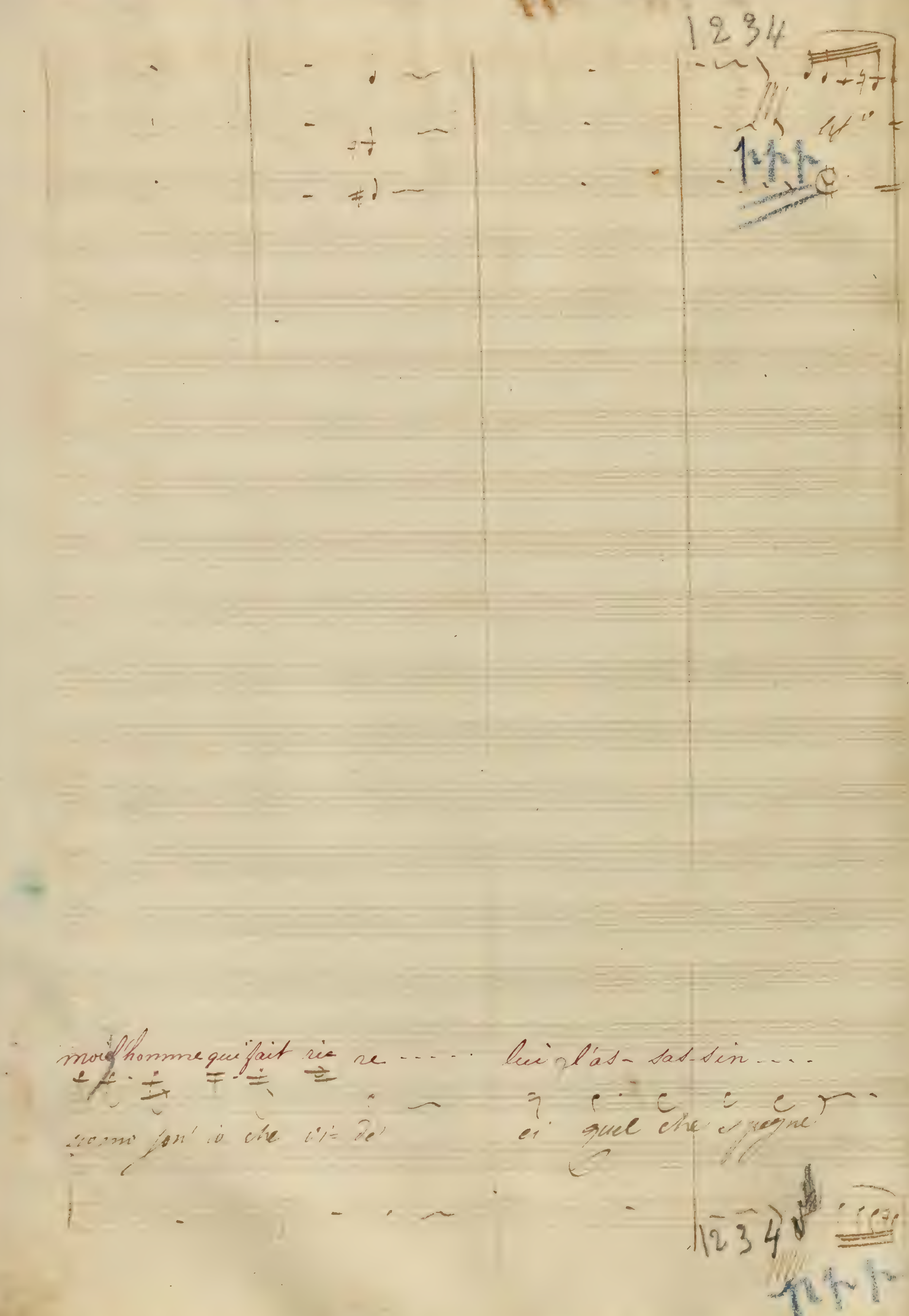

Col. Basso
en mourant
va
on peut me voir
va va va

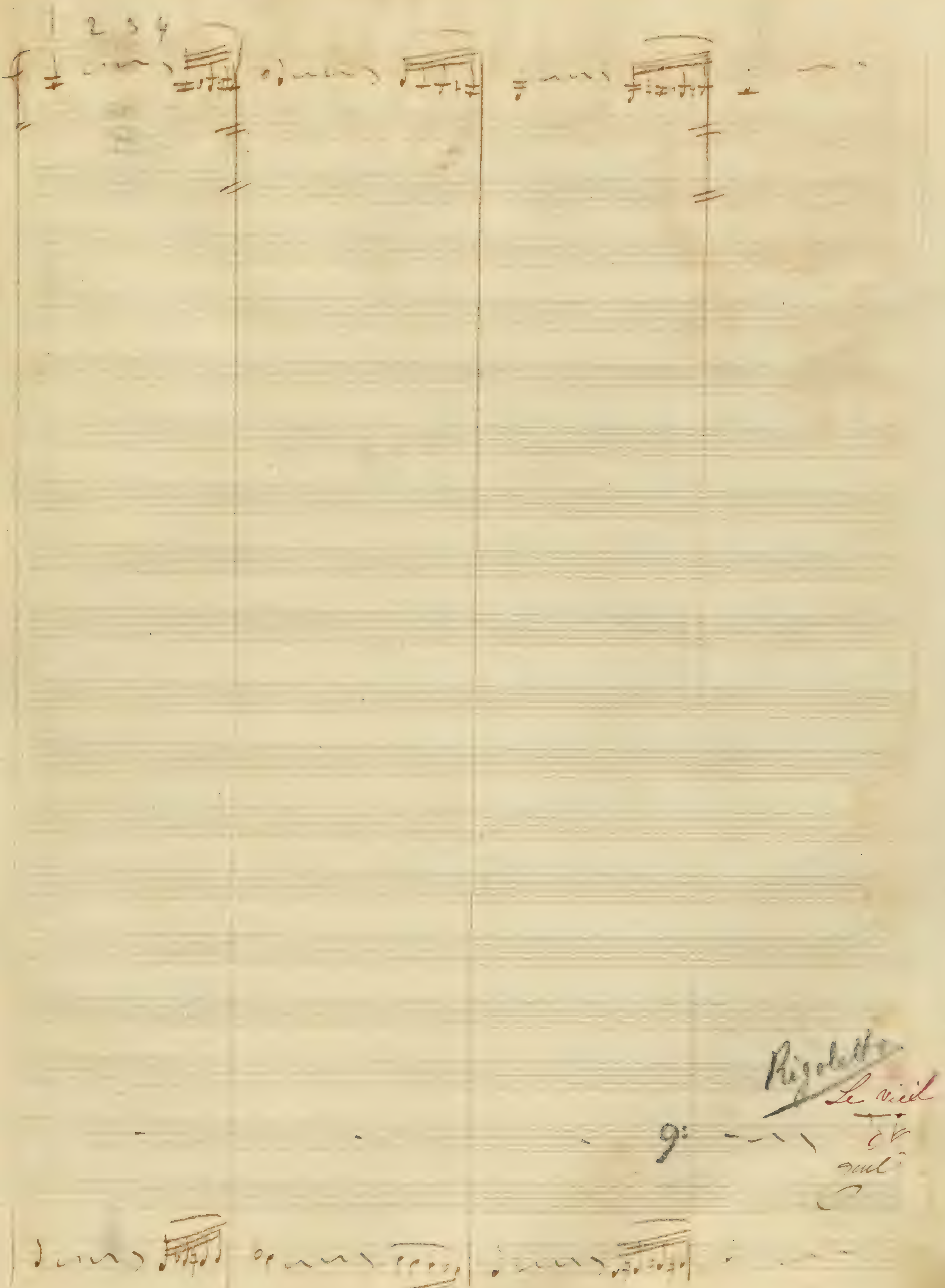


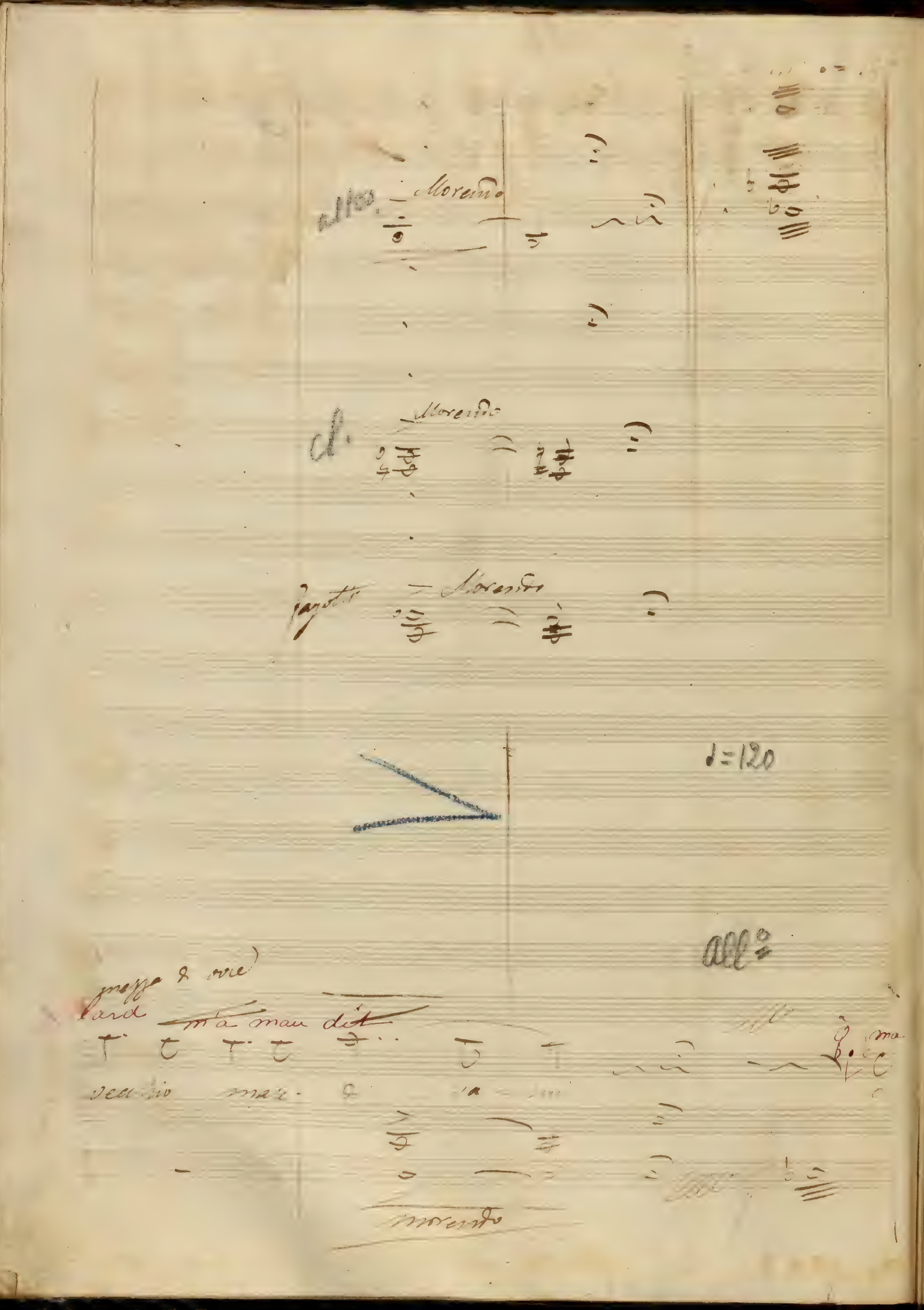
Allargand e morendo
va
va
molto e morendo

2 Acte

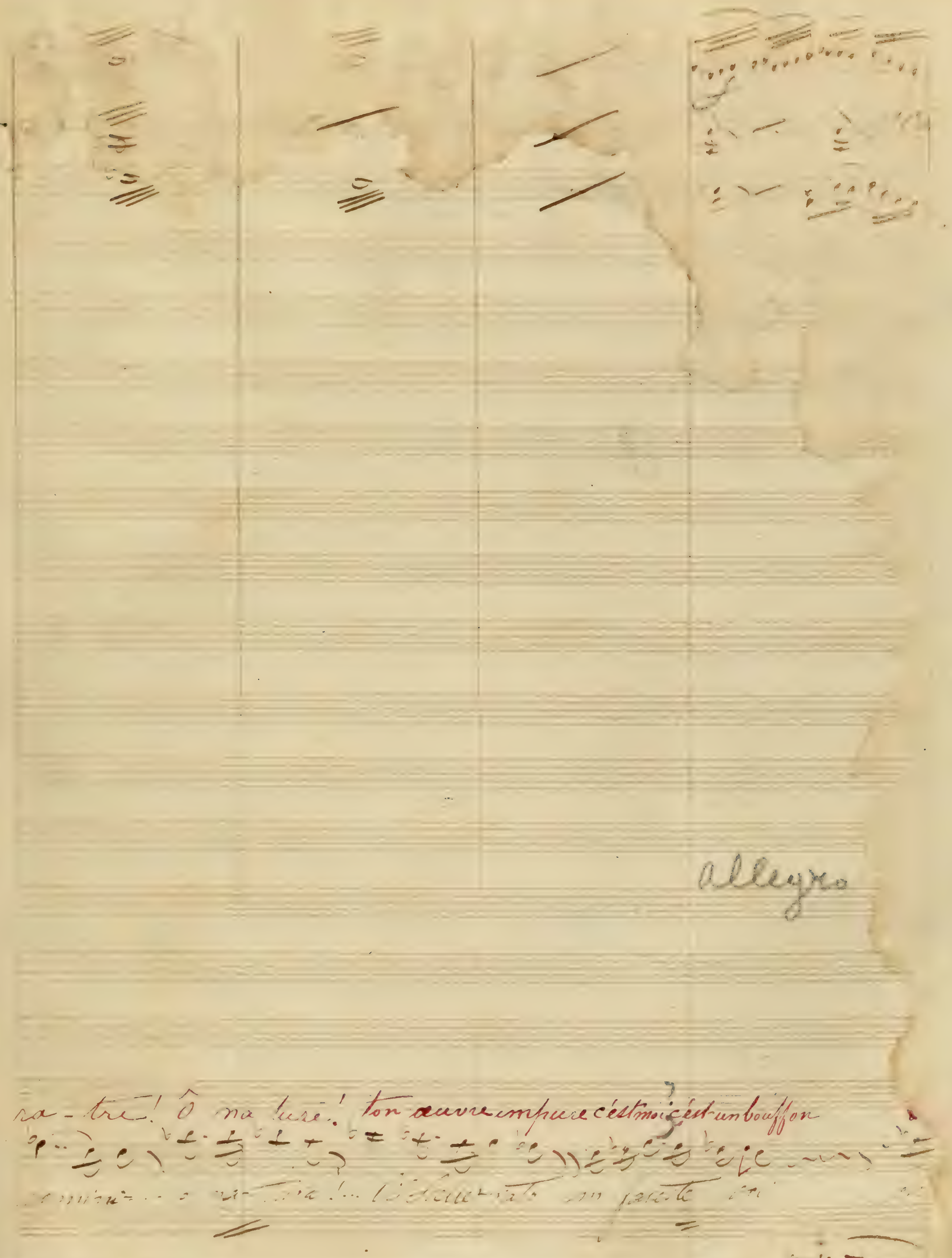

Violini
Viole
Flauto
Oboe
Fagotti
Rigoletto
Bassi
viol
alto
Tous deux égaux... moi j'ai la langue à lui l'épée...
Pari siamo... io la lingua egli ha il pugnale!...
Cello

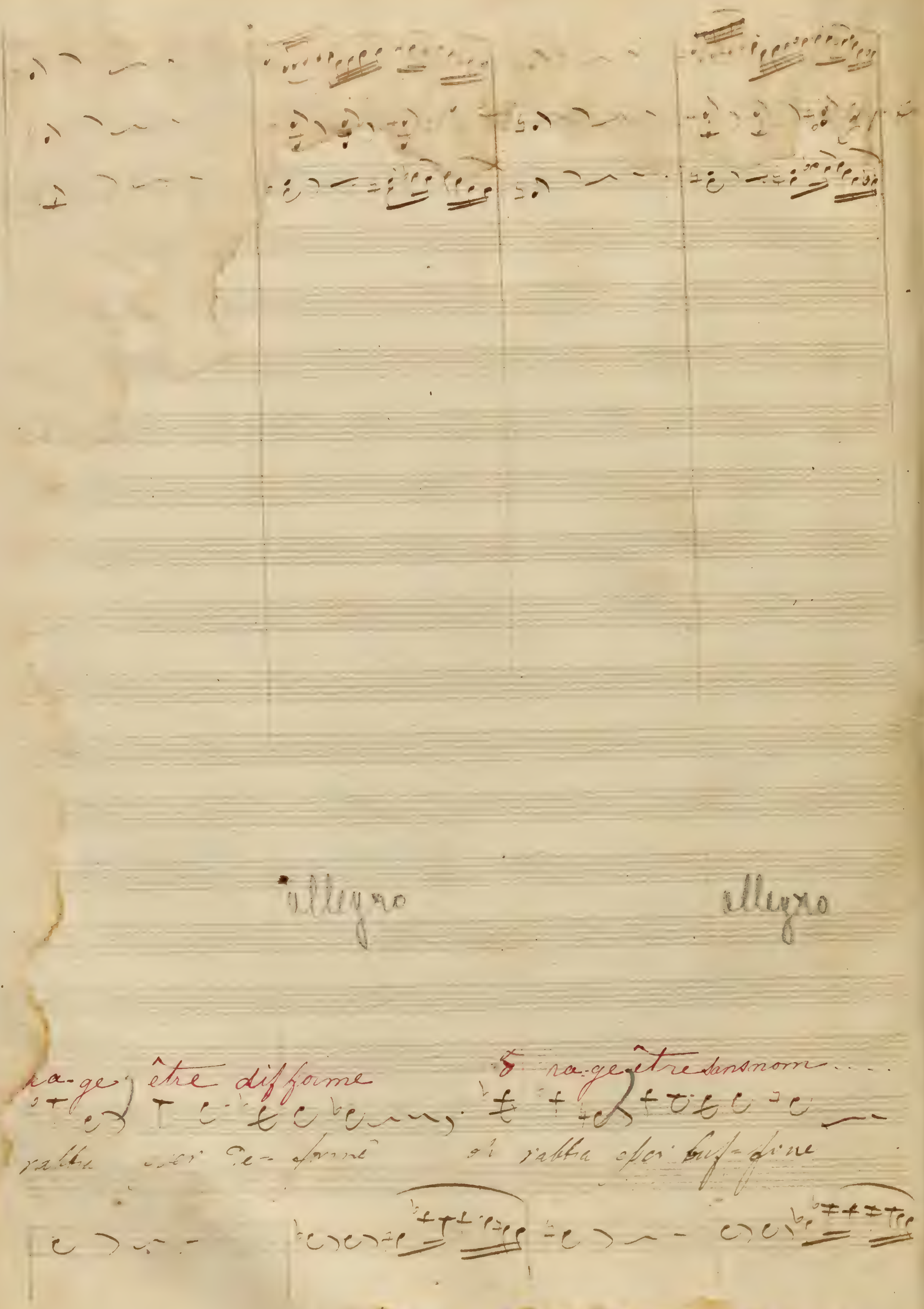

1234
ppp
moi l'homme qui fait ri- re ....
lui l'as- sas-sin ....
uomo son' io che ri- de
ei quel che spegne
1234
ppp

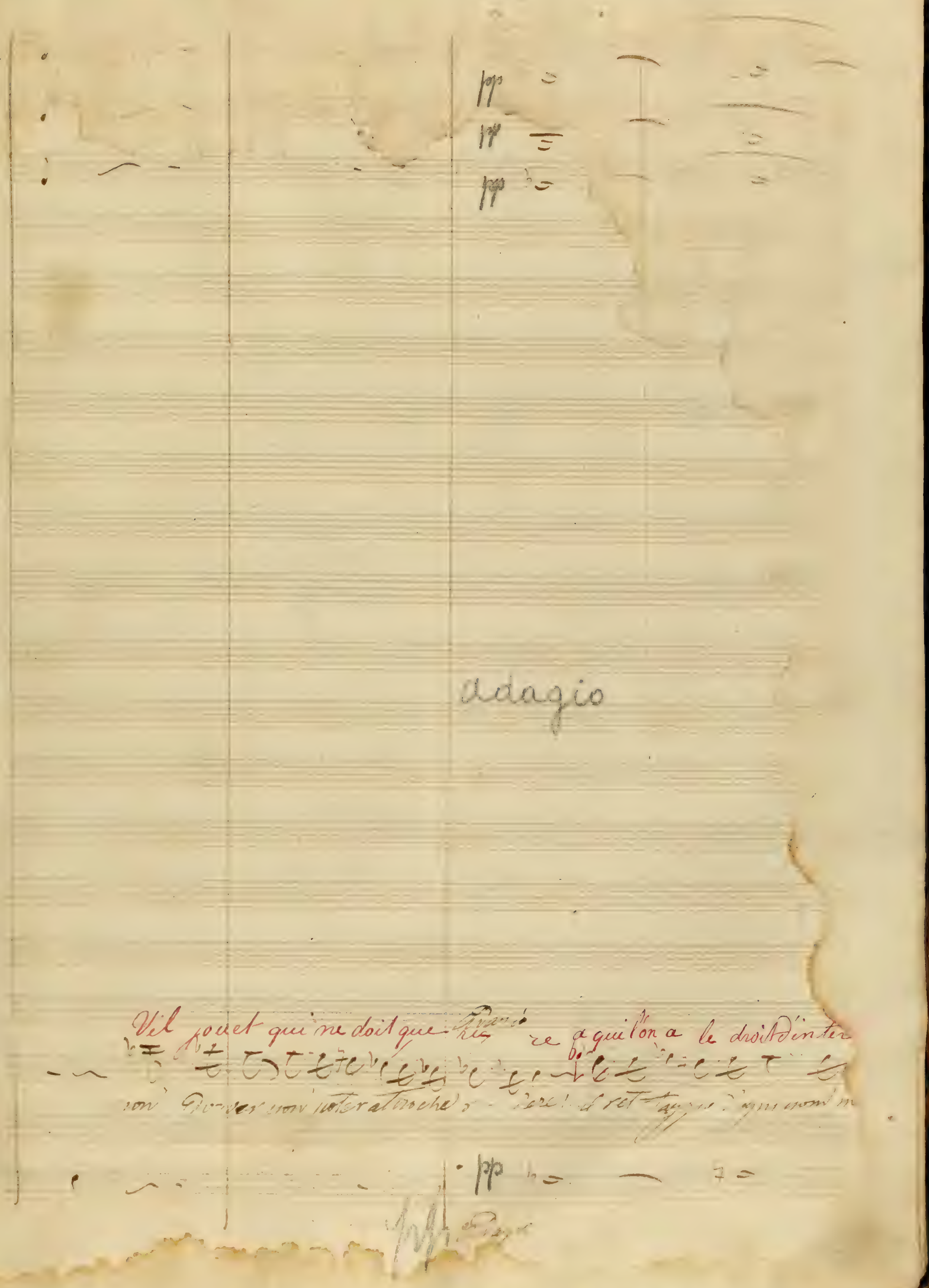

1 2 3 4
Rigoletto
Le viel
seul

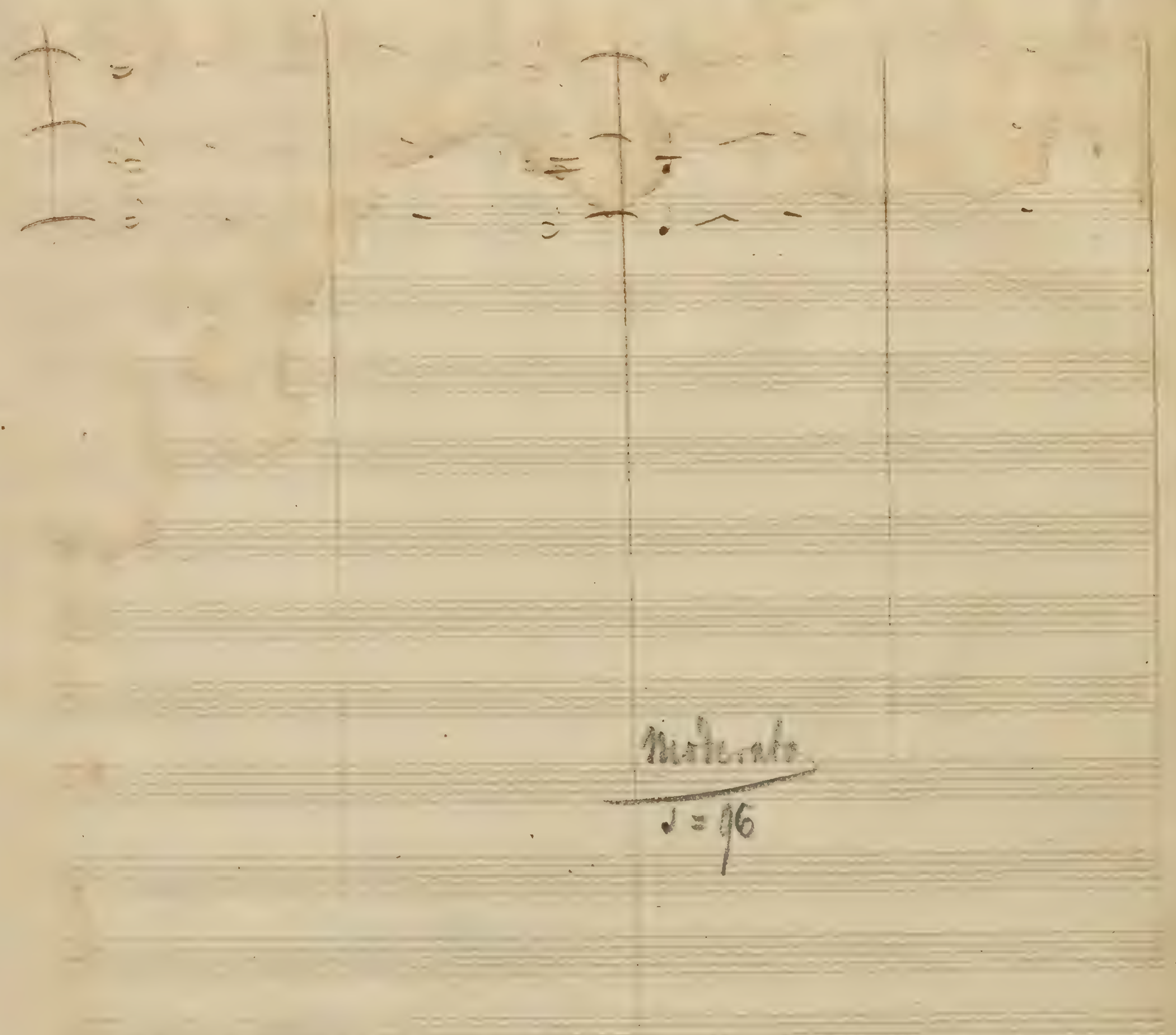


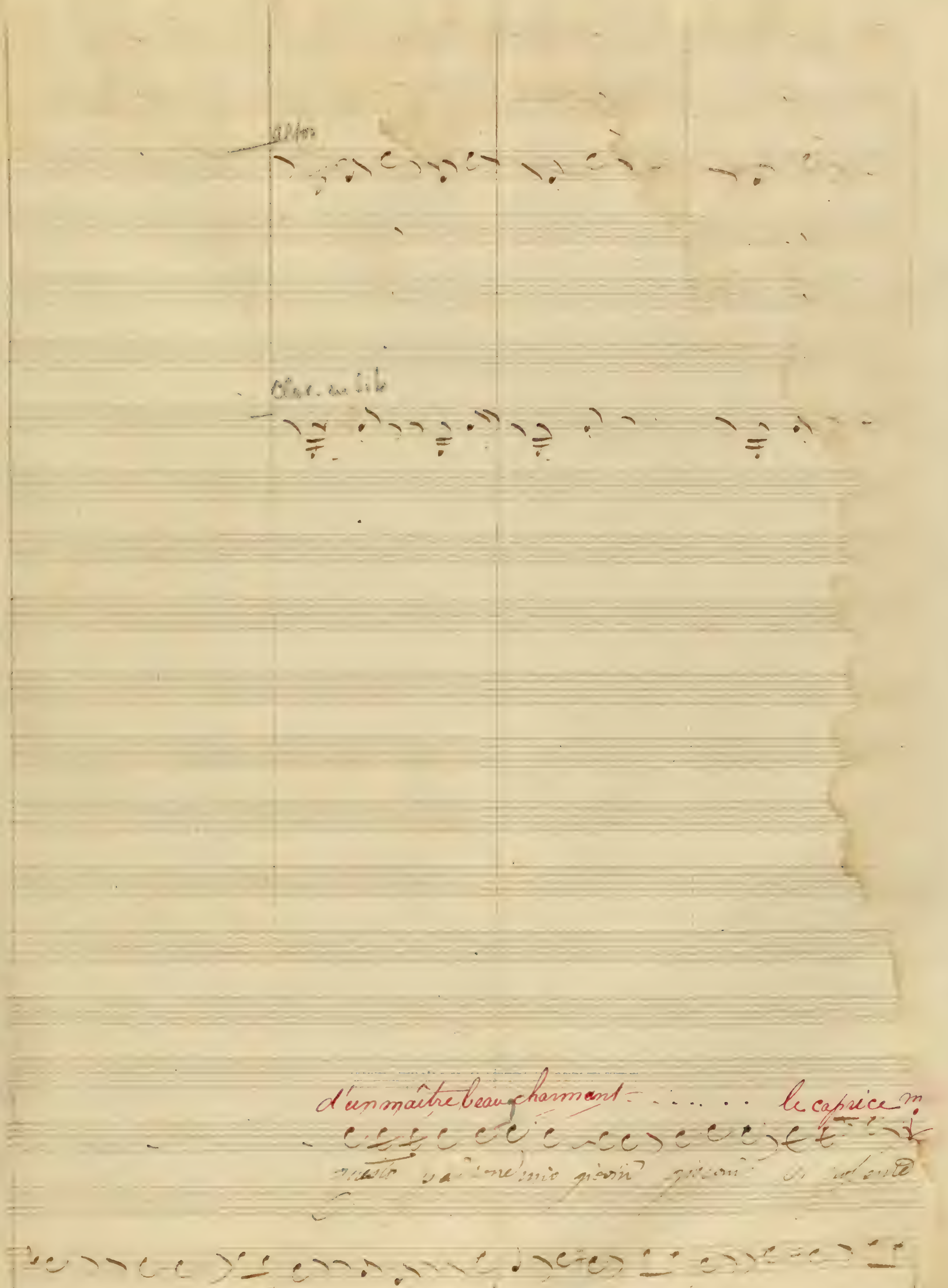
Morendo
Cl.
Morendo
Fagotti
Morendo
♩=120
All°
vecchio mar-
morendo

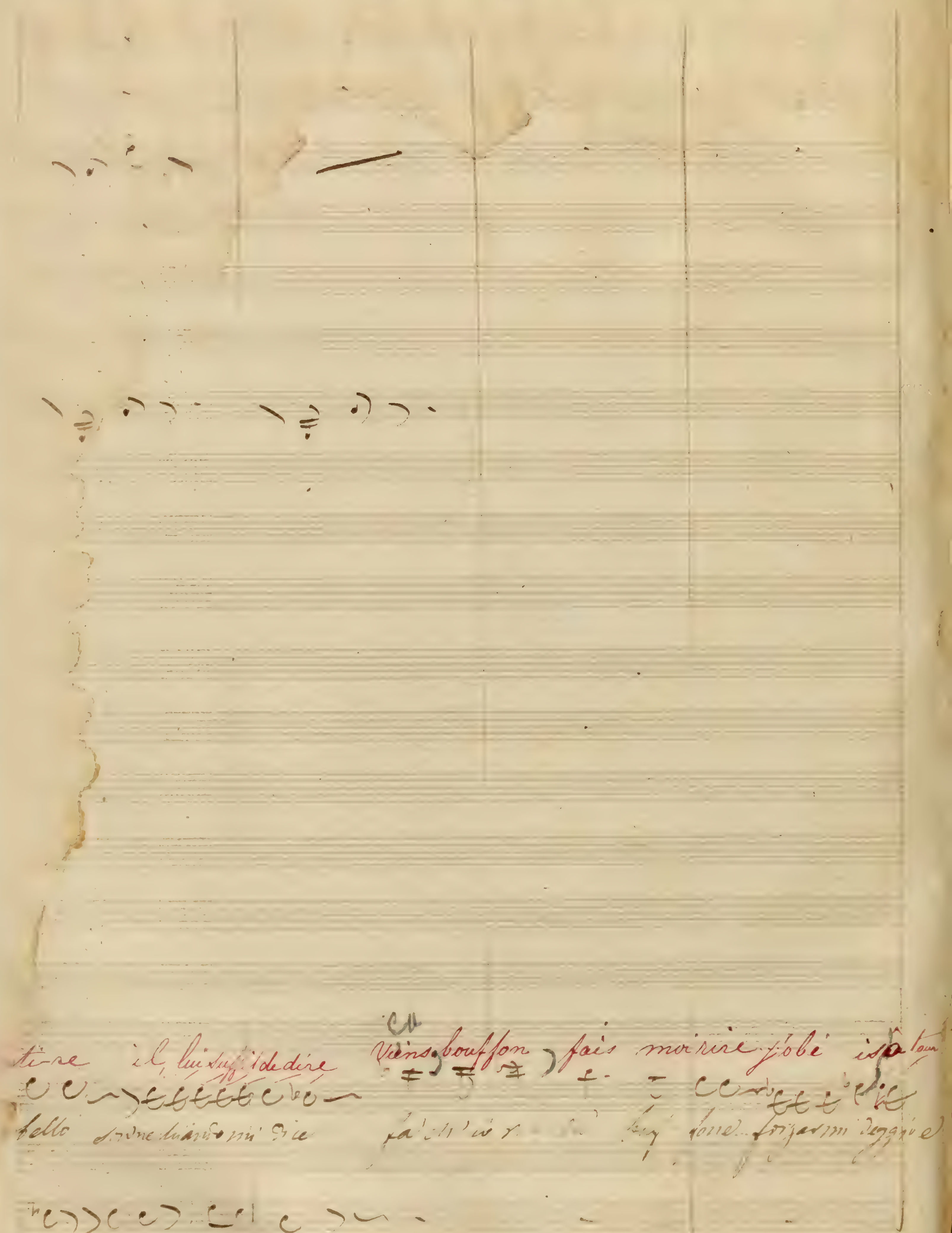

Allegro
ra - tre! Ô ma lyre! ton œuvre impure c'est moi c'est un bouffon

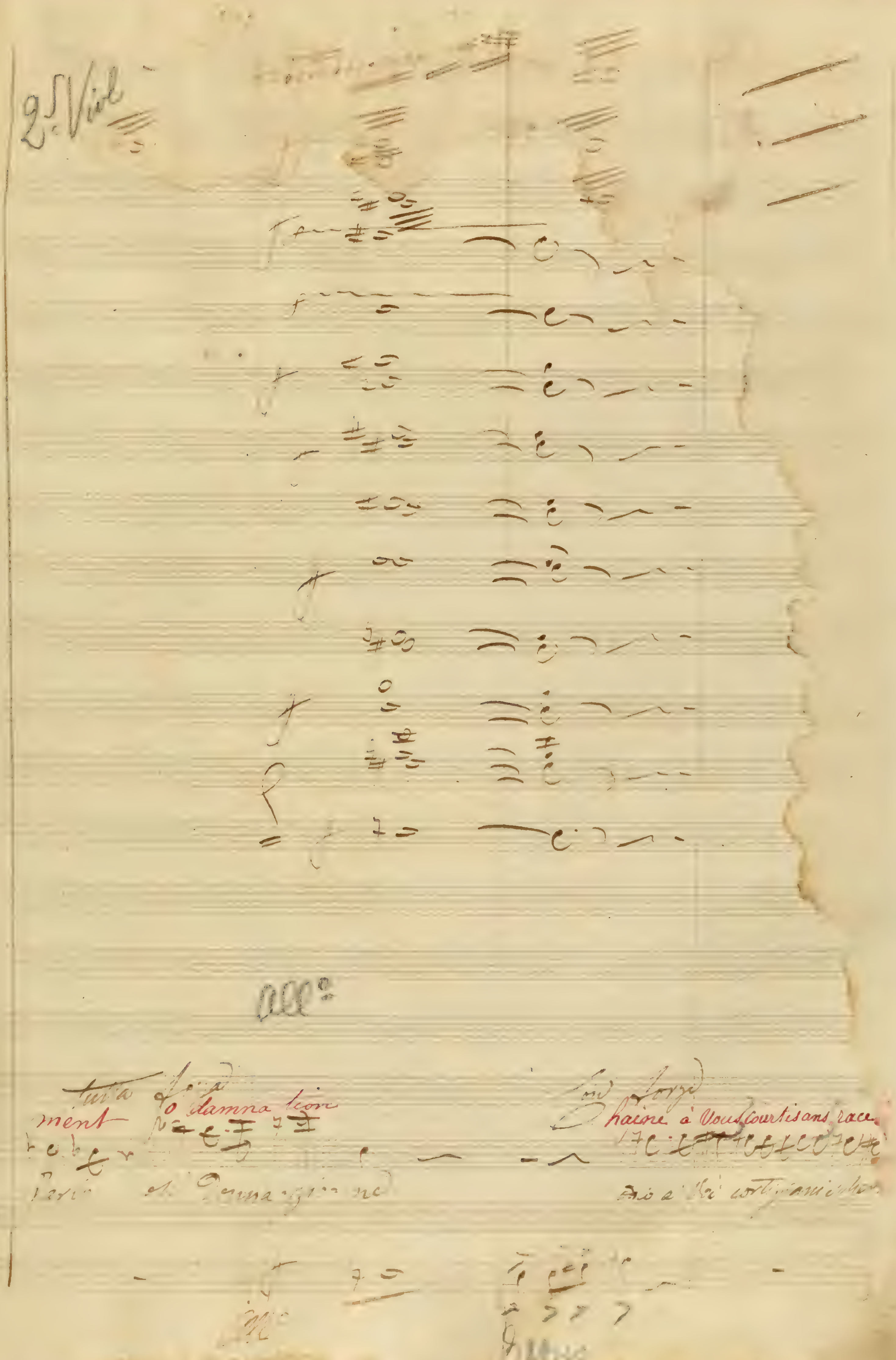

allegro
allegro
ra-ge être difforme
ra-ge être sans nom
rabbia esser de-forme
oh rabbia esser

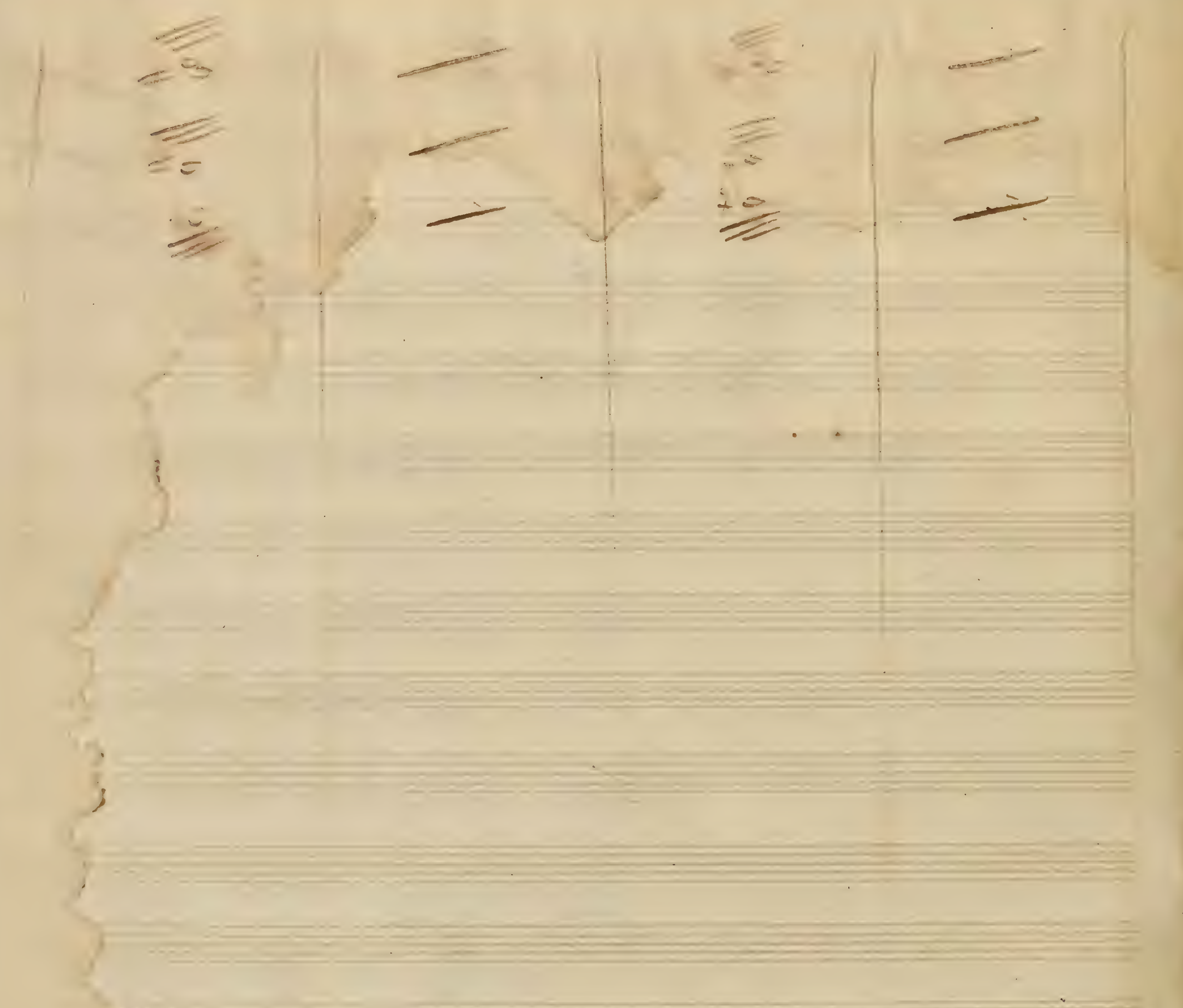

pp
pp
pp
adagio
Vil jouet qui ne doit que re à qui l'on a le droit d'inter
pp

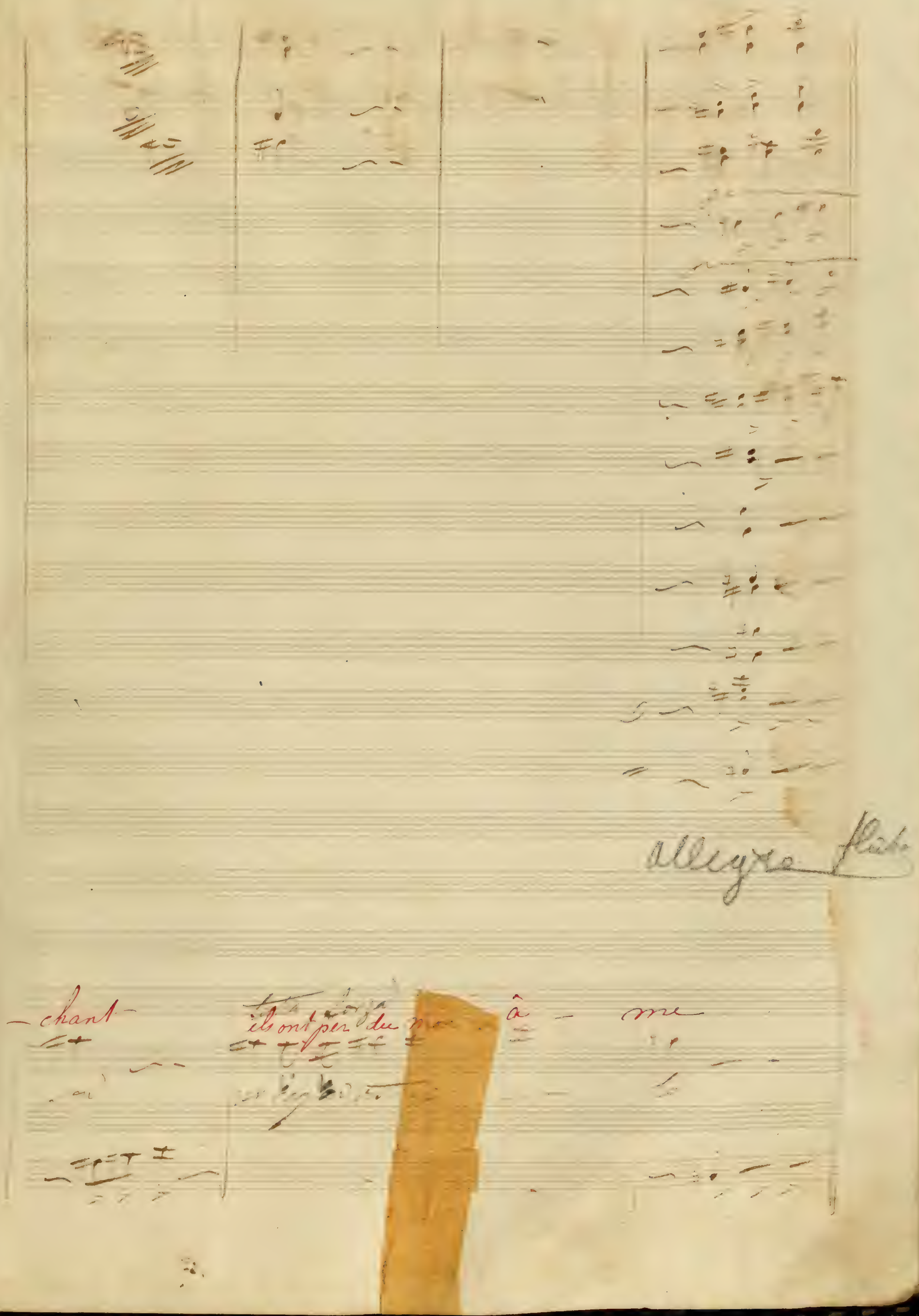

Moderato
♩ = 96
dire les lar- mes
tut- te non
Basses pizz

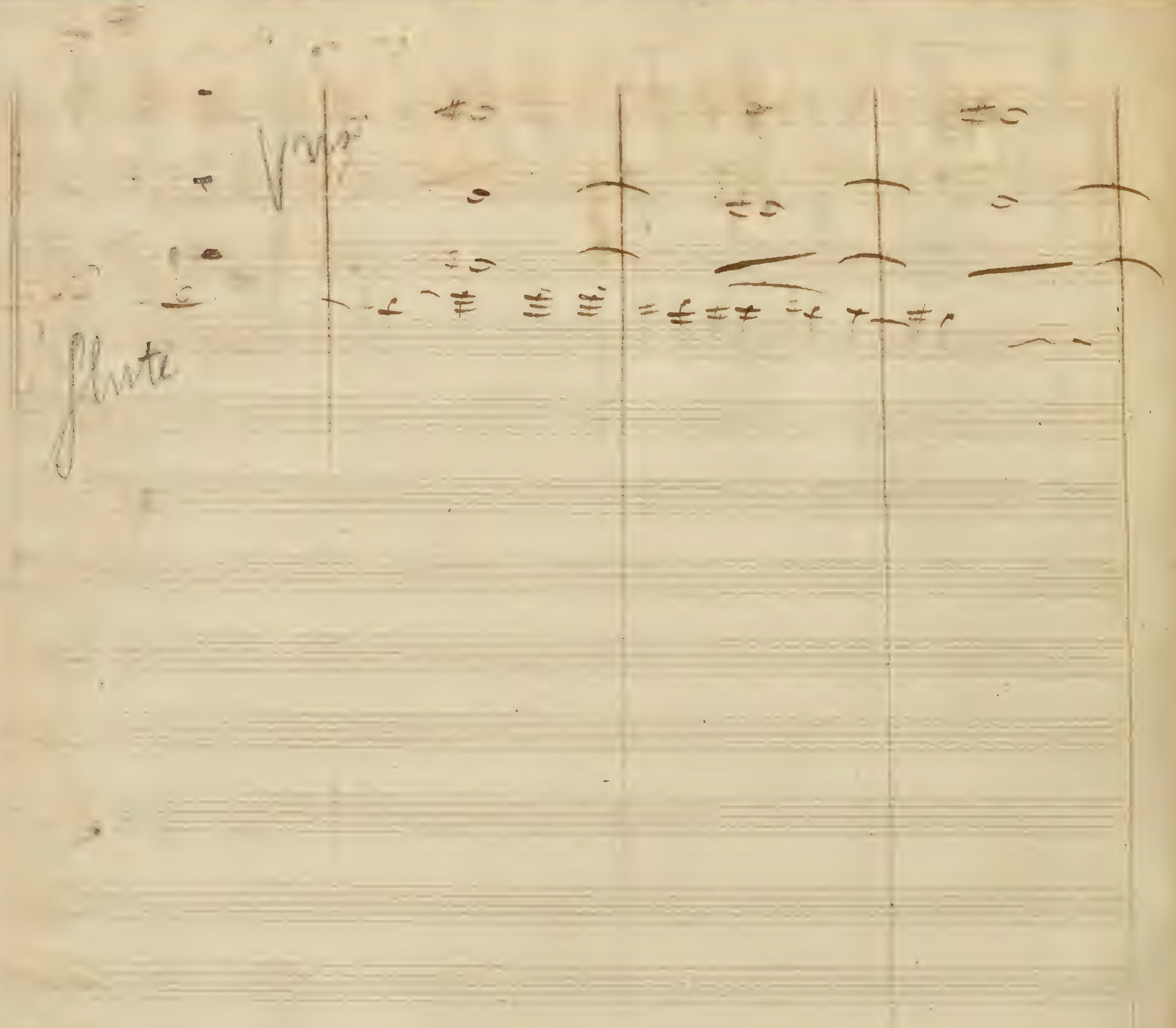

Clar. en Sib
d'un maître beau charmant ...... le caprice m

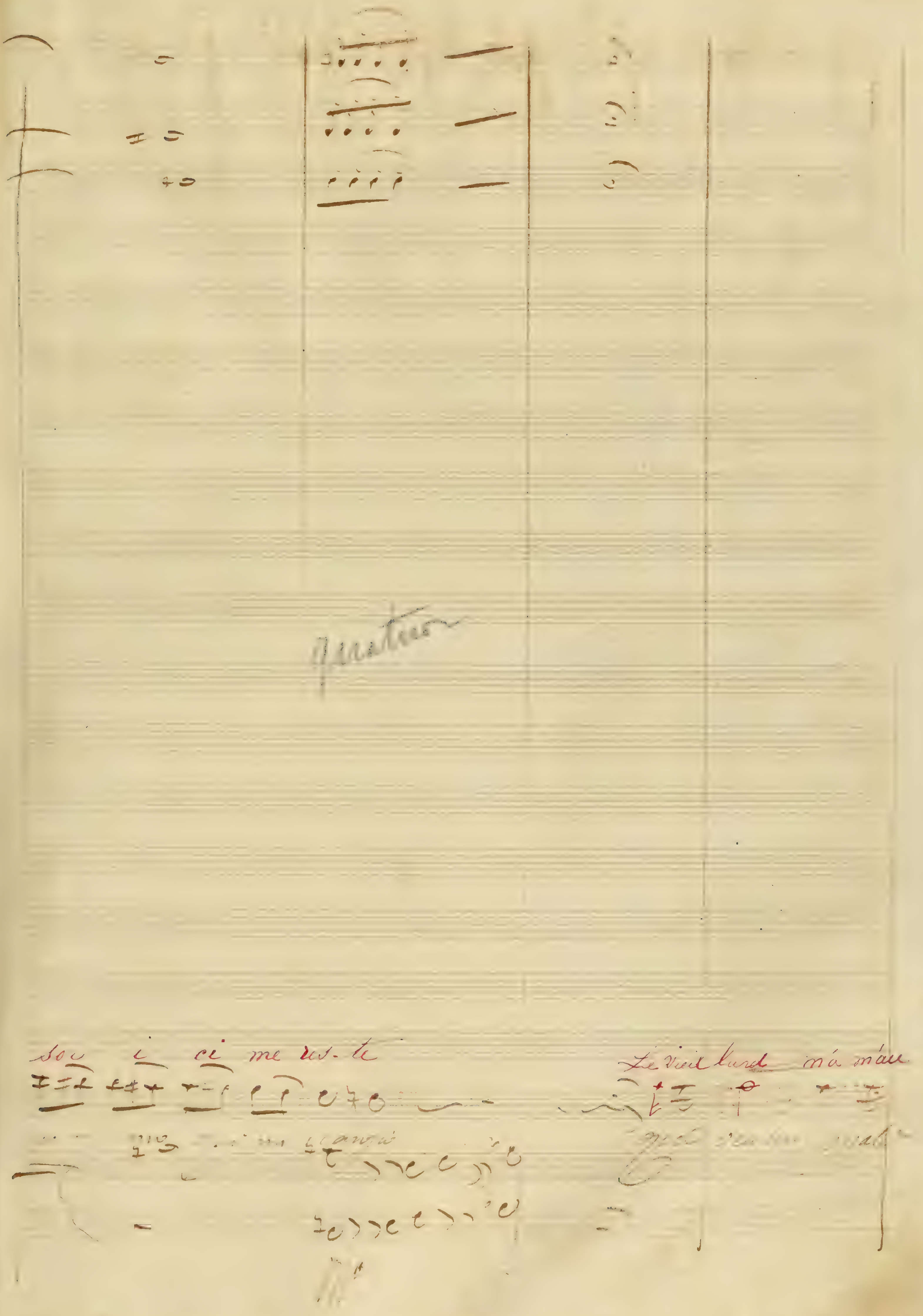

ti-re il lui suffit de dire
Viens bouffon fais mourir

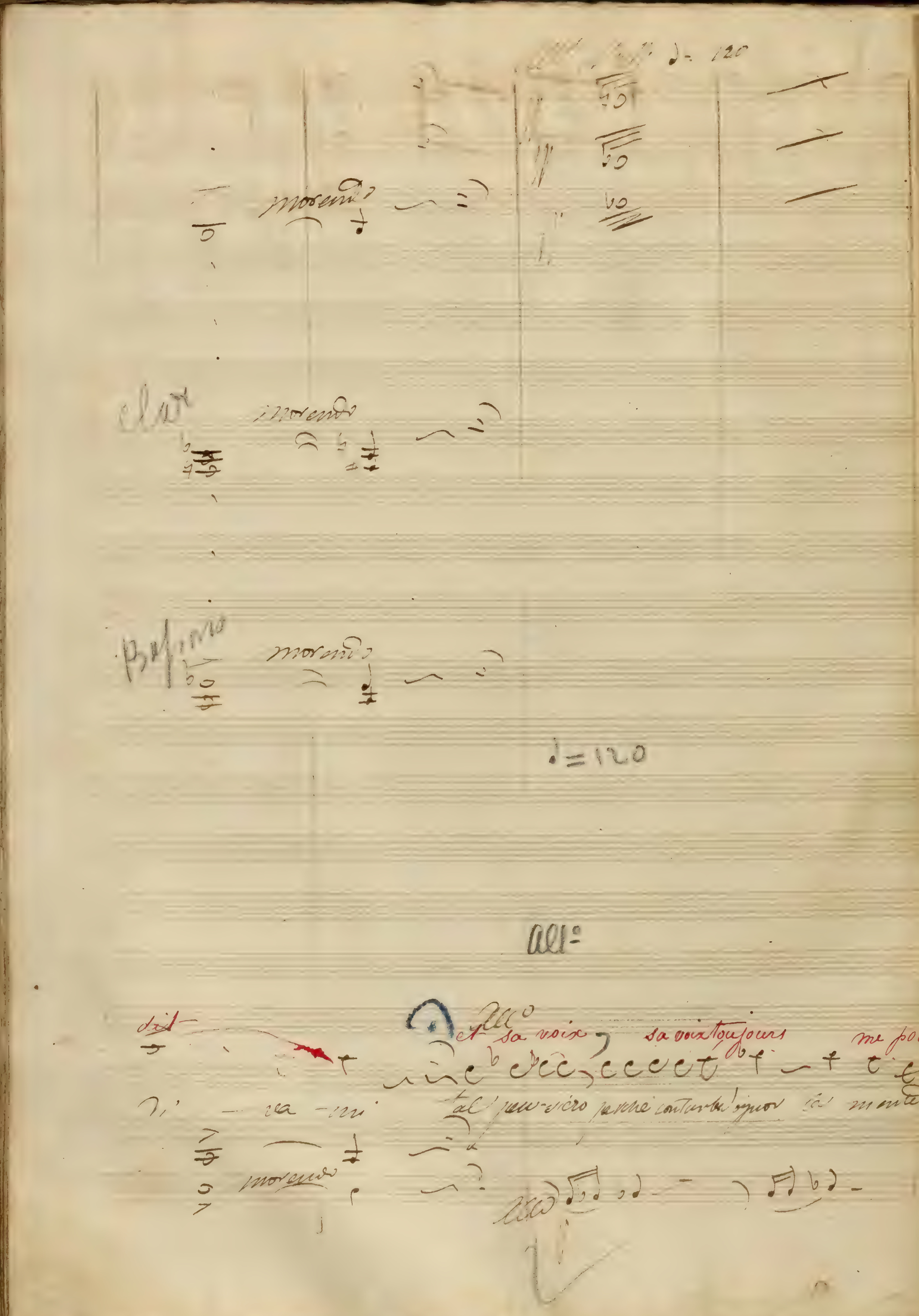

2.e Viol
All.o
ment
ô damna tion
haine à Vous courtisans race


fa- me Oui la ra- ge mon flamme Oui, je suis mé-

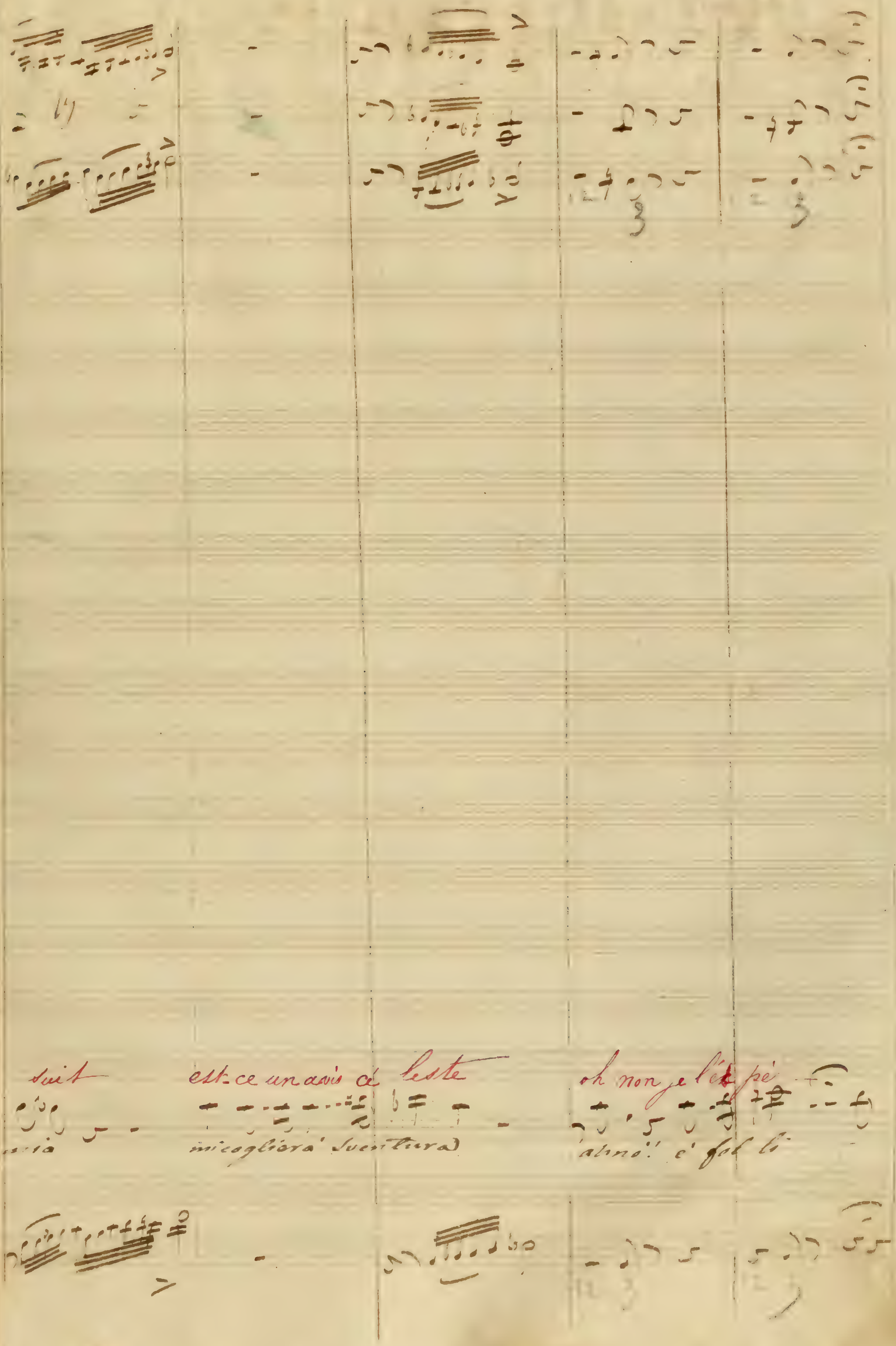

Allegro
chant
ils ont per du
â - me


Vnis
Flute
Rigoletto
mais un tré
Cello

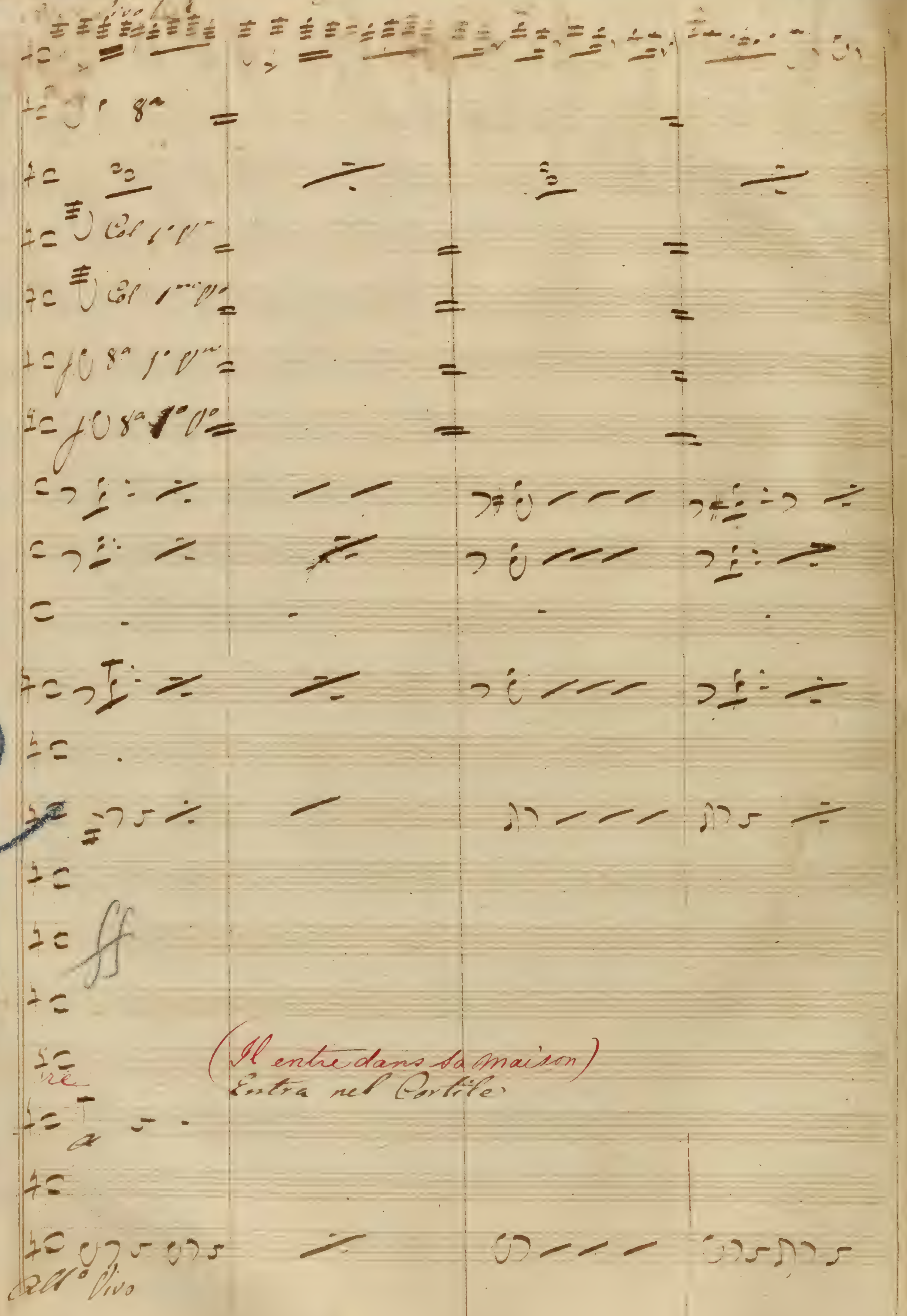

sou i ci me us- te

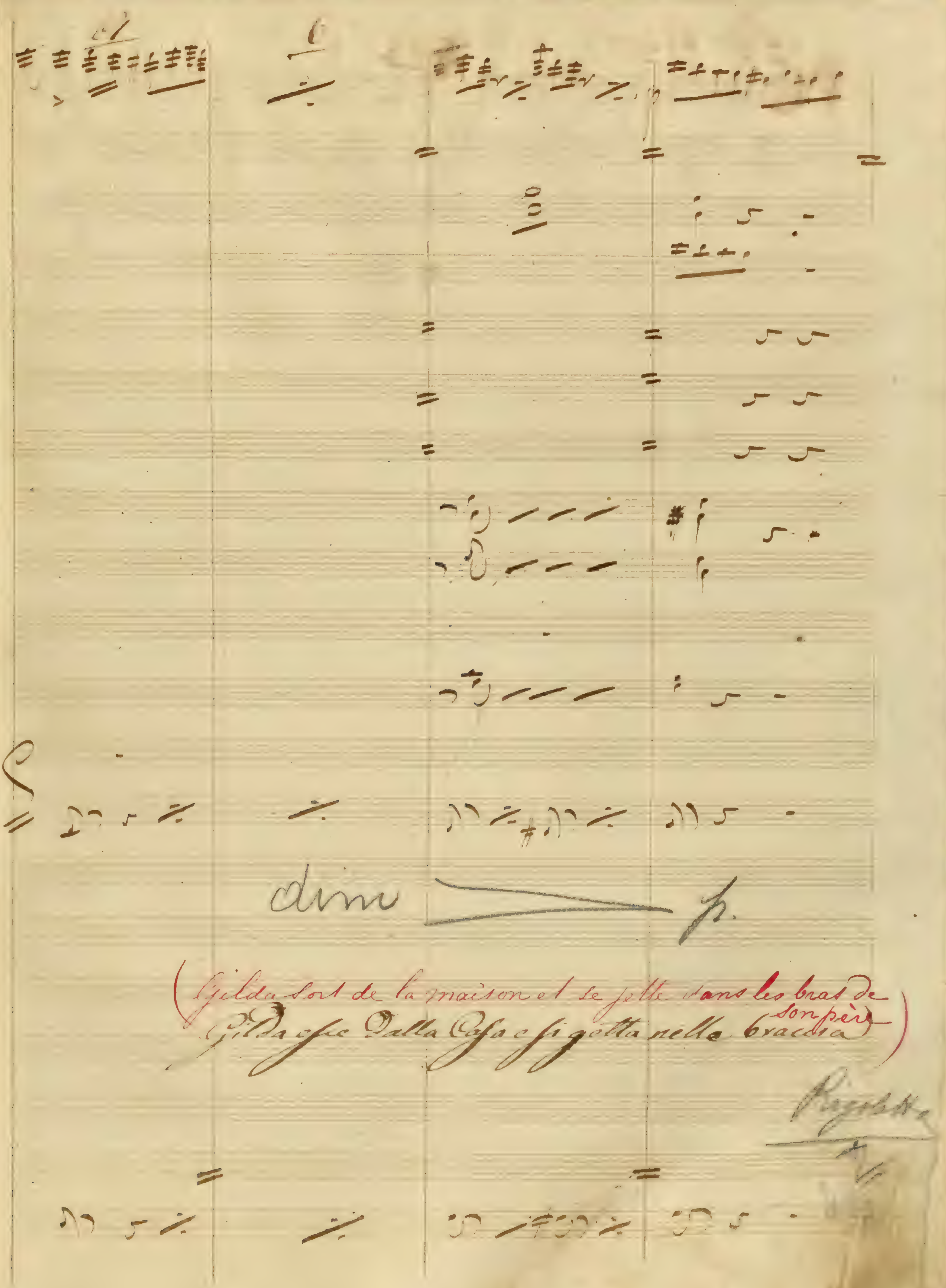


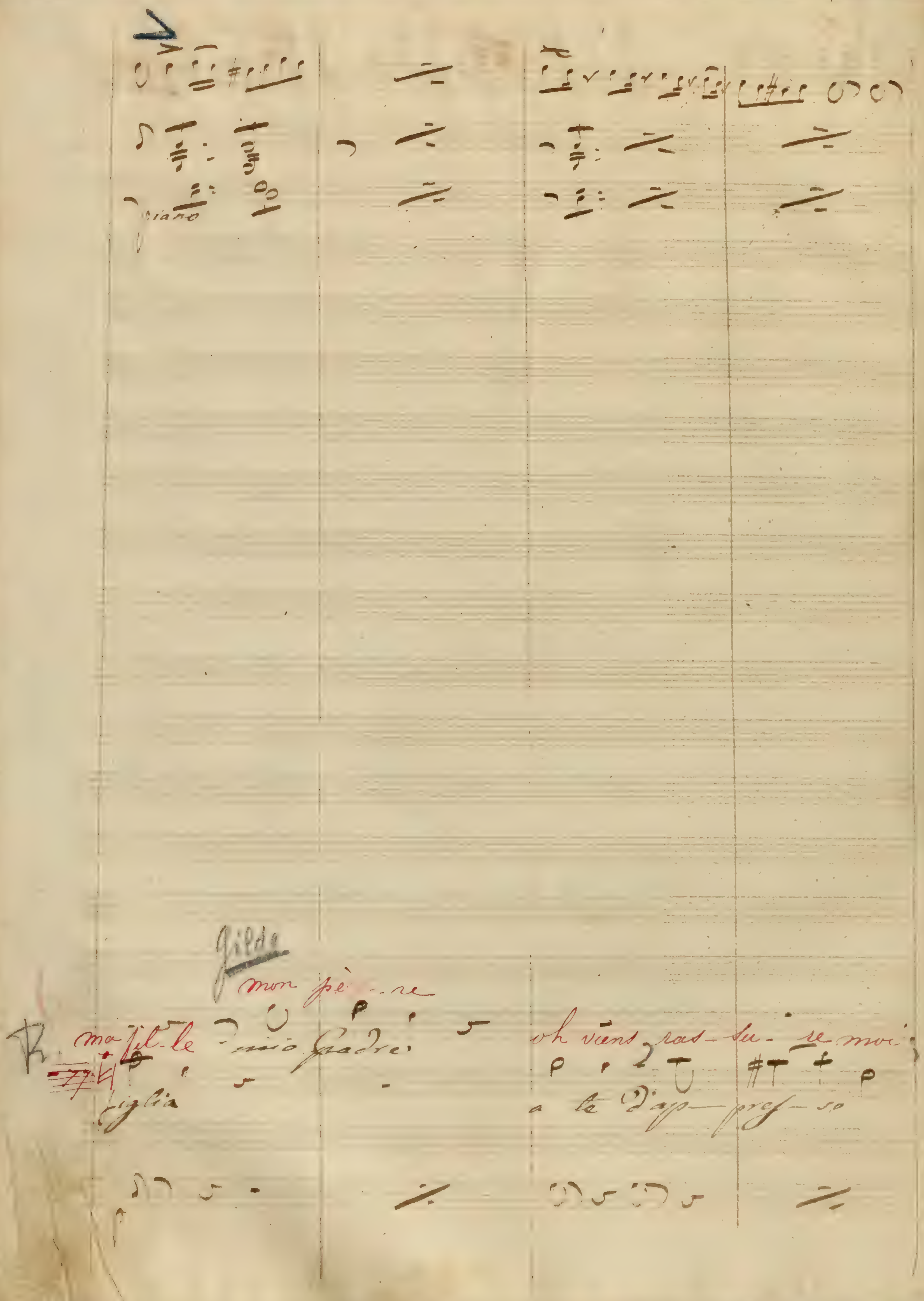
morendo
morendo
morendo
= 120
All°
sa voix
sa voix toujours
morendo

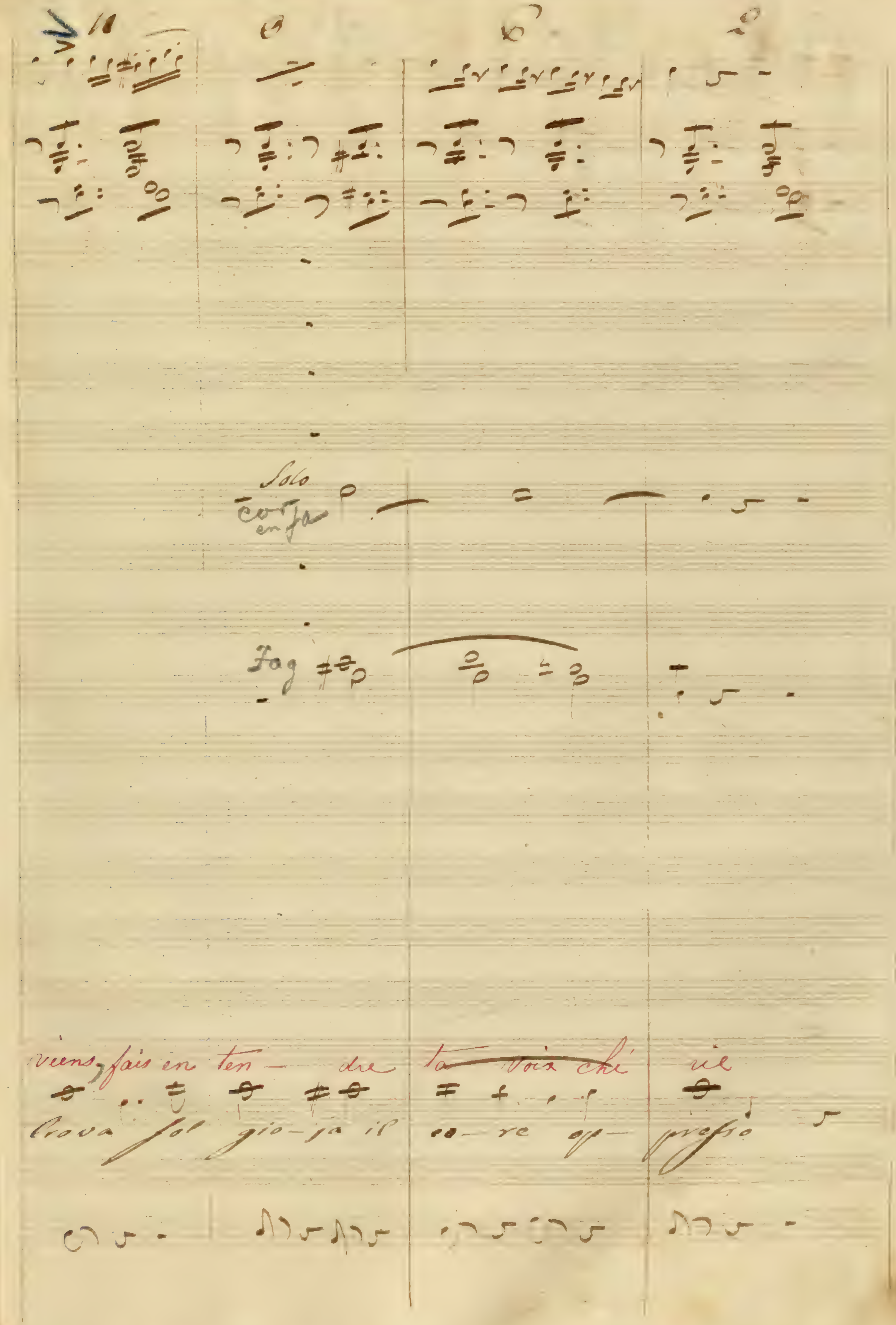


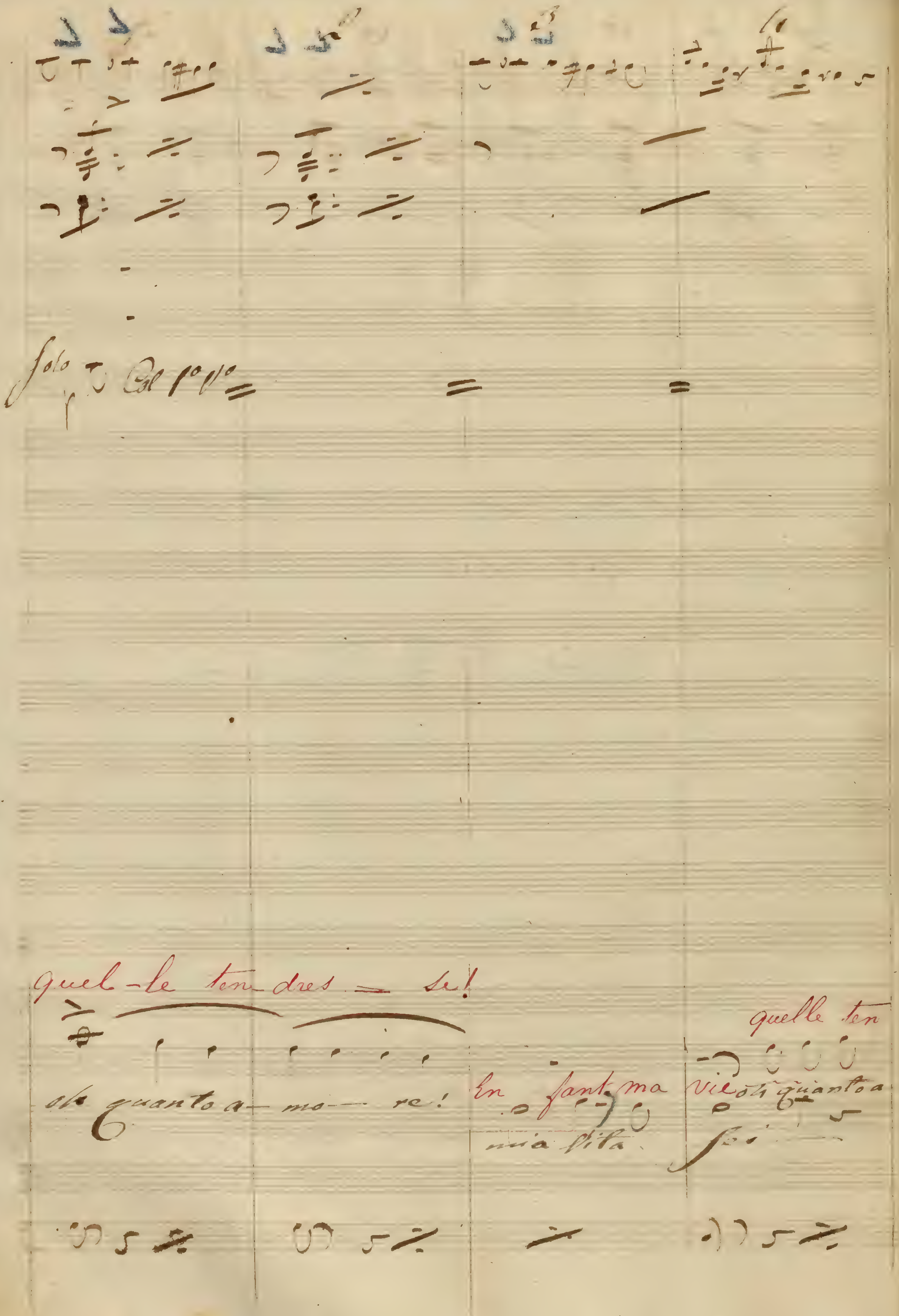
suit
est-ce un avis céleste
oh non je l'espé
mi coglierà sventura
ahimè! è fol li

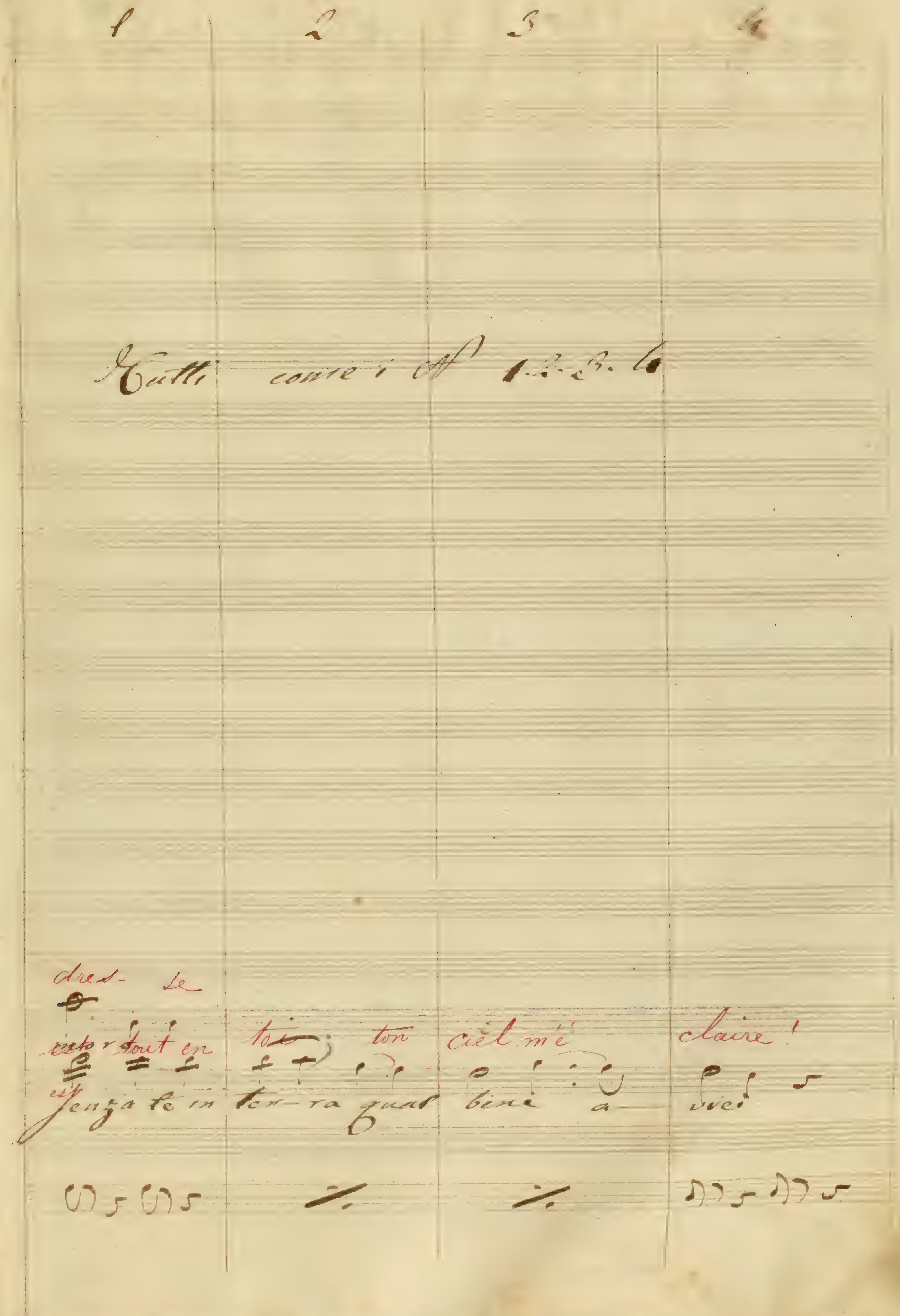

8a
Col 1° V°
Col 1mo V°
8a 1° V°
8a 1° V°
ff
(Il entre dans sa maison)
Entra nel Cortile
All° Vivo

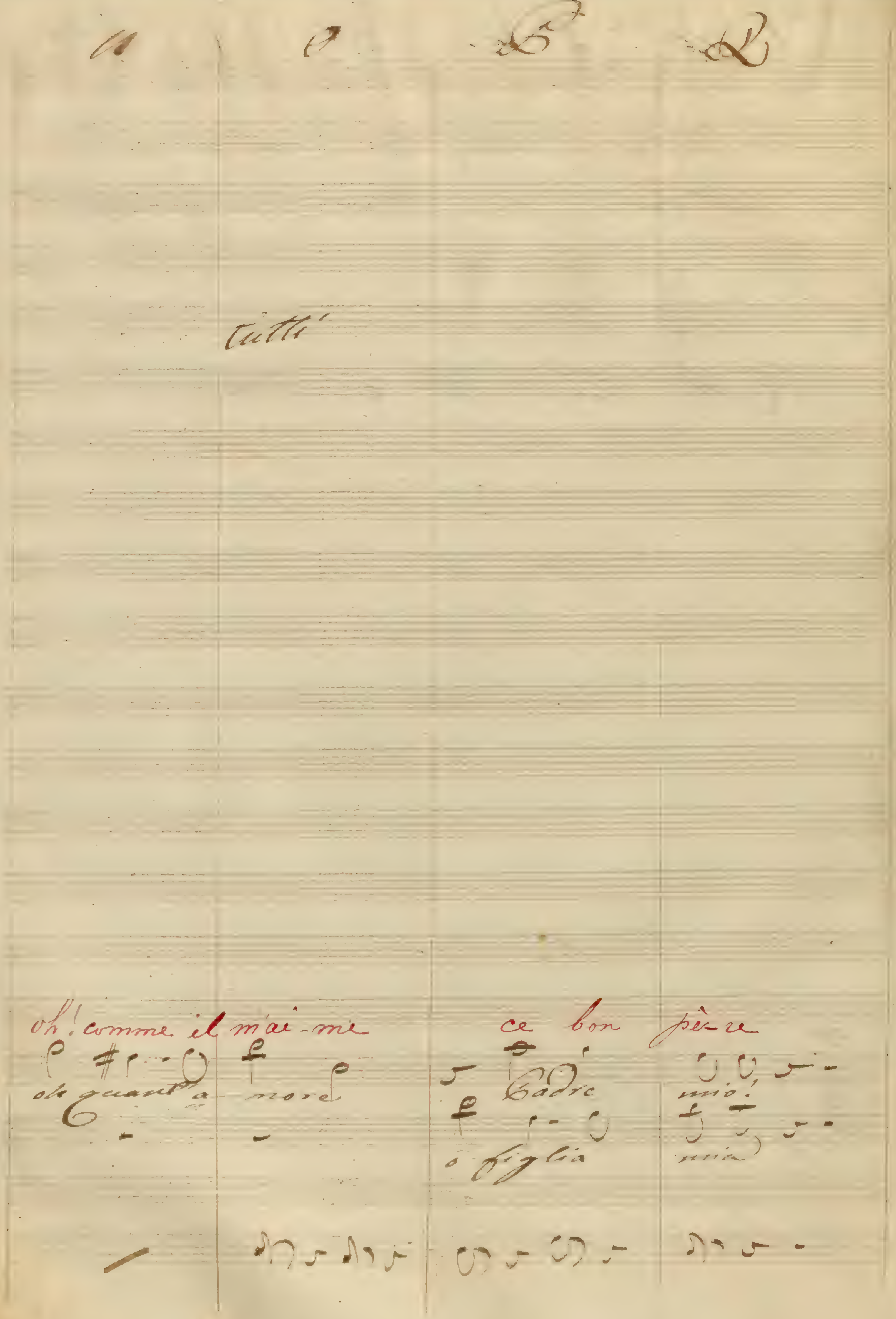

dim
p.
(Gilda sort de la maison et se jette dans les bras de son père)
Gilda esce dalla casa e si getta nelle braccia
Rigoletto

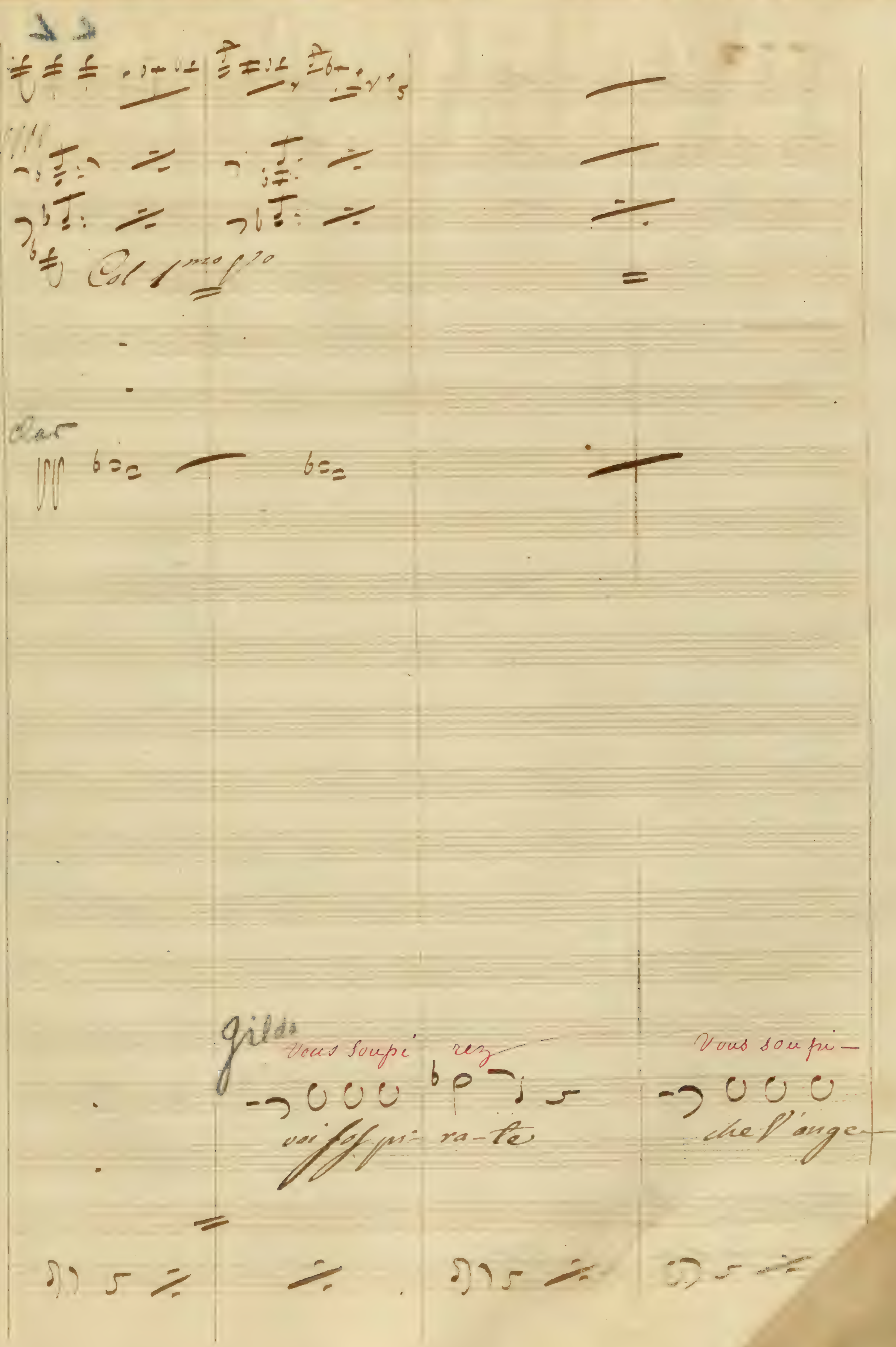

piano
Gilda
mon pè-re
ma fil-le
mio padre
figlia
oh viens ras-su-re moi
a te d'ap-pres-so

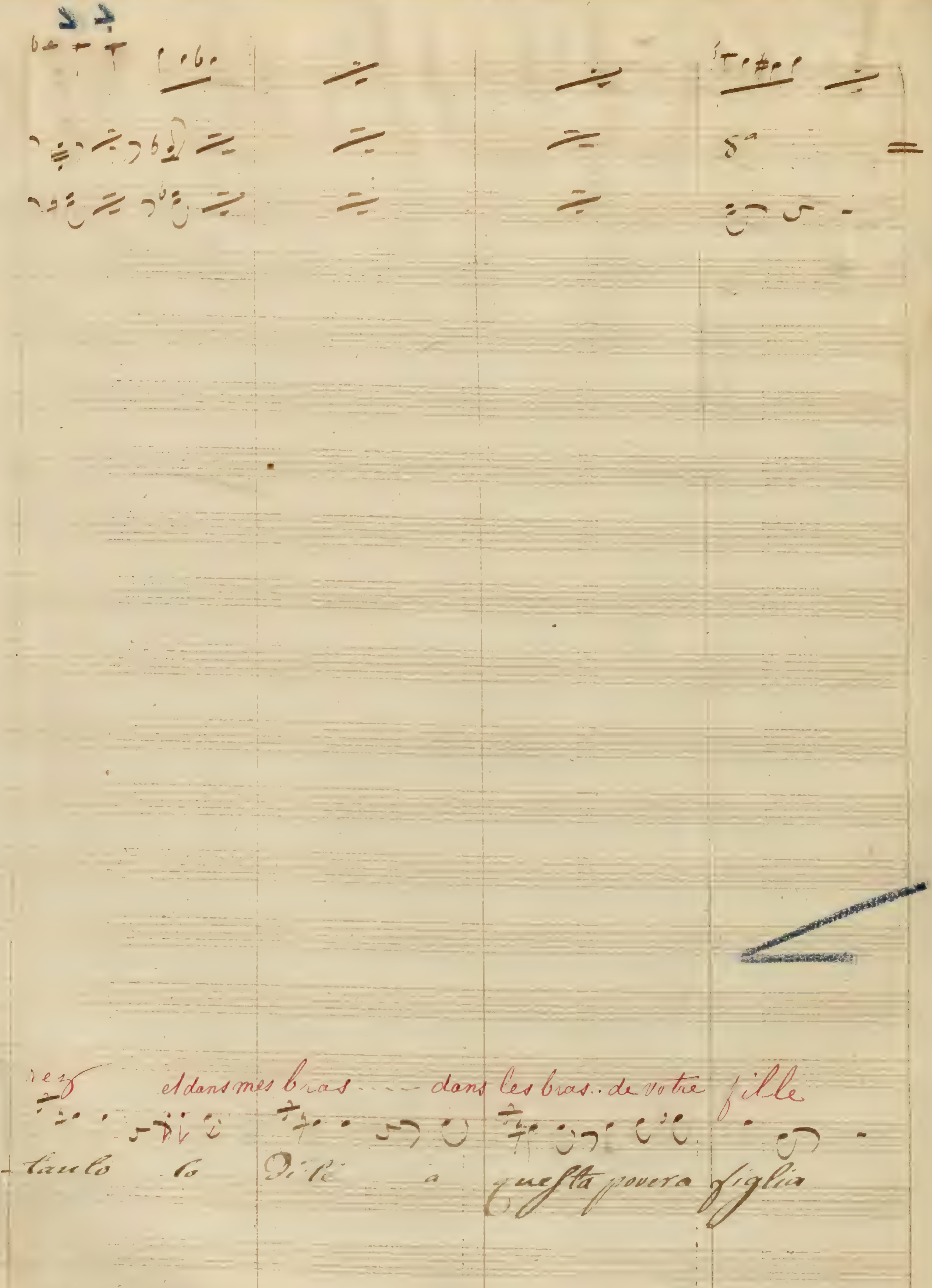

Solo
Cor en fa
Fag
viens, fais en ten- dre ta voix ché rie
trova sol gio-ja il co-re op-presso

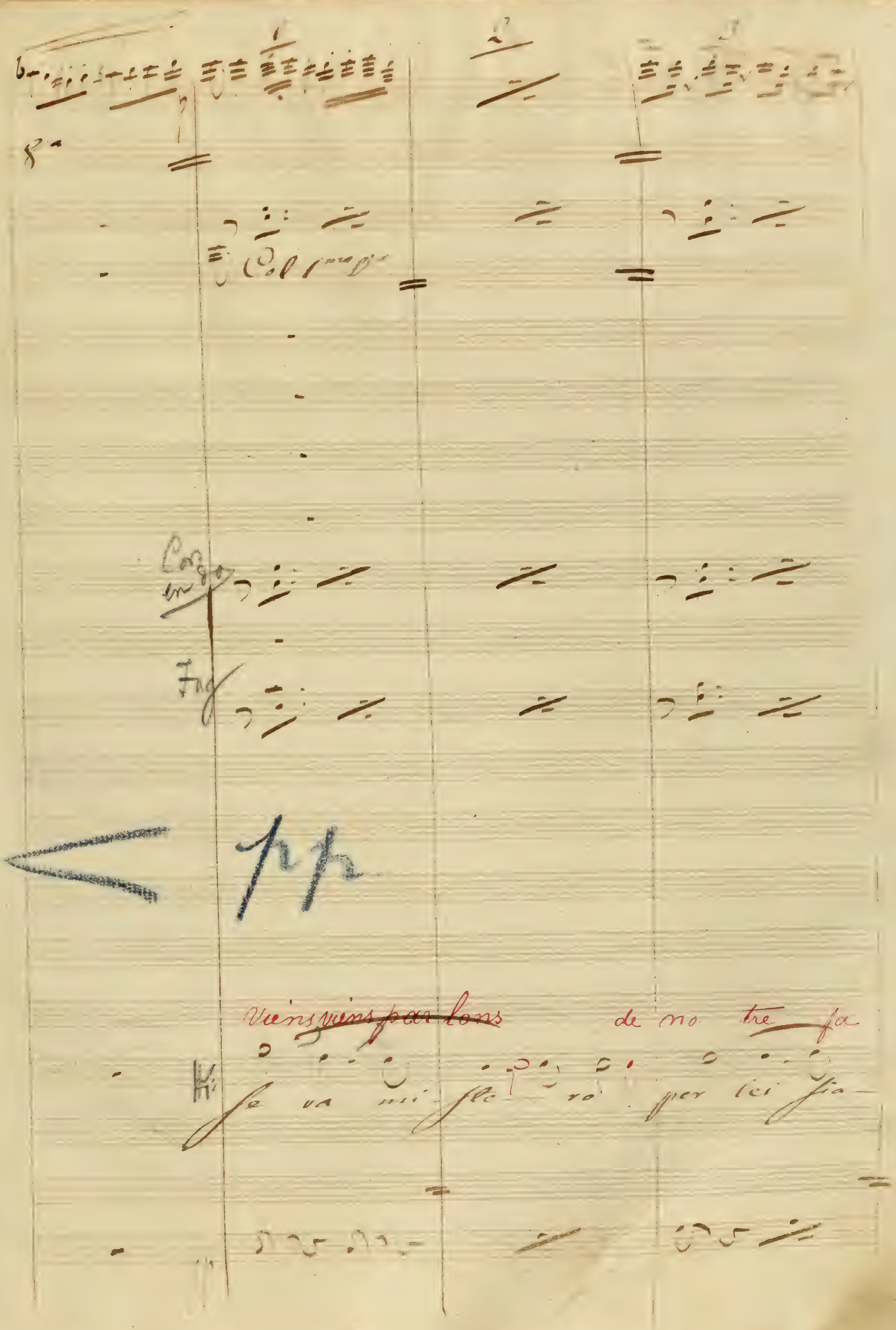

Solo Col 1º Vº
quel-le ten-dres — se!
ah quanto a — mo — re!
En fant-ma
mia vita
quelle ten
vie oh quanto a-

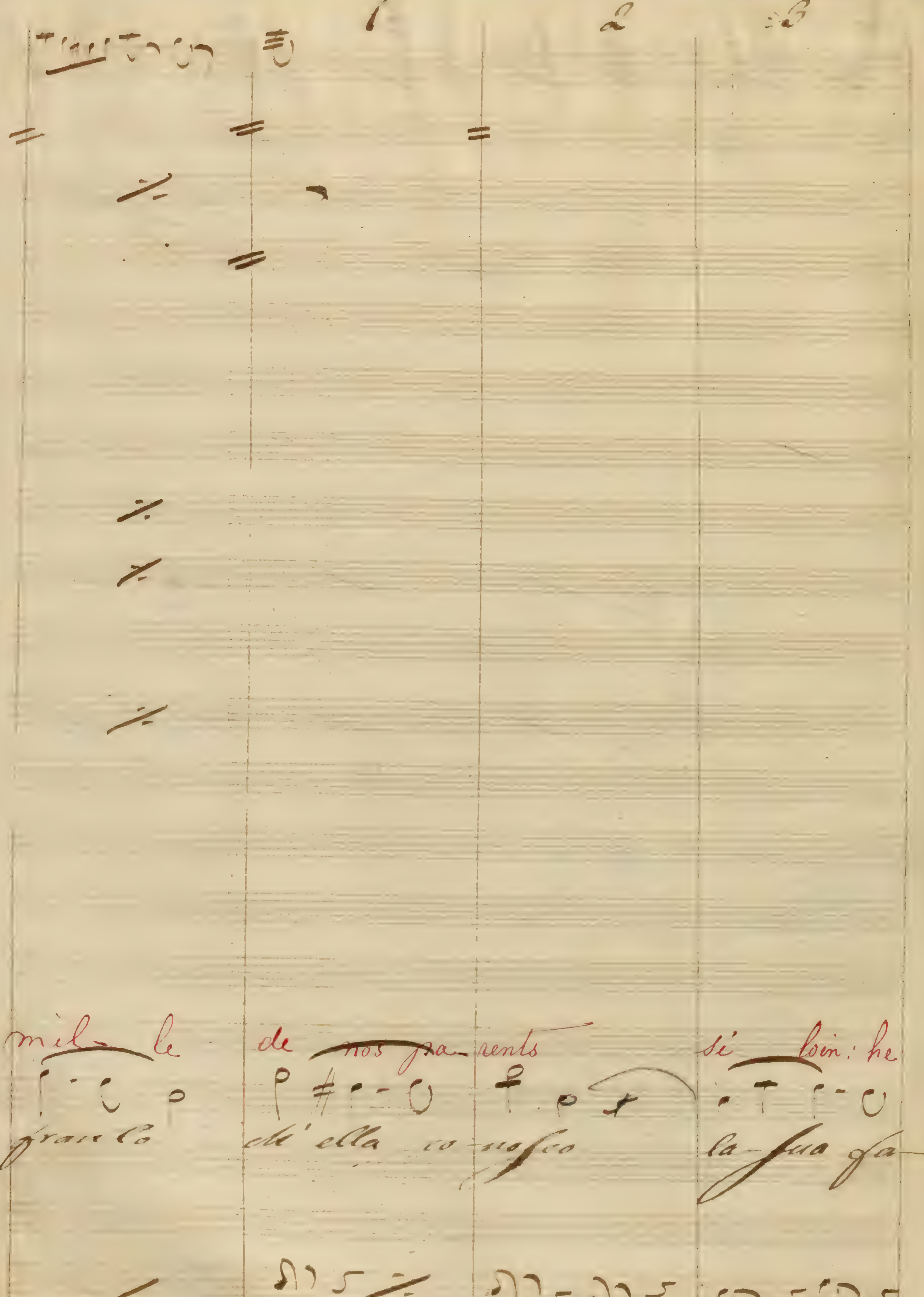

1
2
3
4
Tutti come i 1. 2. 3. 4
dres- se
tout en toi ; ton ciel m'é claire !
Senza te in ter-ra qual bene a vrei

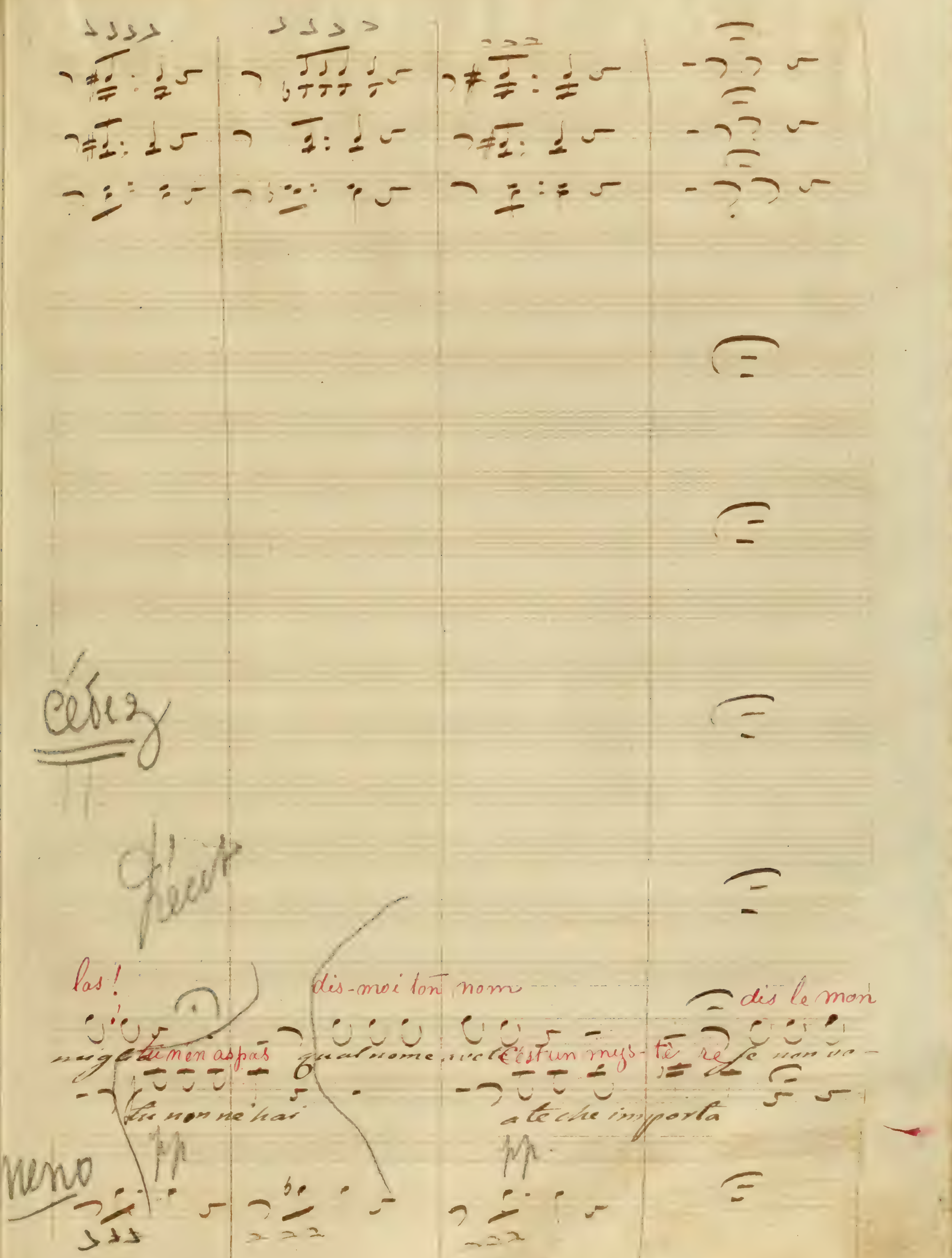

tutti
oh! comme il m'ai-me ce bon pè-re
oh quant'a-more Padre mio!
o figlia mia

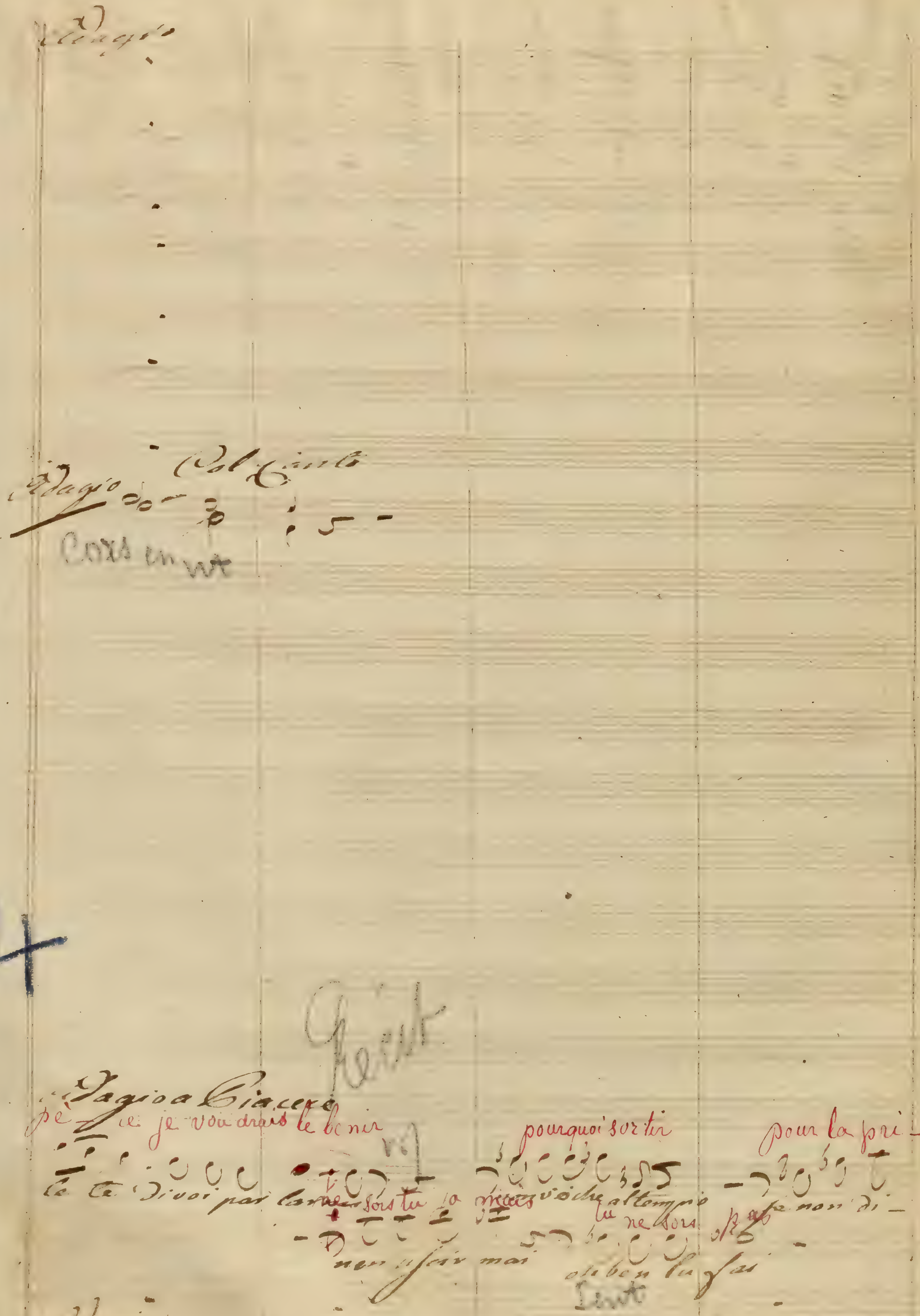

Gilda
Vous soupi rez
voi sospi-ra-te
Vous sou pi –
che l'ange

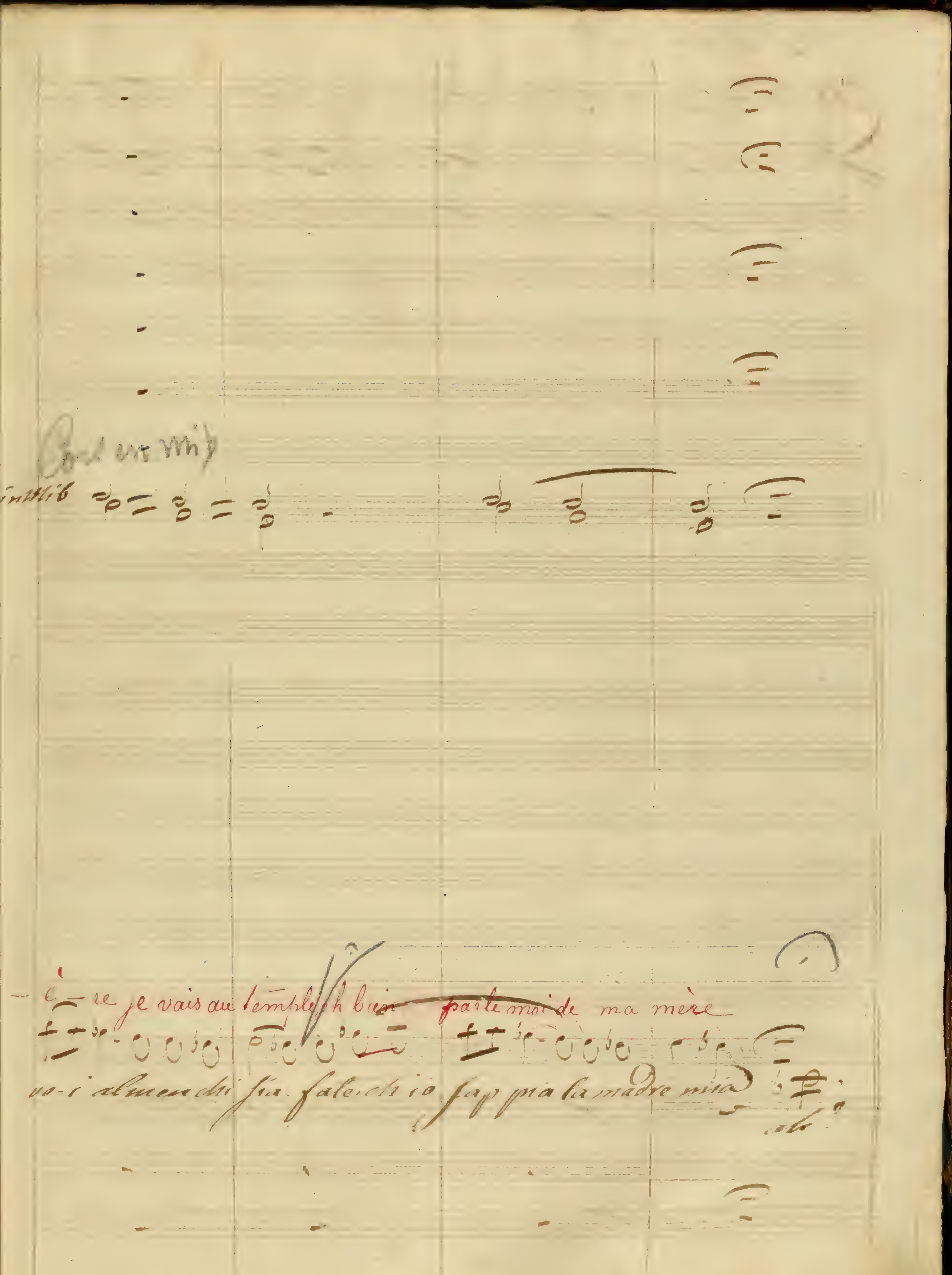

et dans mes bras.... dans les bras.. de votre fille
tanto lo Di lo a questa povera figlia

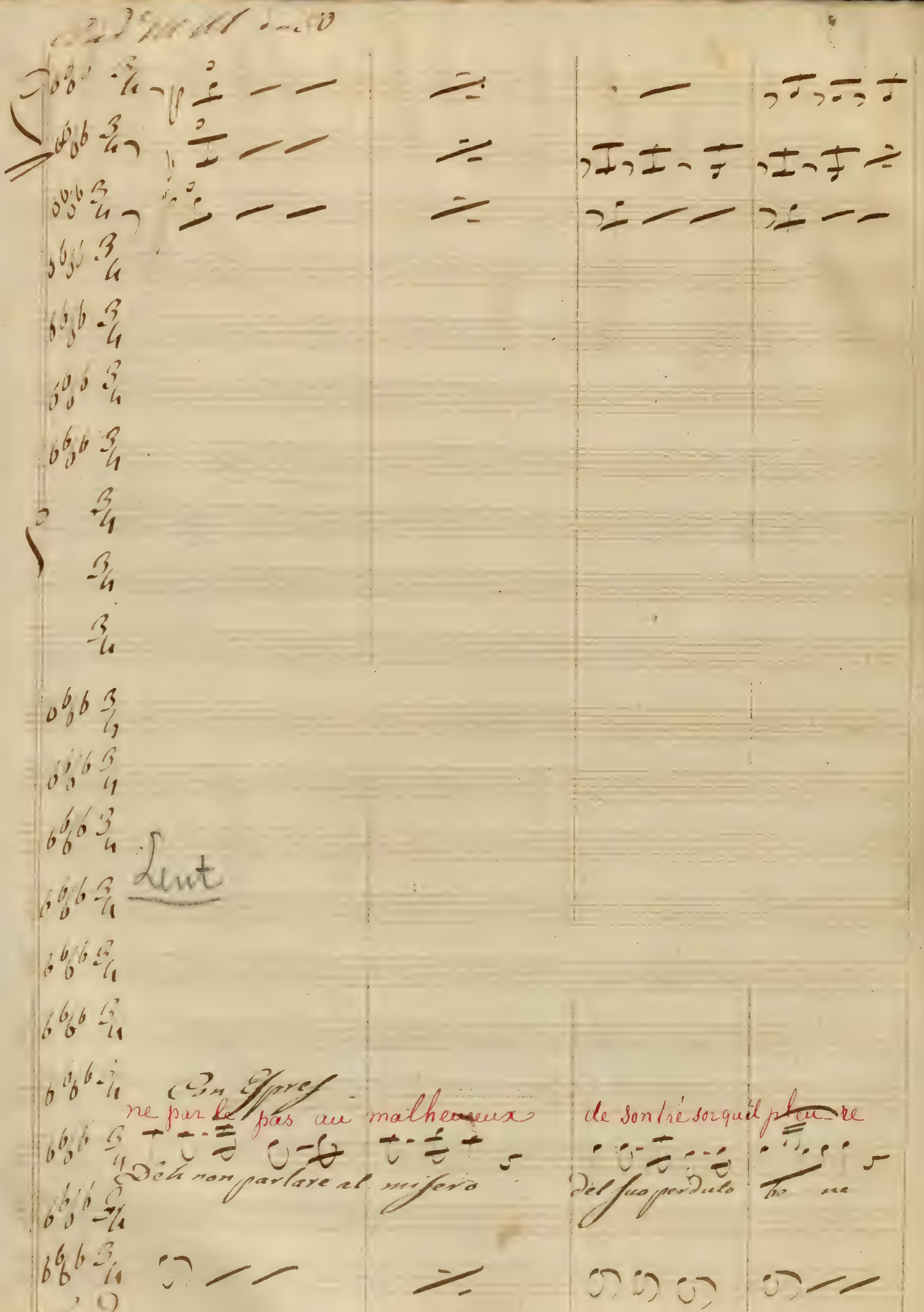

Fag
pp
Viens viens par lons de no tre fa
Se va mi fle rò per lei fia—

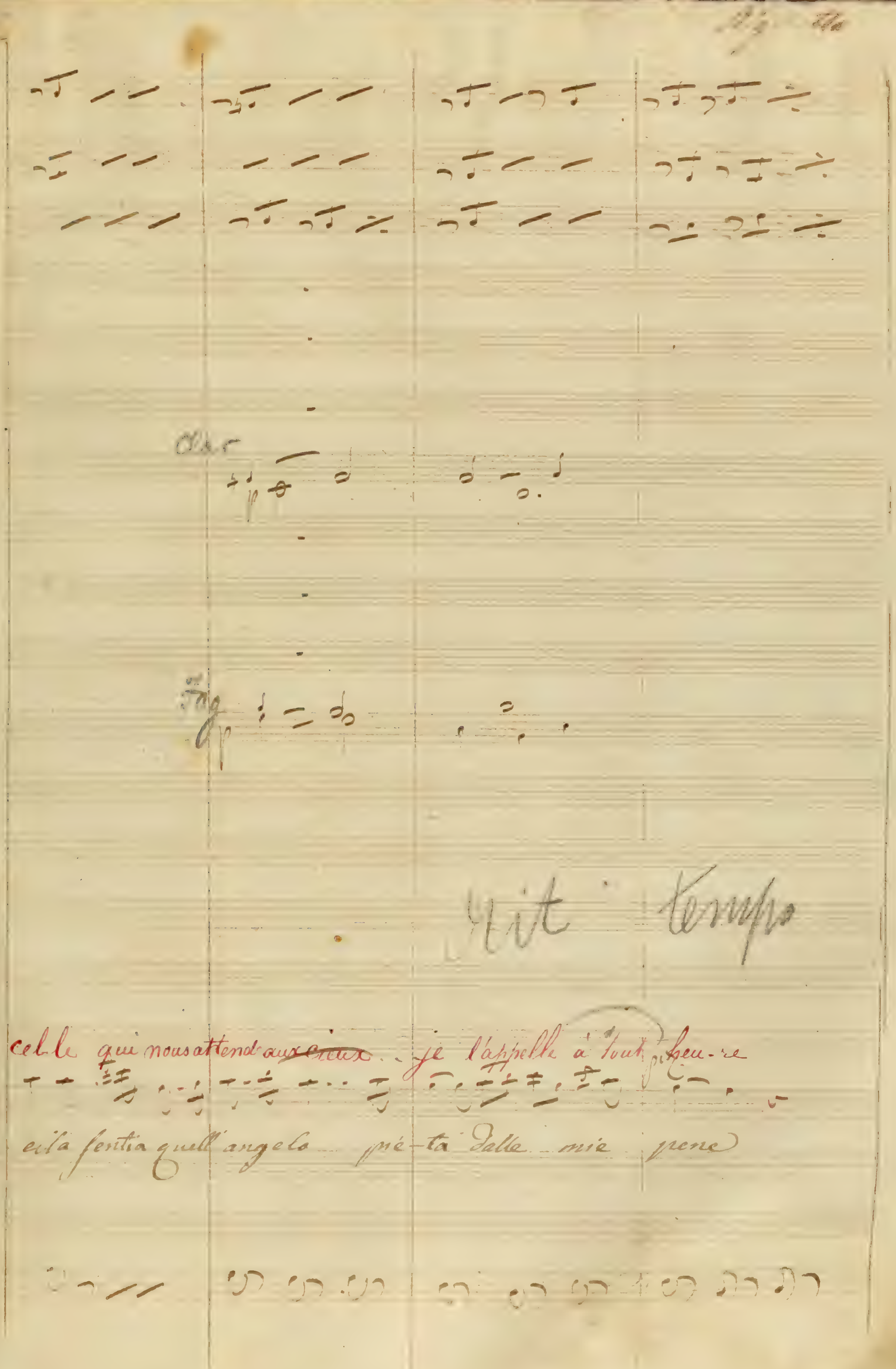

1
2
3
mil- le de nos pa- rents si loin: he
ch'ella co- nosco la sua fa-

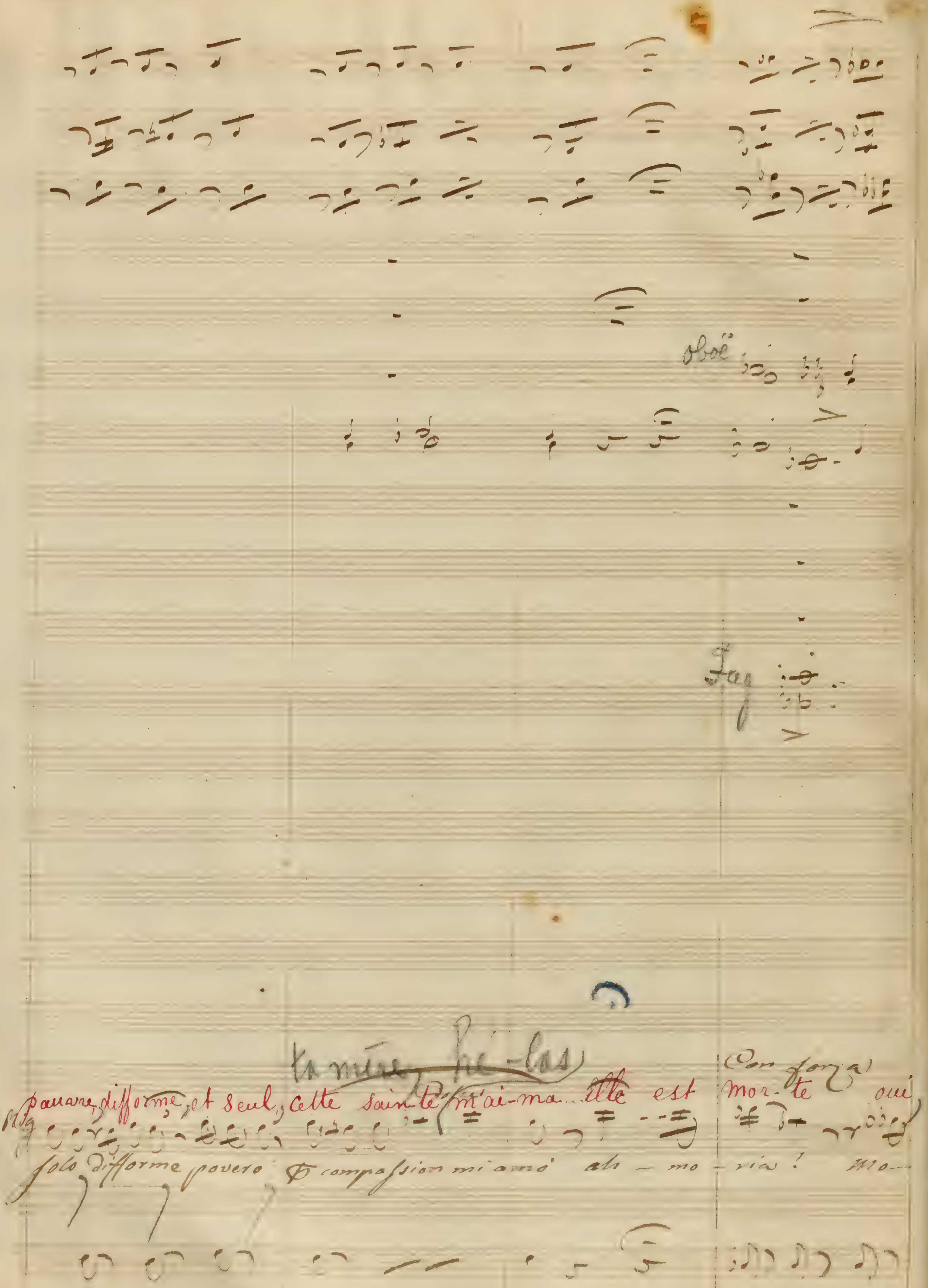

las!
dis-moi ton nom
dis le mon
tu n'en as pas
qual nome
C'est un mys-tè re
tu non ne hai
a te che importa
pp
pp


Col Canto
Cors en ut
à 4
Récit
Adagio a Piacere
je voudrais le bénir
pourquoi sortir
pour la pri-
non di-
Lent
Adagio

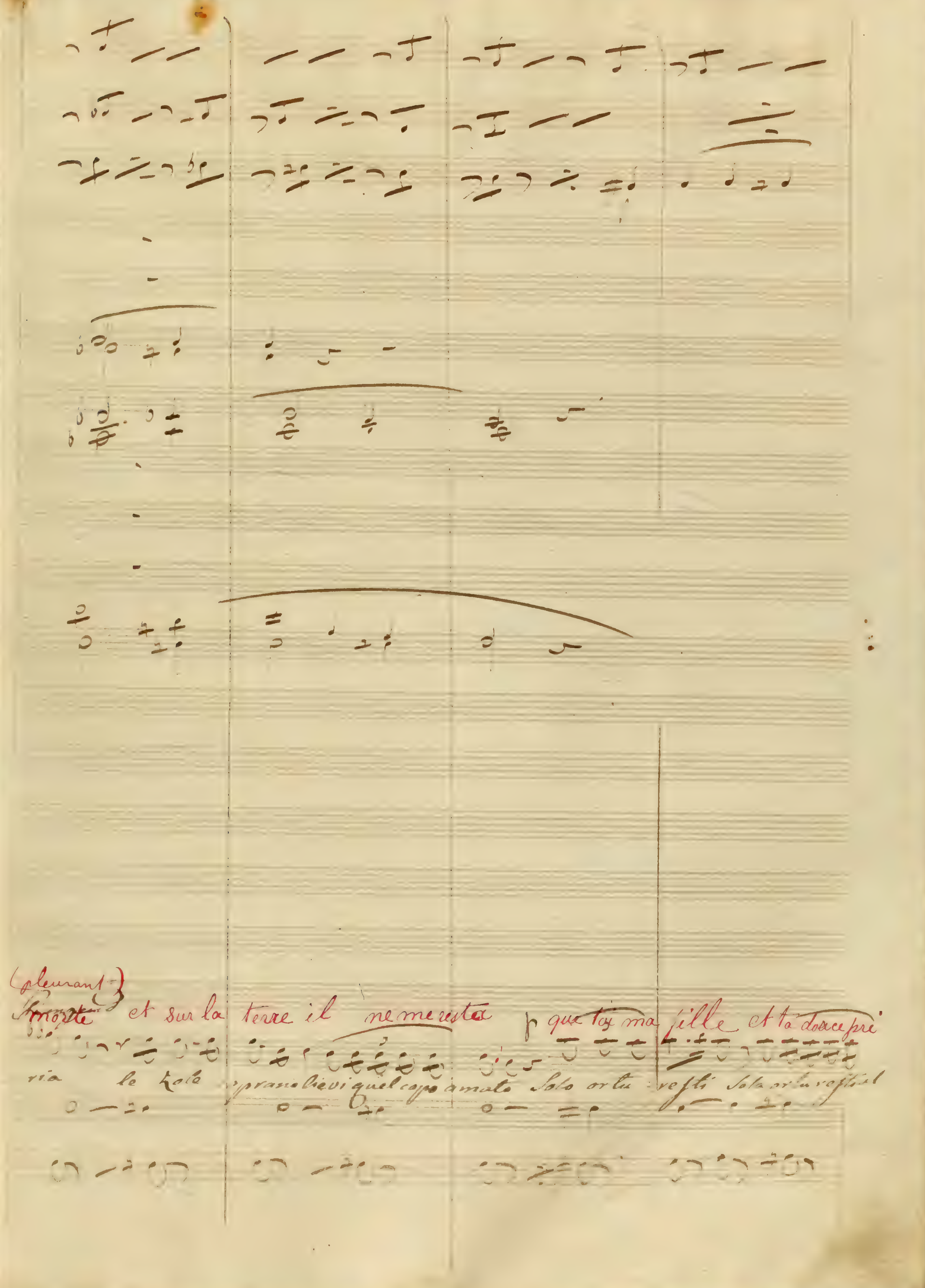

je vais au temple eh bien parle moi de ma mère
fate, ch'io sappia la madre mia


Lent
Con Espres
ne parle pas au malheureux
de son très orgueil pleure
Deh non parlare al misero
del suo perduto be ne

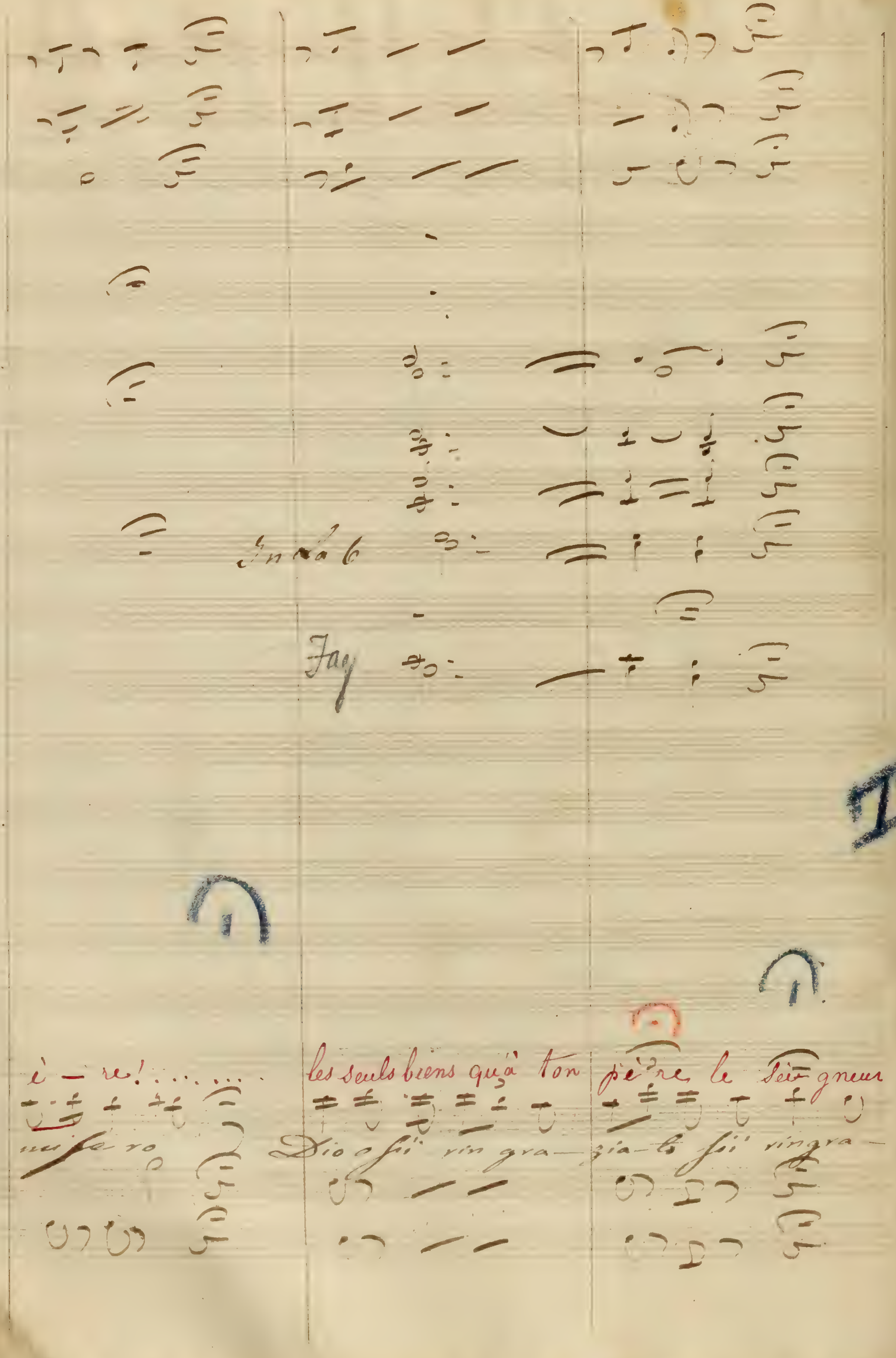

Clar
Fag
rit
tempo
cel-le qui nous attend aux cieux . je l'appelle à tout heu-re
ei la sentia quell'angelo pié-ta dalle mie pene

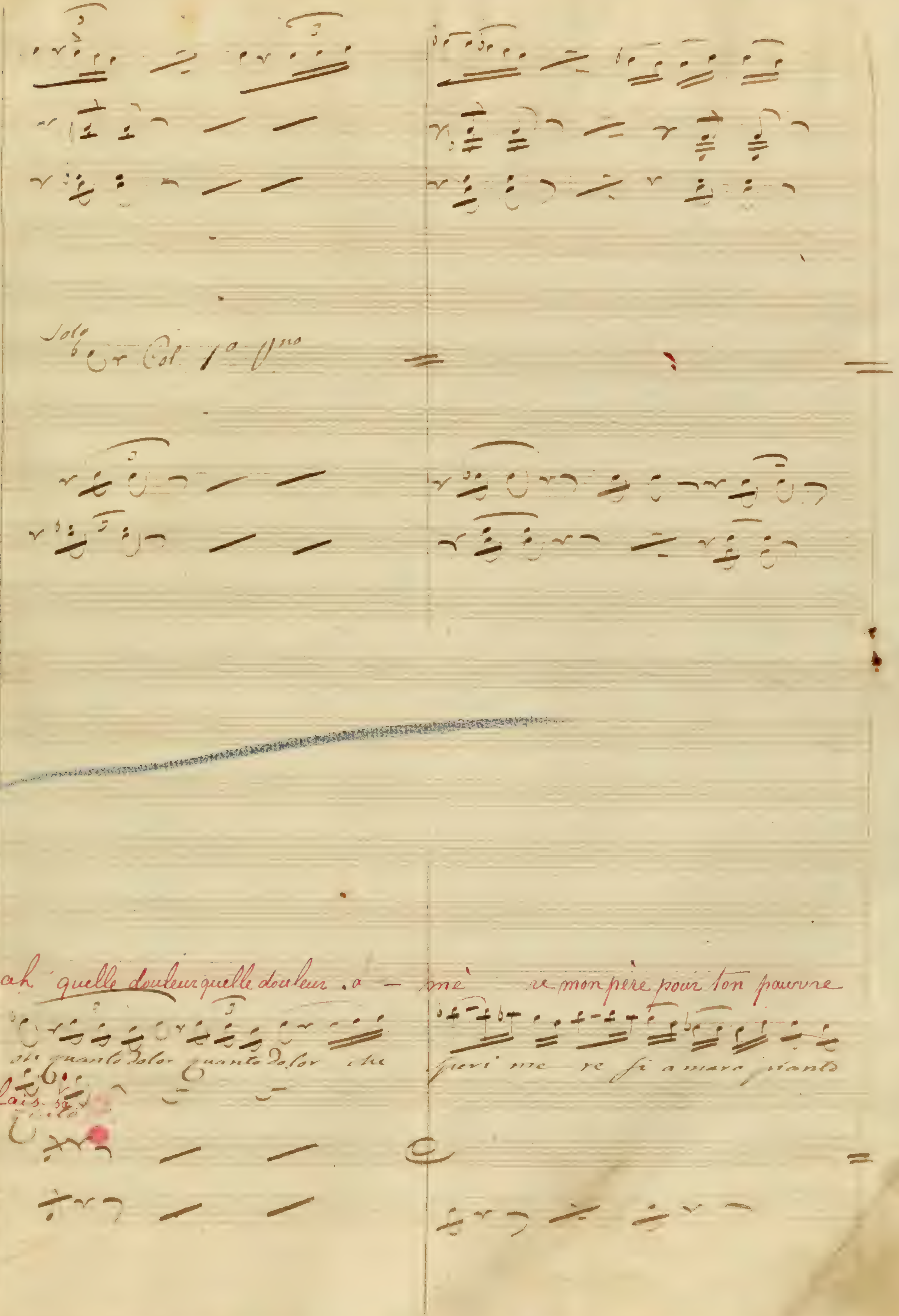


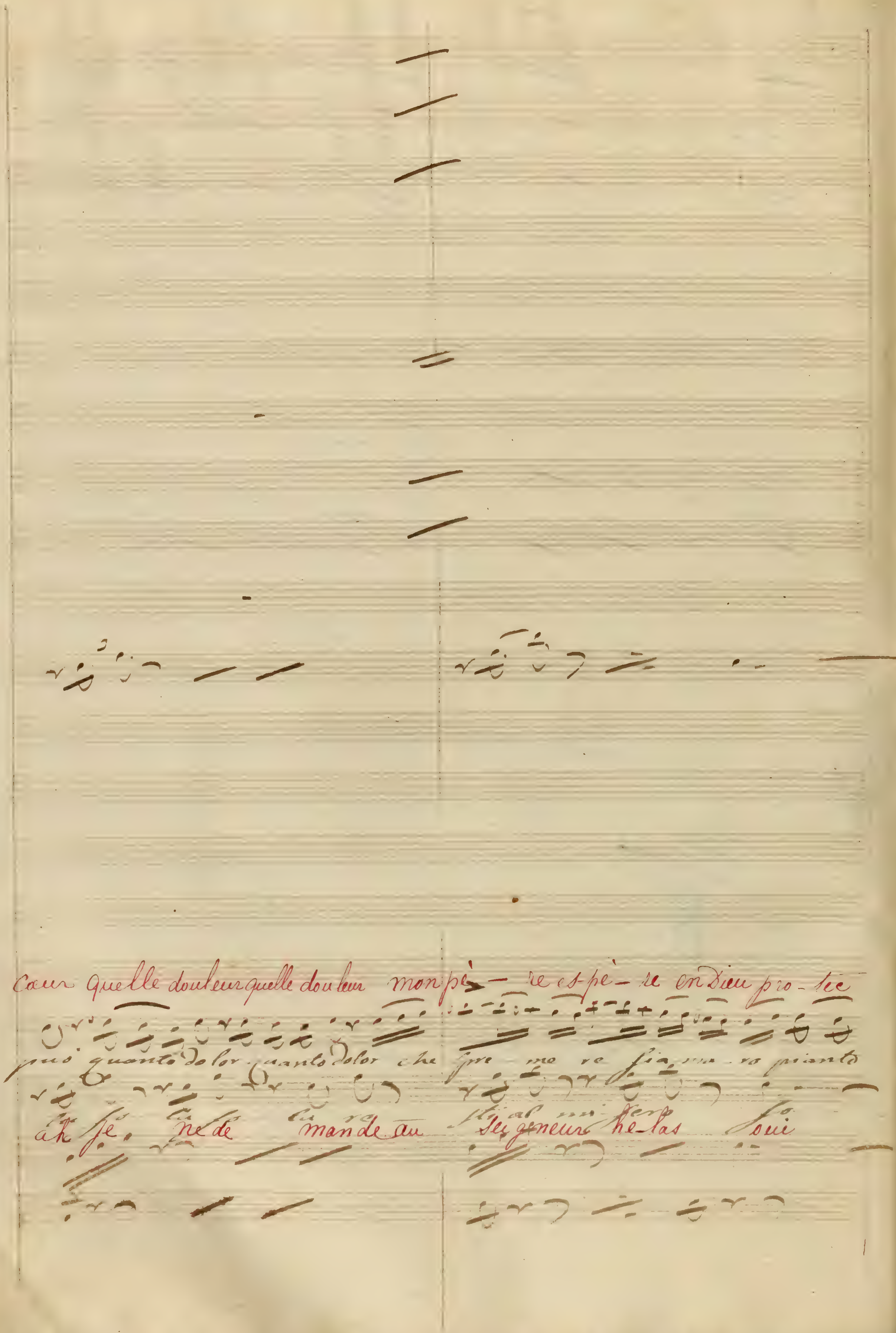
oboë
Fag
ta mère, hé-las
pauvre, difforme, et seul, cette sain-te m'ai-ma... elle est mor-te oui
Con forza
solo difforme povero per compassion mi amò ah - mo - rìa! mo-

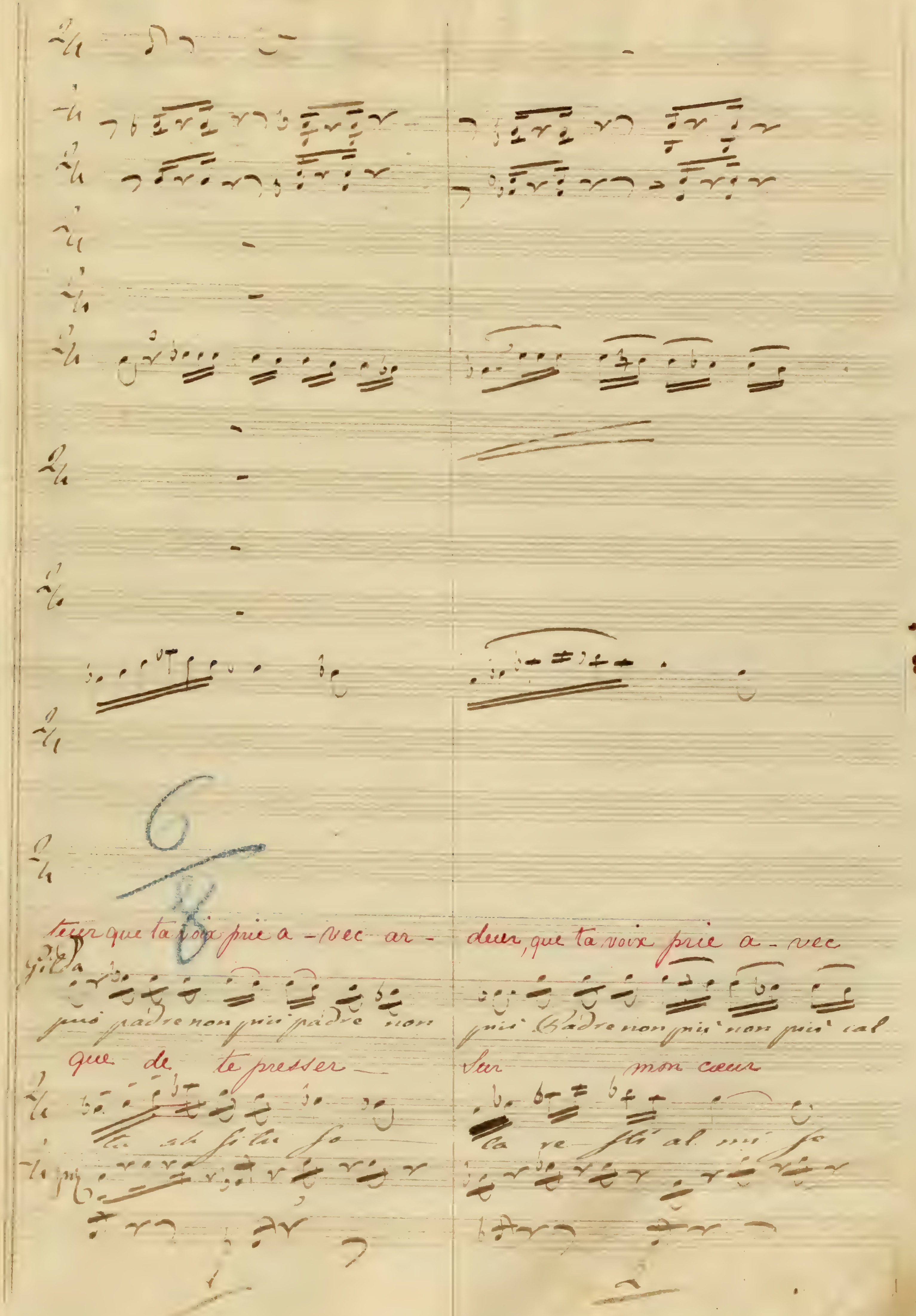


(pleurant)
morte et sur la terre il ne me reste que toi ma fille et ta douce pri

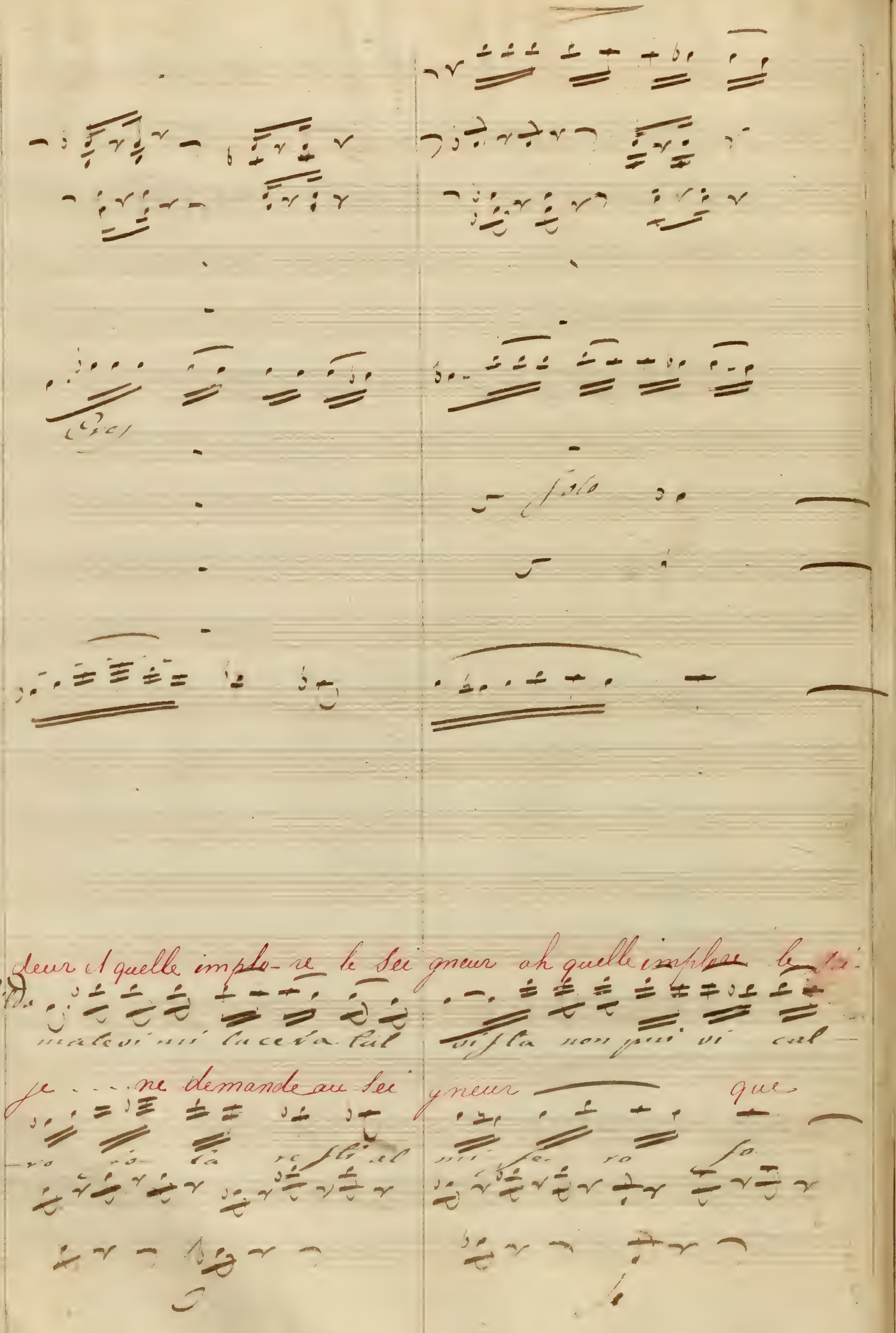

Fag
è — re! ……
les seuls biens qu'à ton pè-re le Sei-gneur
Dio o fu' rin gra— zia-to fu' ringra—

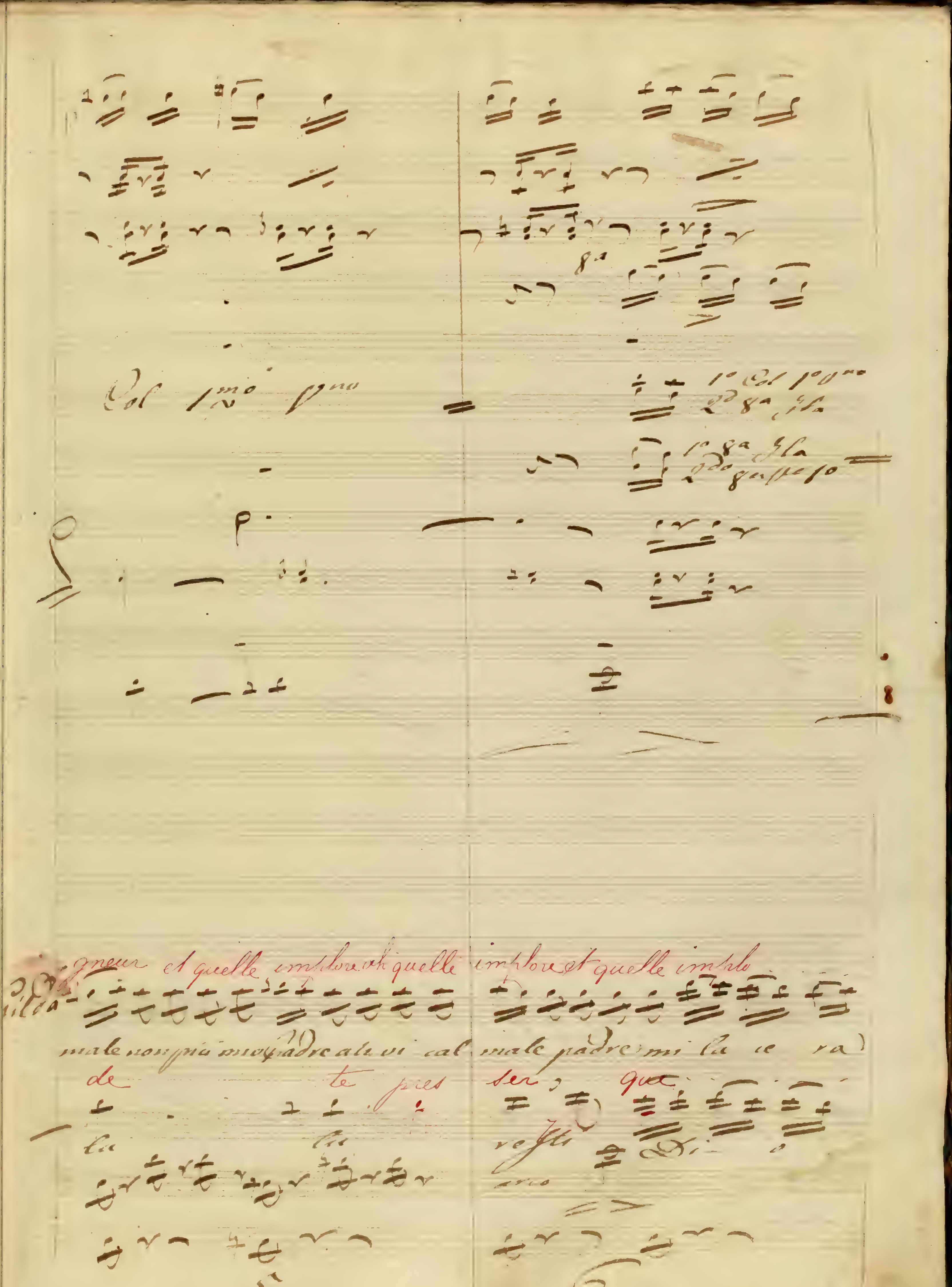

Solo Col. 1° V.no
ah quelle douleur quelle douleur . a — mè re mon père pour ton pauvre
quanto dolor quanto dolor che
me re fi amara
lais

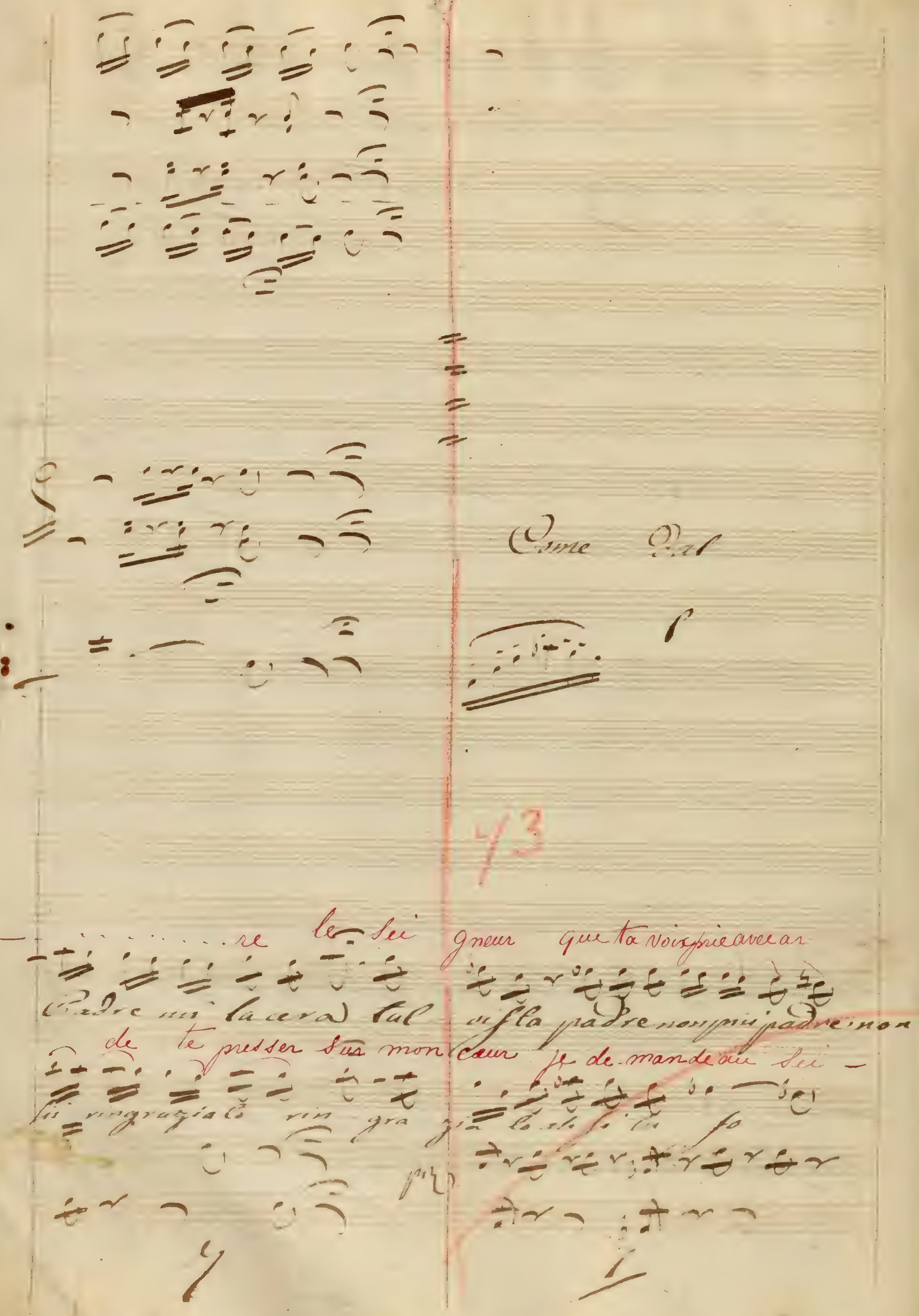

cœur quelle douleur quelle douleur mon pè - re est pè - re en Dieu pro - tec
più quanto dolor quanto dolor che fre - me re fia mi - ro pianto
ah je ne de mande au Seigneur he - las Soui



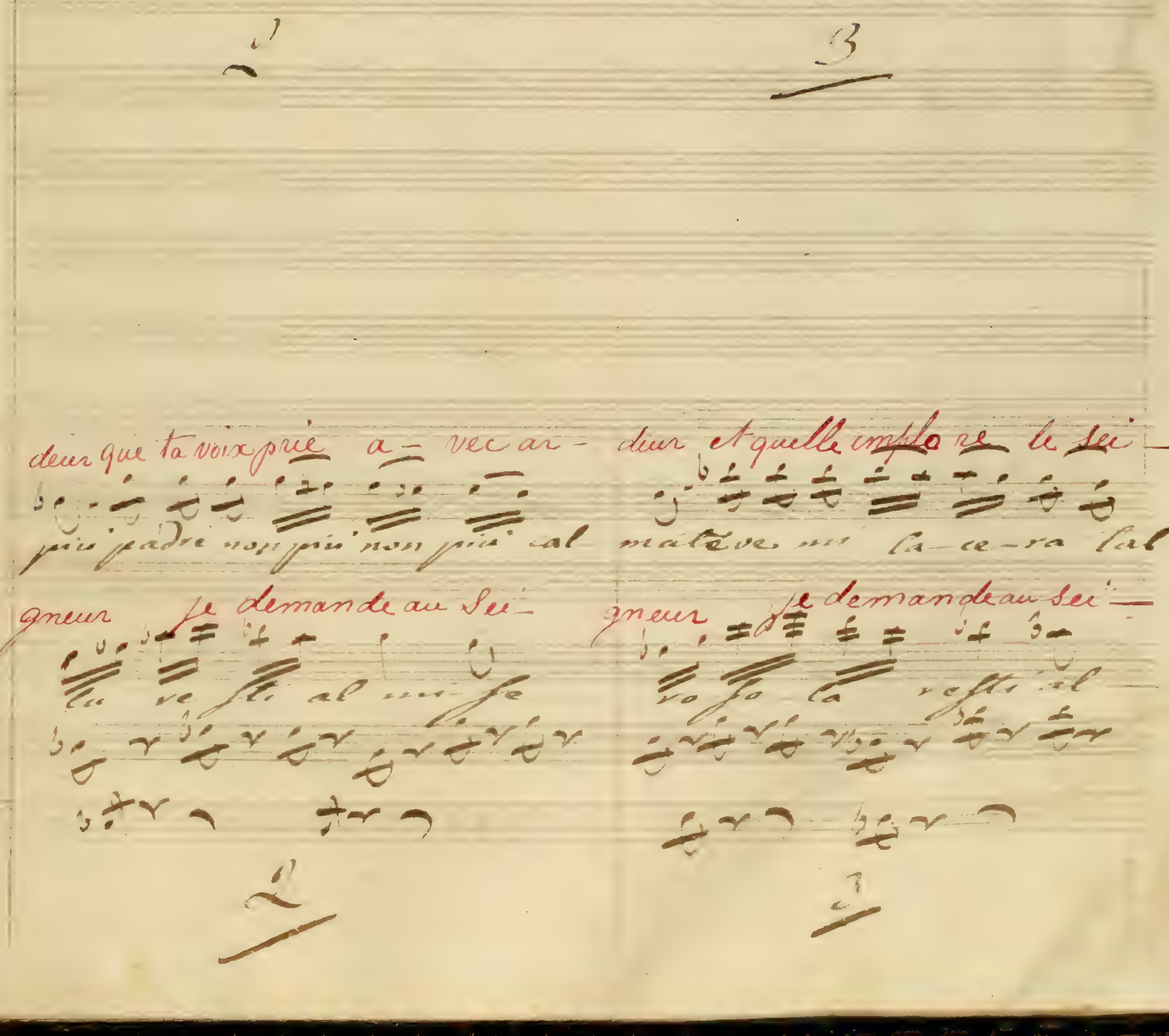
Gilda
teur que ta voix prie a - vec ar - deur, que ta voix prie a - vec
più padre non più padre non più Padre non più non più cal
que de te presser Sur mon cœur

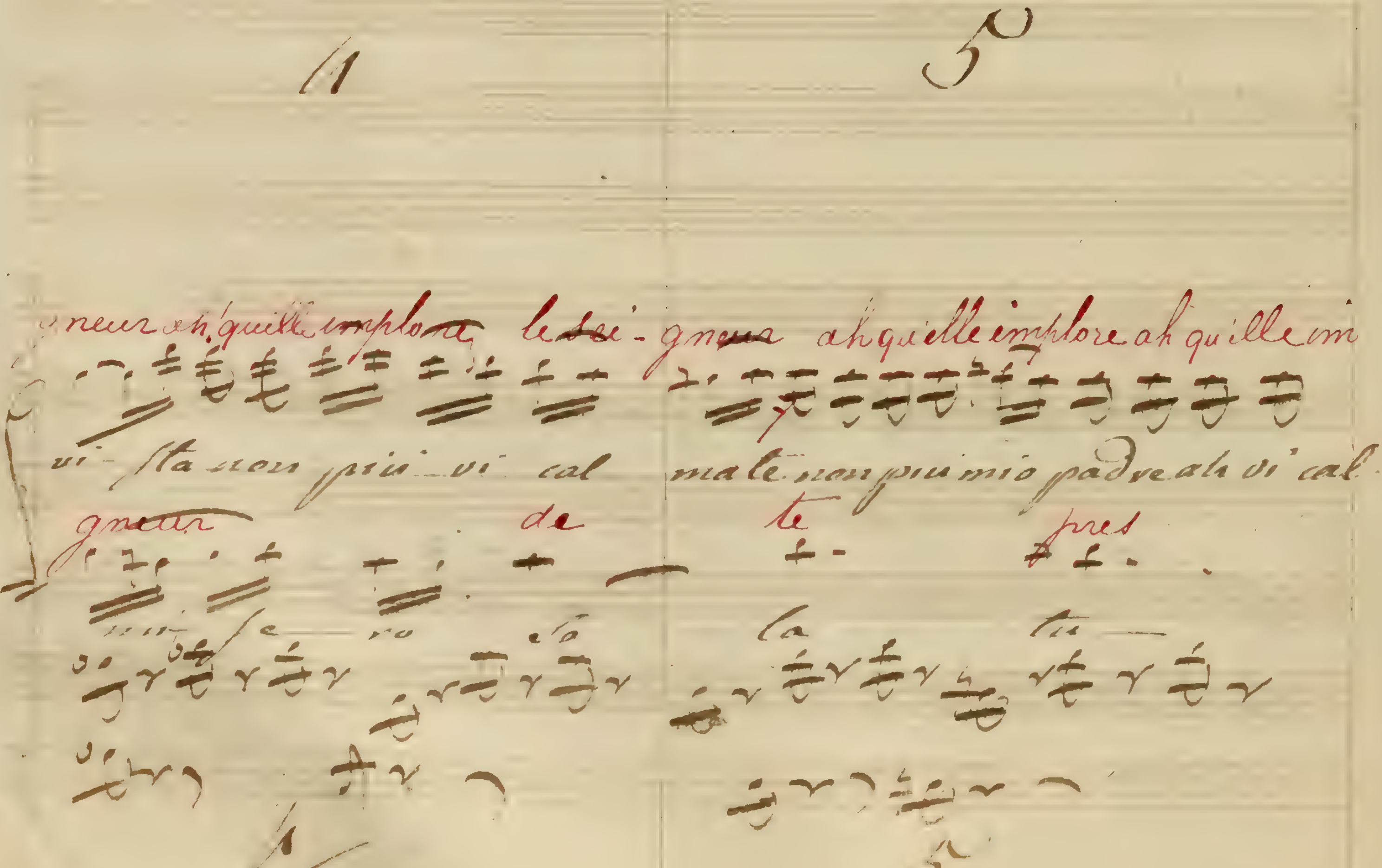

Solo
deur A quelle implo-re le Sei gneur ah quelle implore le
Gilda
mate voi mi lacera l'al vi sta non più vi cal-
je ... ne demande au Sei gneur que


Col 1mo 1mo
et quelle
et quelle
male padre
5
6

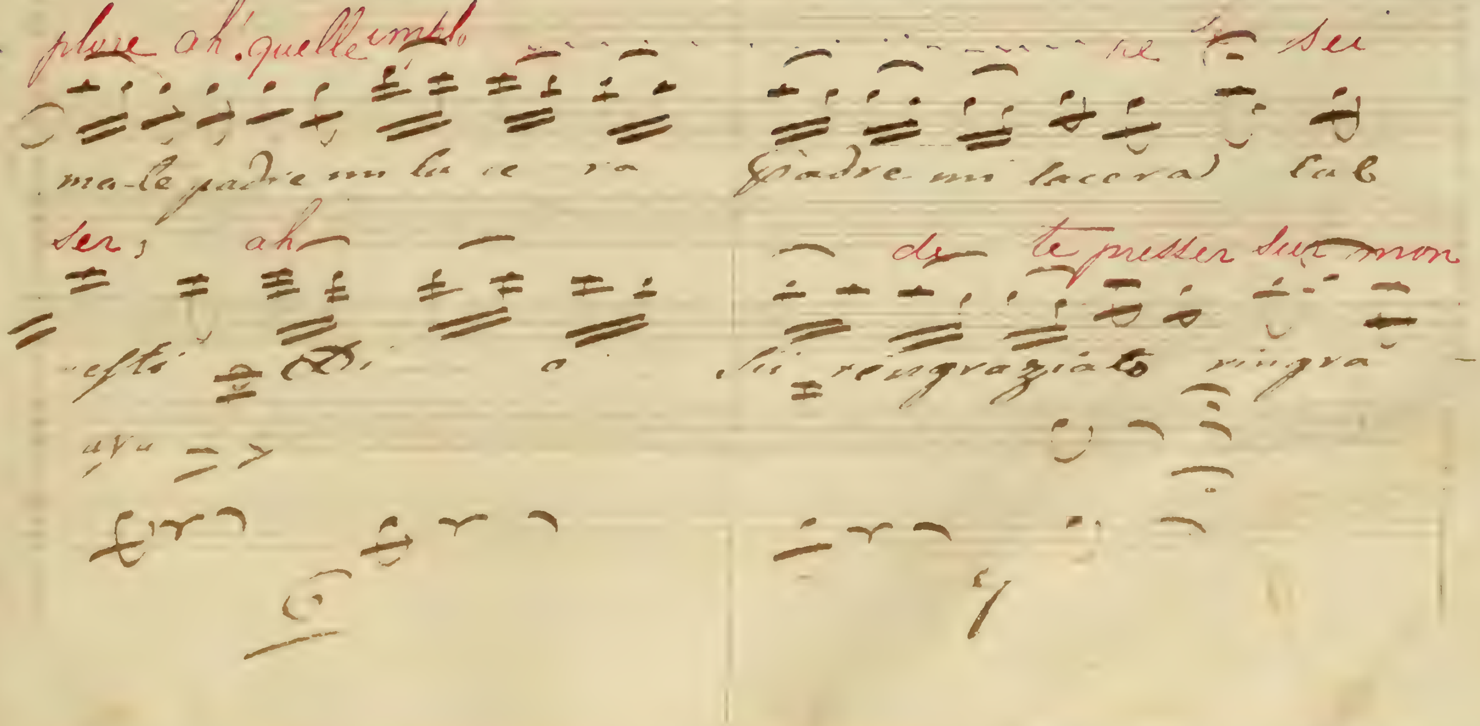


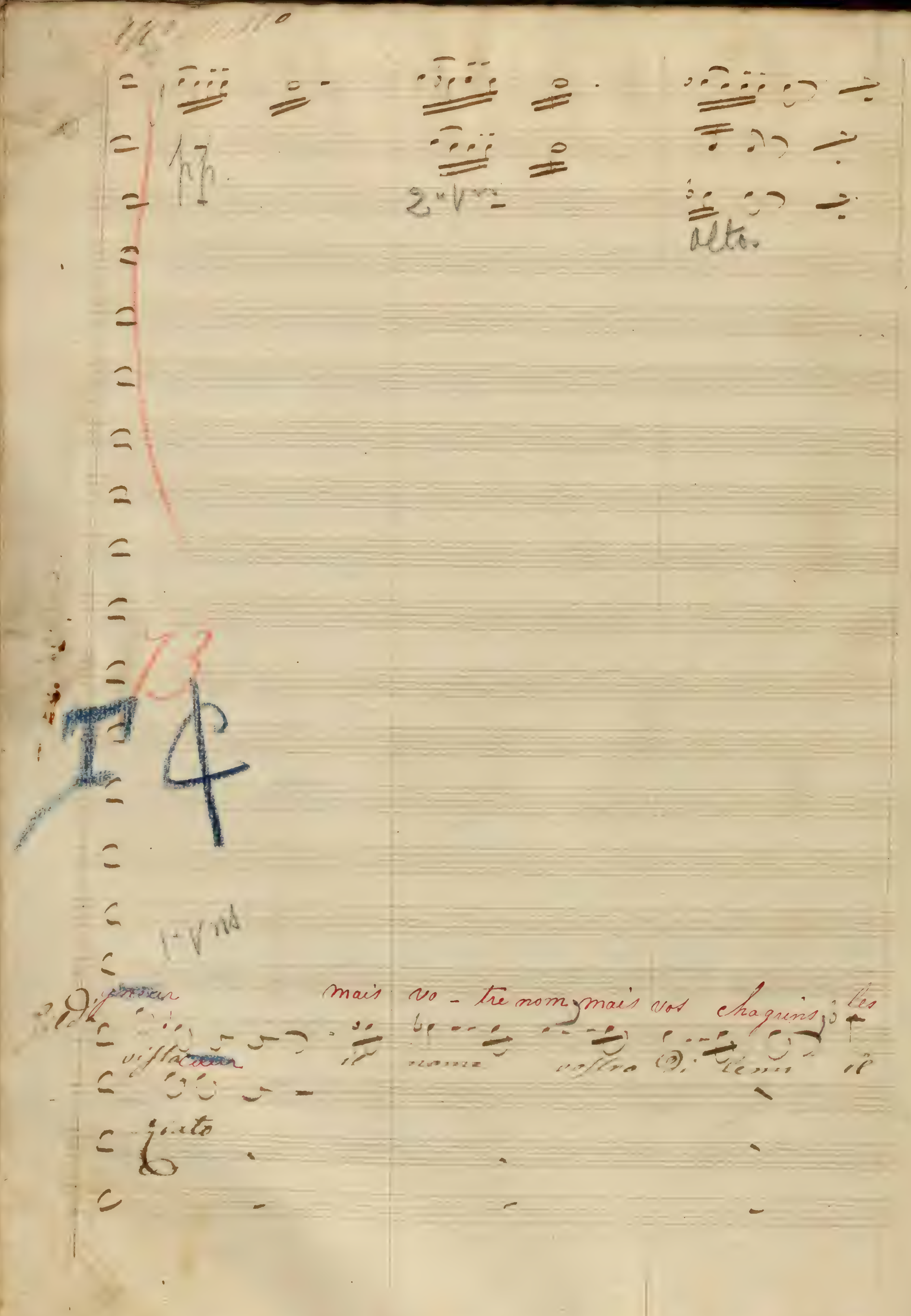
Come Sol
43
re le Sei gneur que ta voix prie avec ar
questa padre non più padre non
de te presser sur mon cœur je de-man-de au Sei -

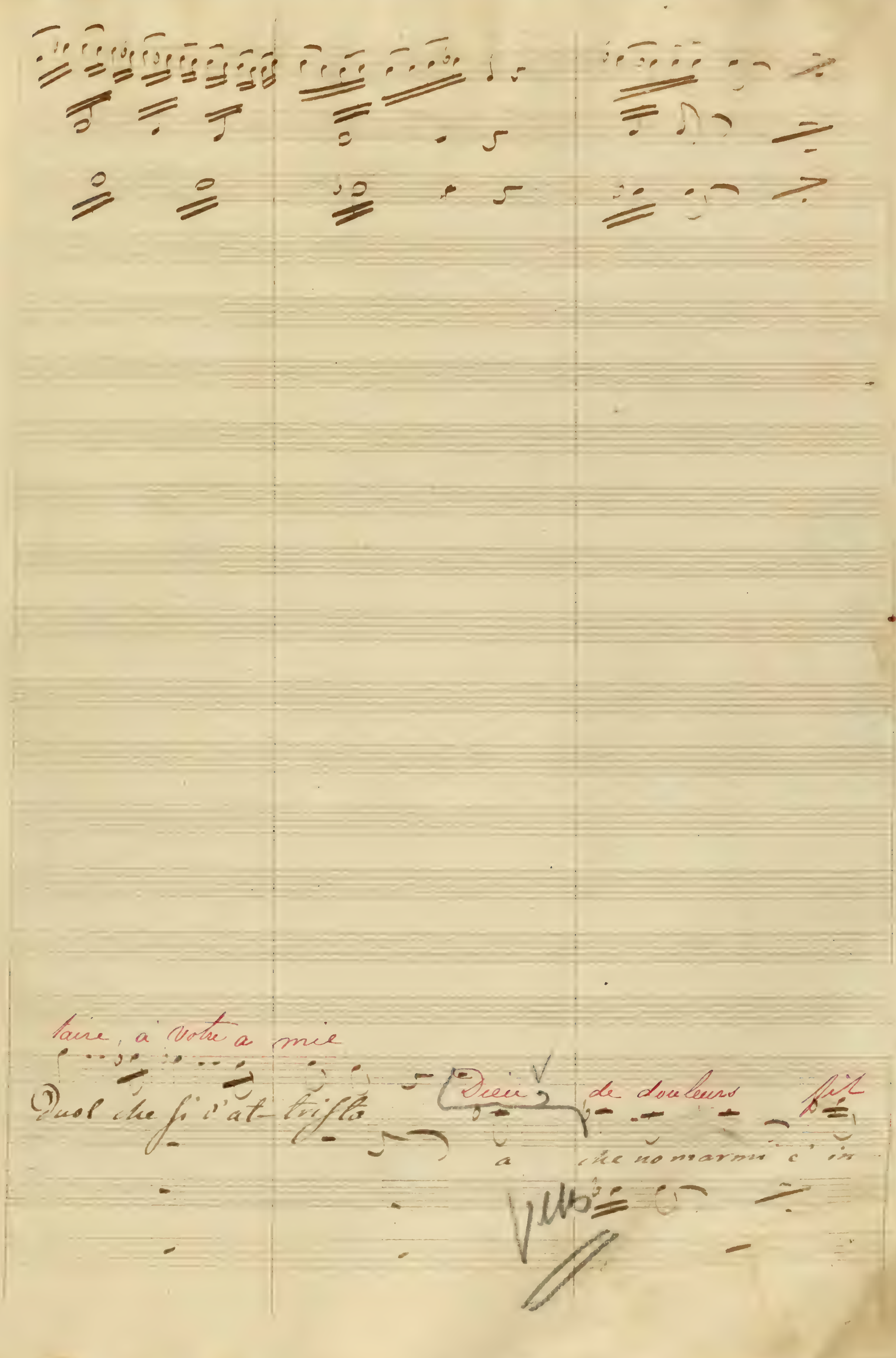

deur que ta voix prie a- vec ar- deur et quelle implo re le Sei-
gneur je demande au Sei- gneur je demande au Sei-
2
3

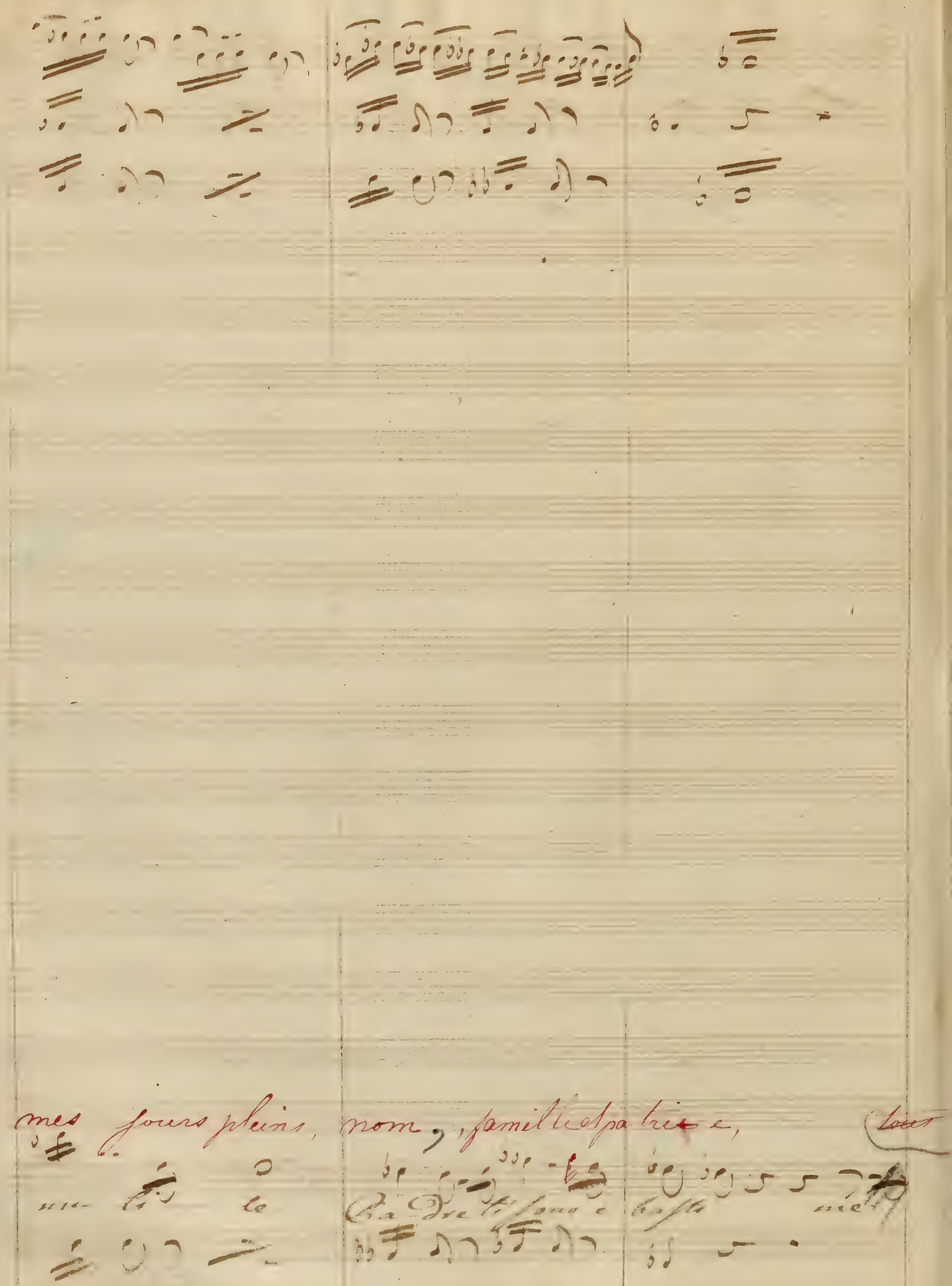

4
5
gneur ah quelle implore le Sei- gneur ah quelle implore ah quelle im
vi- sta non più vi cal mate non più mio padre ah vi cal
gneur de te pres

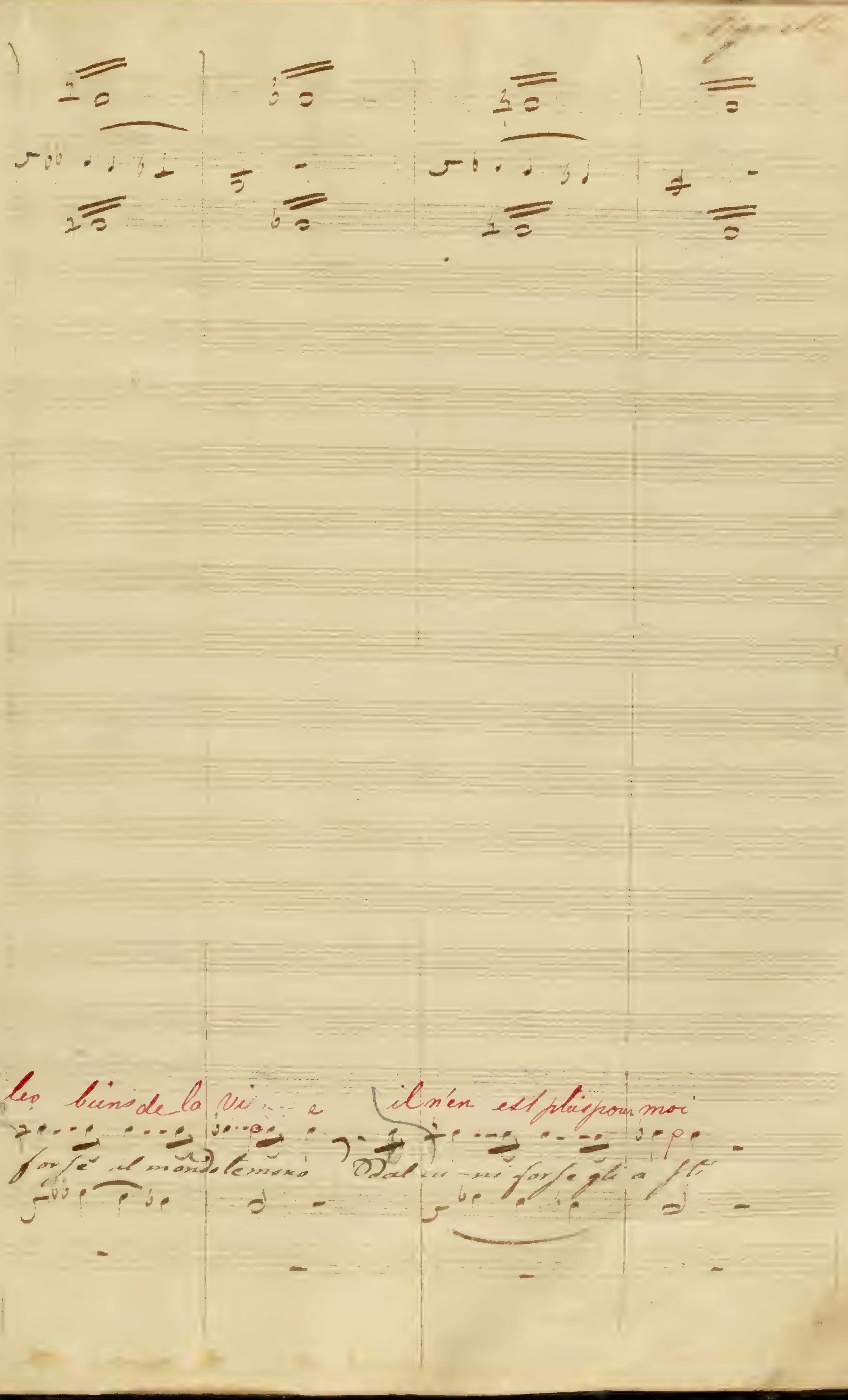
6 7

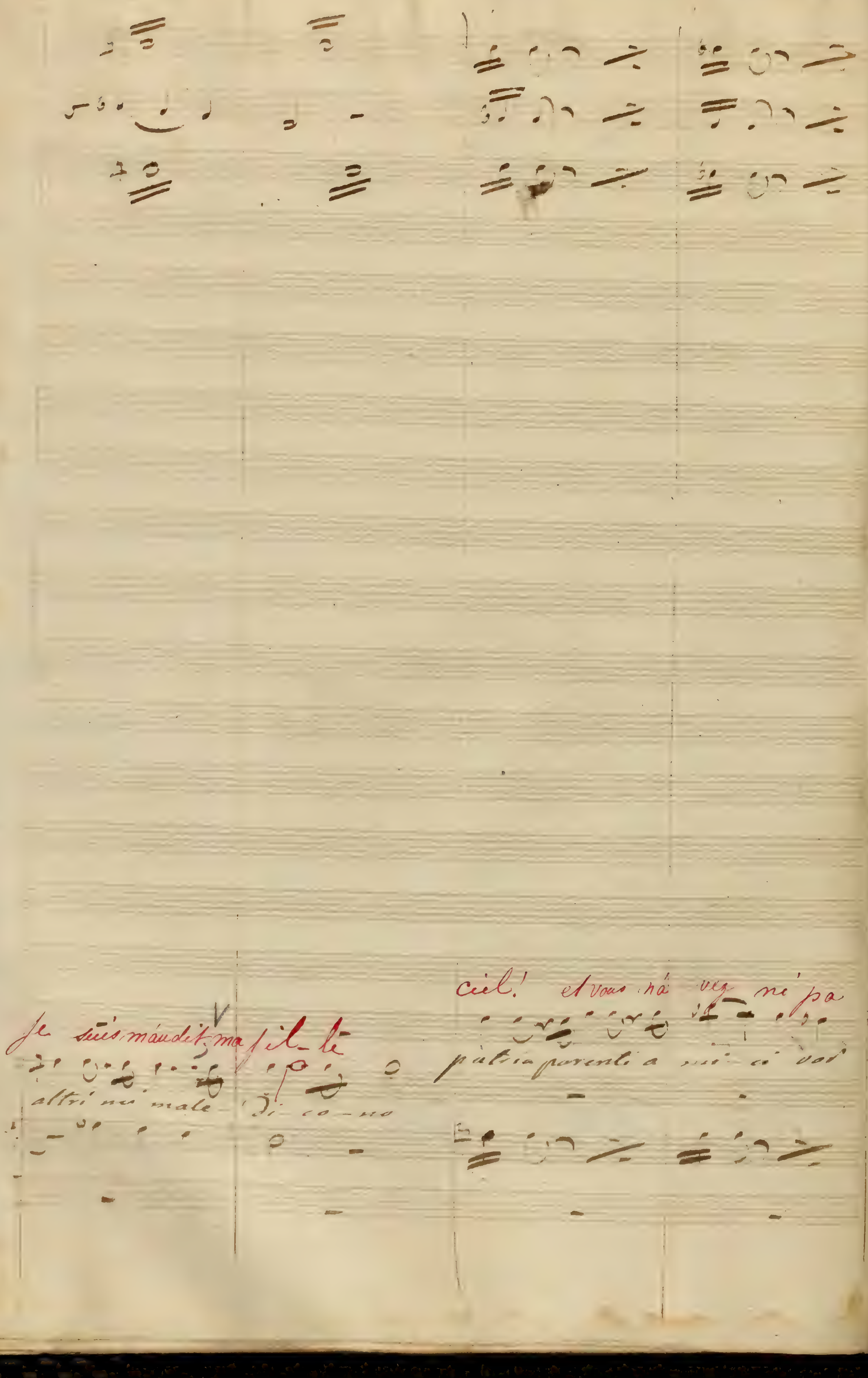

plure ah! quelle impl.
ma-le padre mi la ce ra
se sei
Padre mi lacera! Cal
ser; ah
de te presser sur mon
-esti
Sii ringraziato ringra

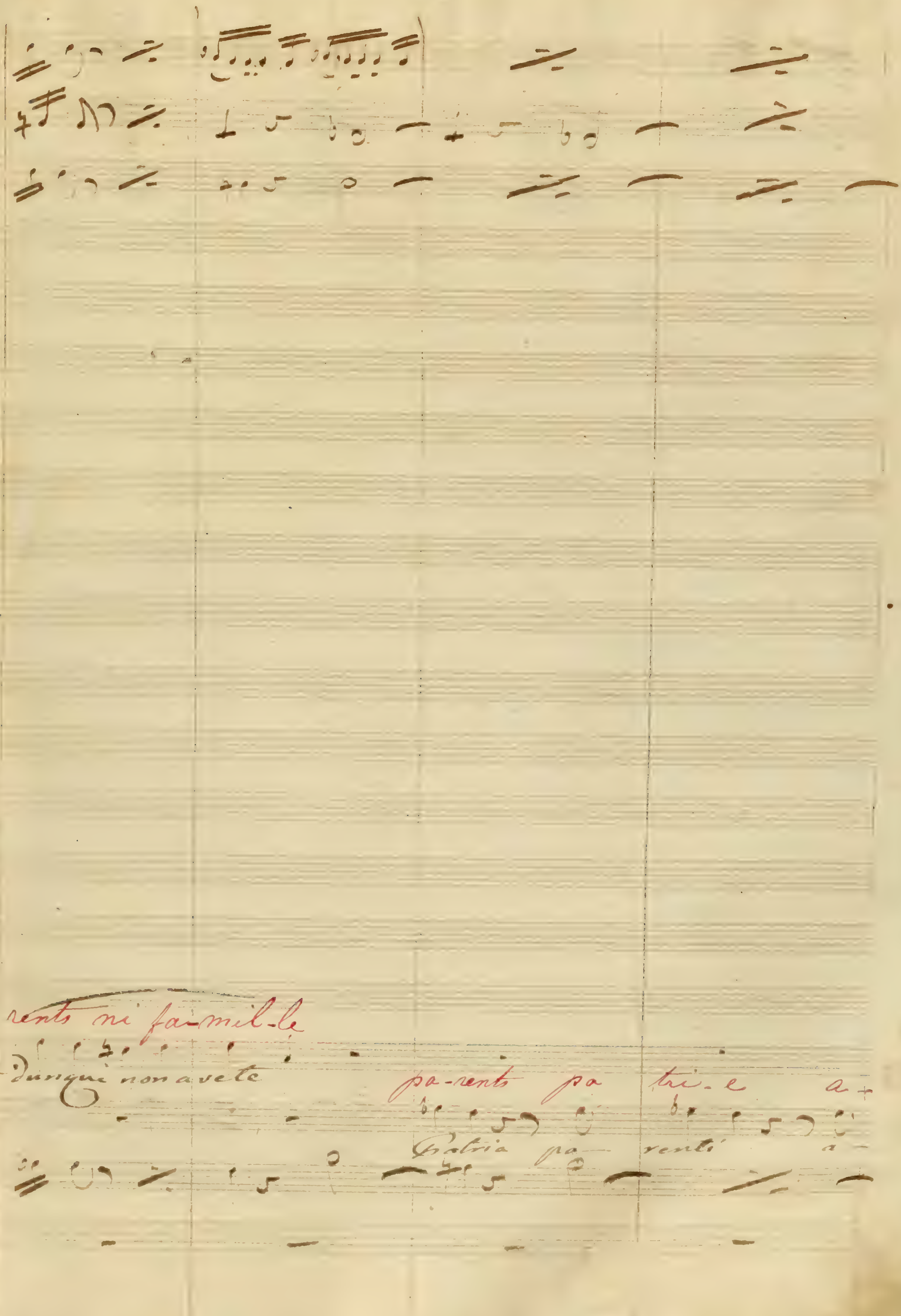

2.de Vons
Alto.
mais vo - tre nom mais vos chagrins les
nome
vostra
il
giusto

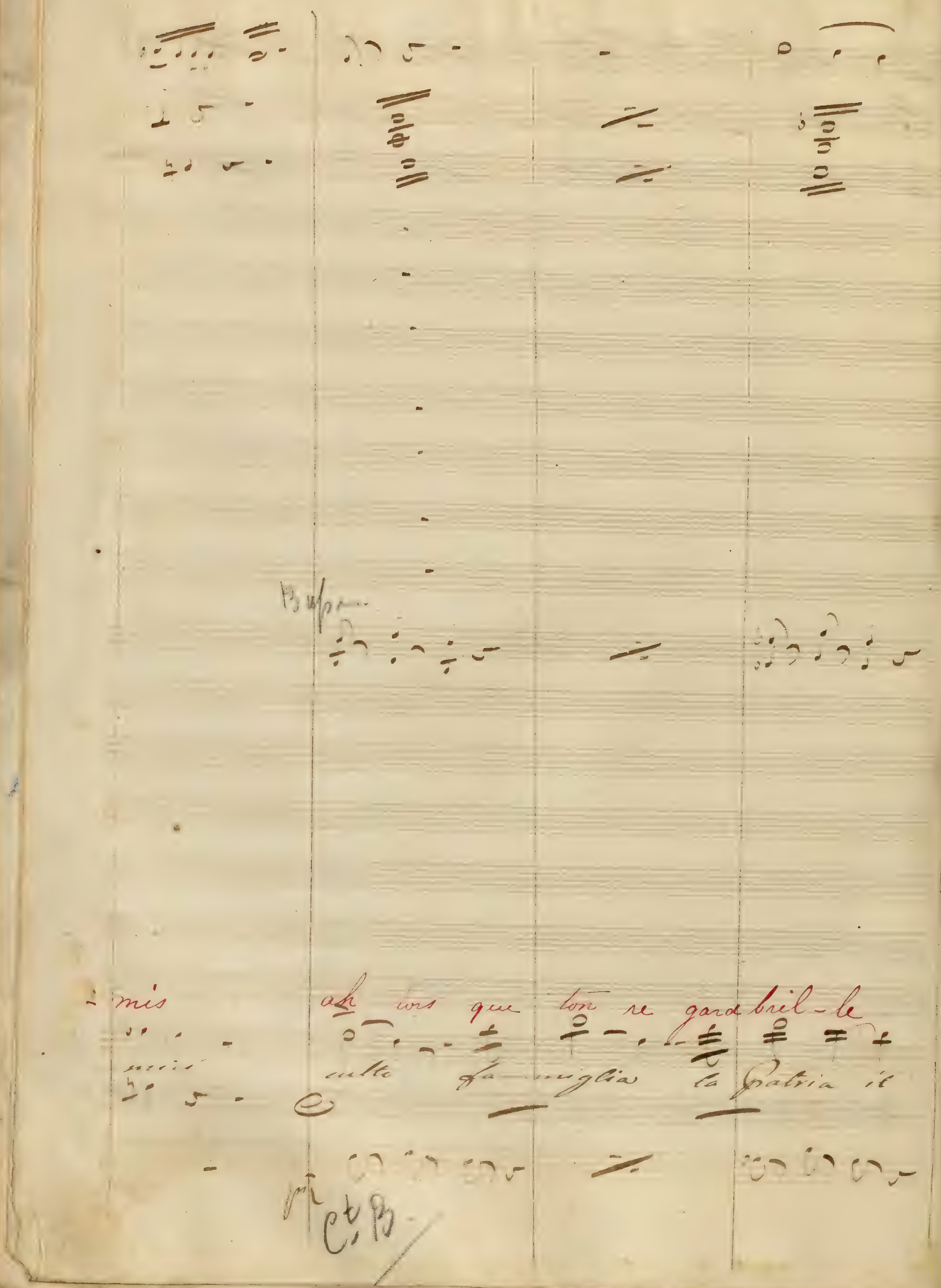

taire, a votre a mie
Quel che si t'at-tristo
Dieu
de douleurs
fit
a
che no marmi c' in


mes jours pleins, nom, famille patrie,
tout
le
Ca Dre

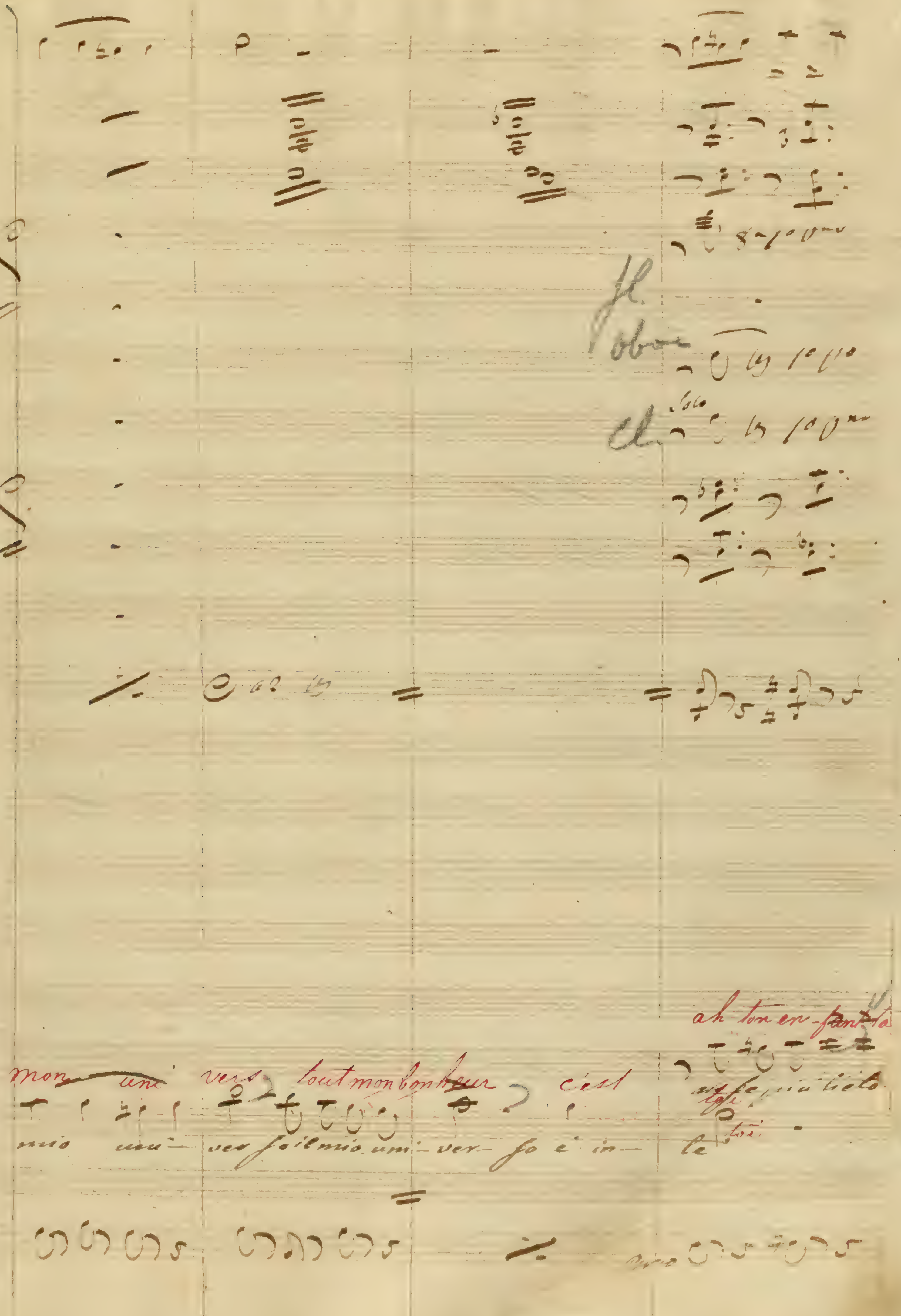

les biens de la vie il n'en est plus pour moi
forse il mondo temerò


Je suis maudit, ma fil-le
altri mi male-di-co-no
ciel! et vous n'a-vez ni pa
patria parenti a mi-ci voi

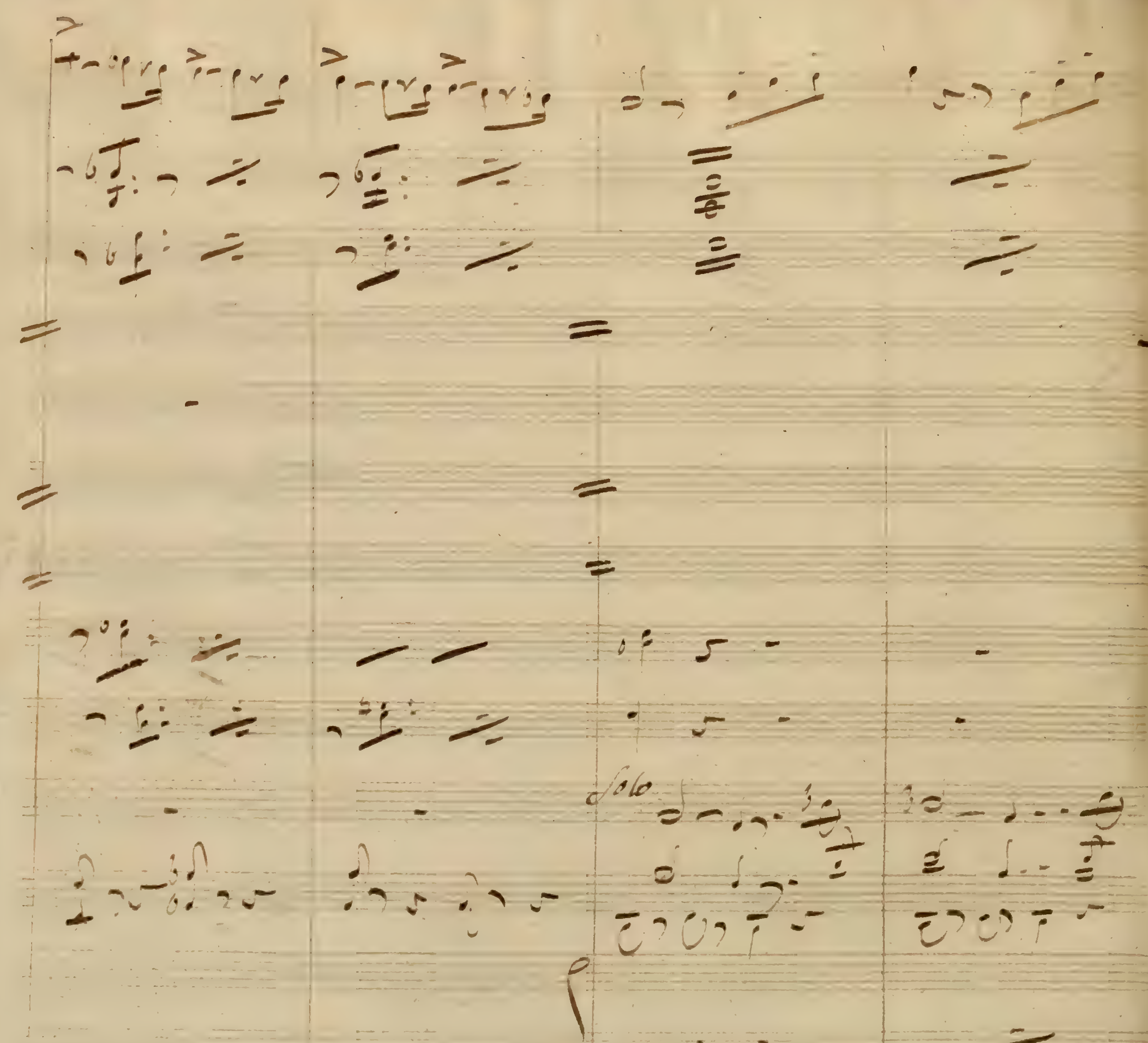

rents ni fa-mil-le
dunque non avete
pa-rents pa tri-e a-
Patria pa- renti a-



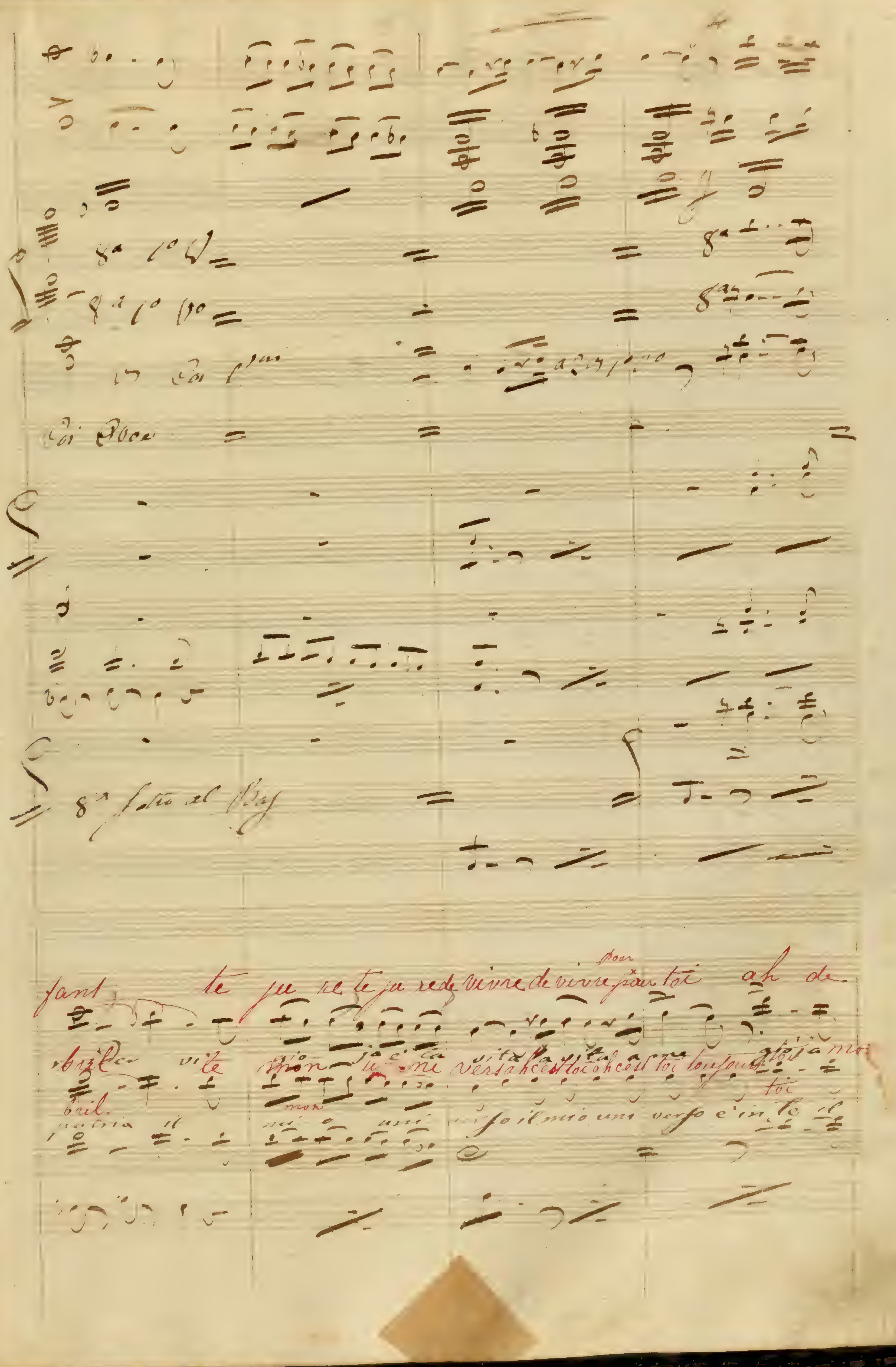
mis
ah vous que ton re gard bril-le
culte famiglia la patria il
C t B

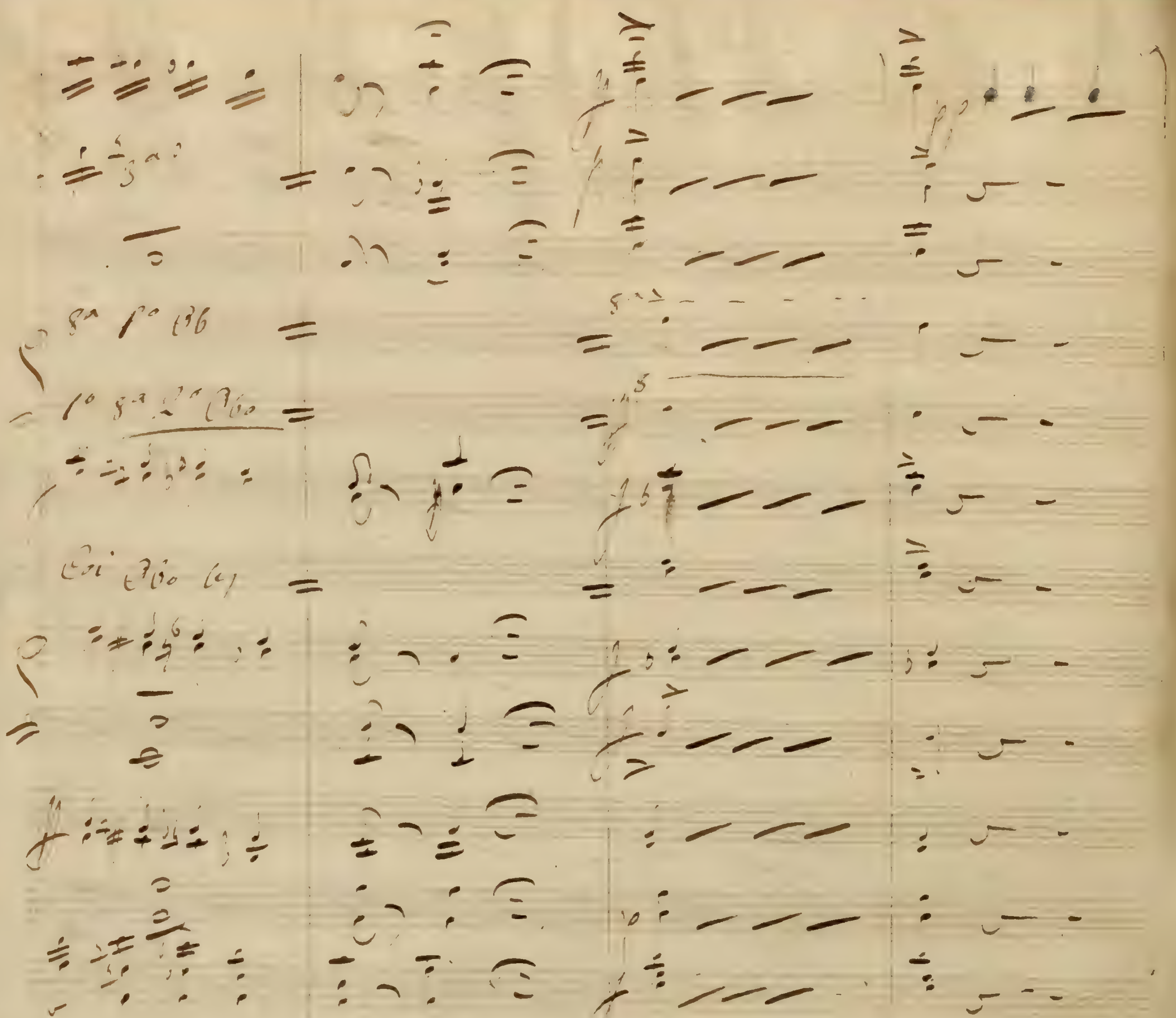


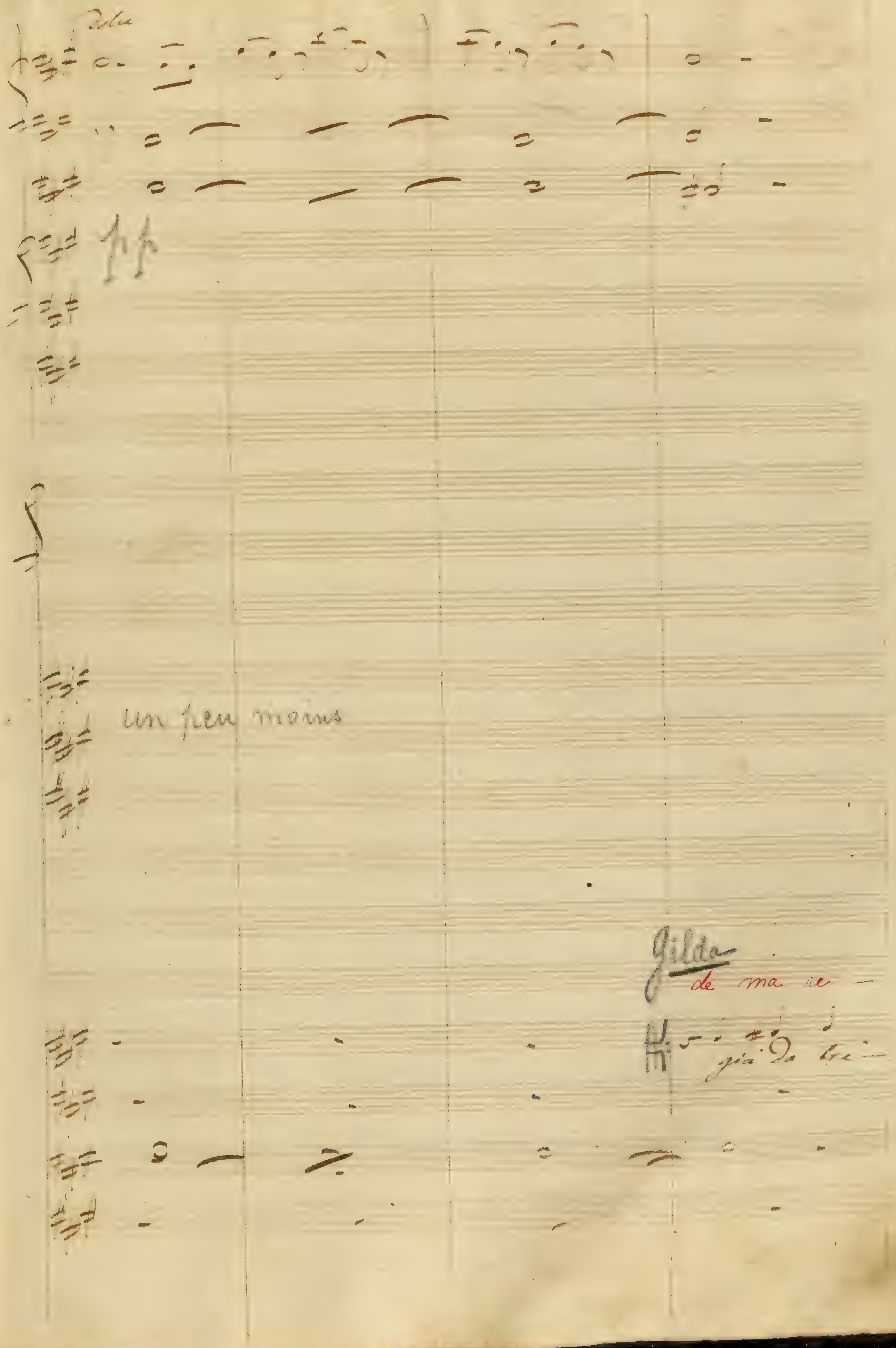
Fl.
oboe
solo
Clar
ah ton en-fant la
mon uni vers tout mon bonheur c'est
mio uni- ver so il mio uni- ver- so è in- te
toi

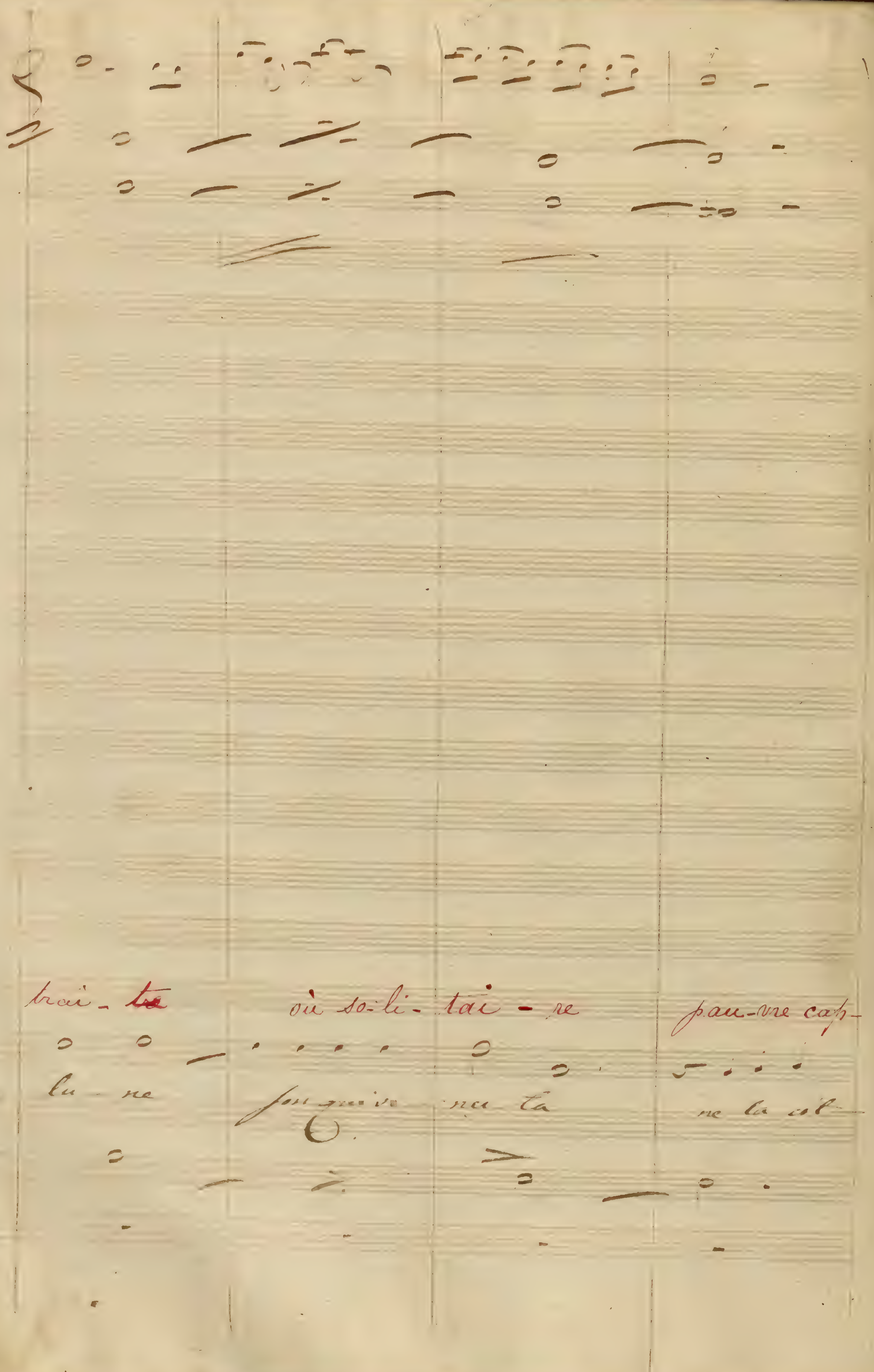


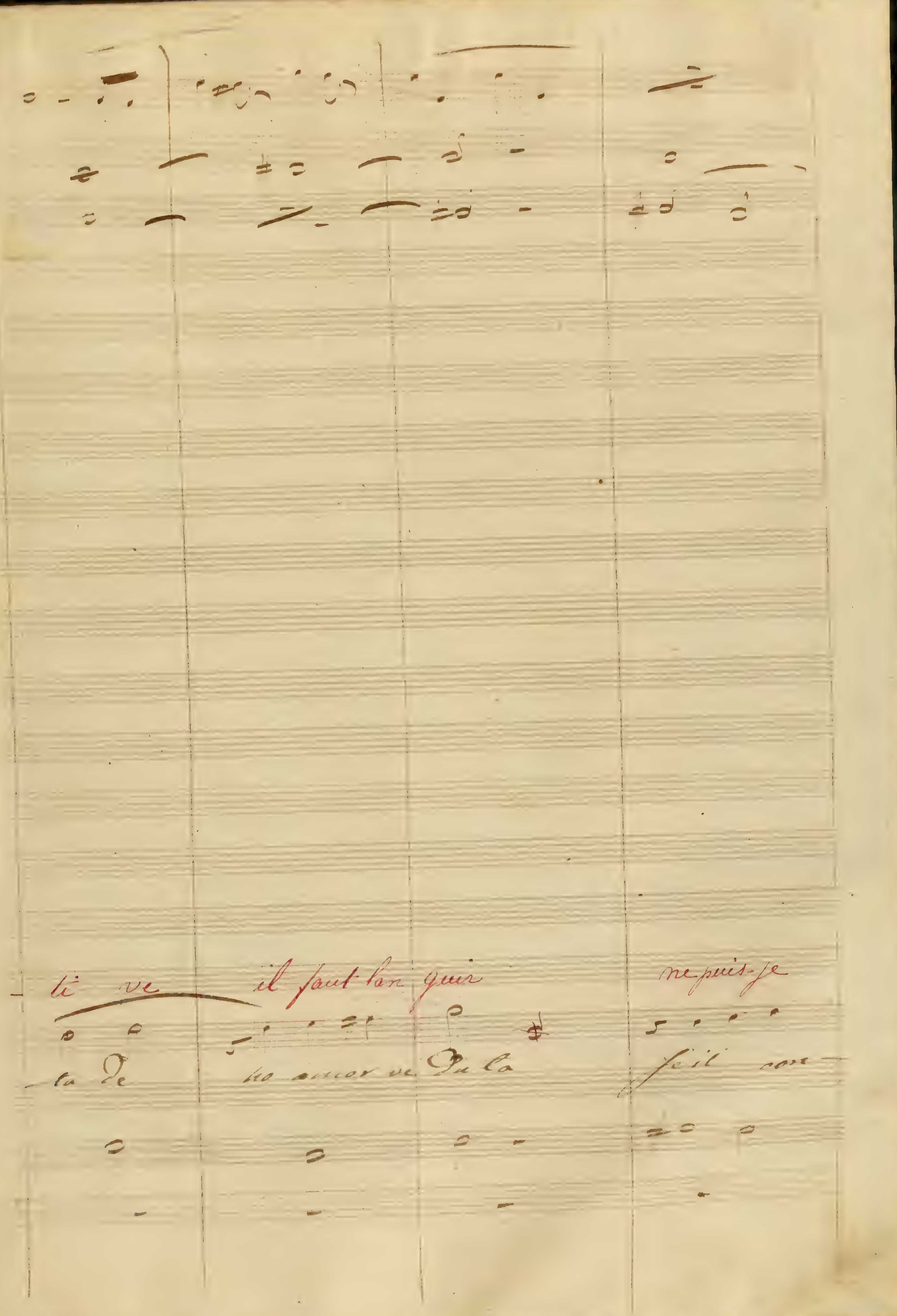
fille te ju-re te ju-re de vi-vre pour toi oui ton en fant oui ton en
Solo

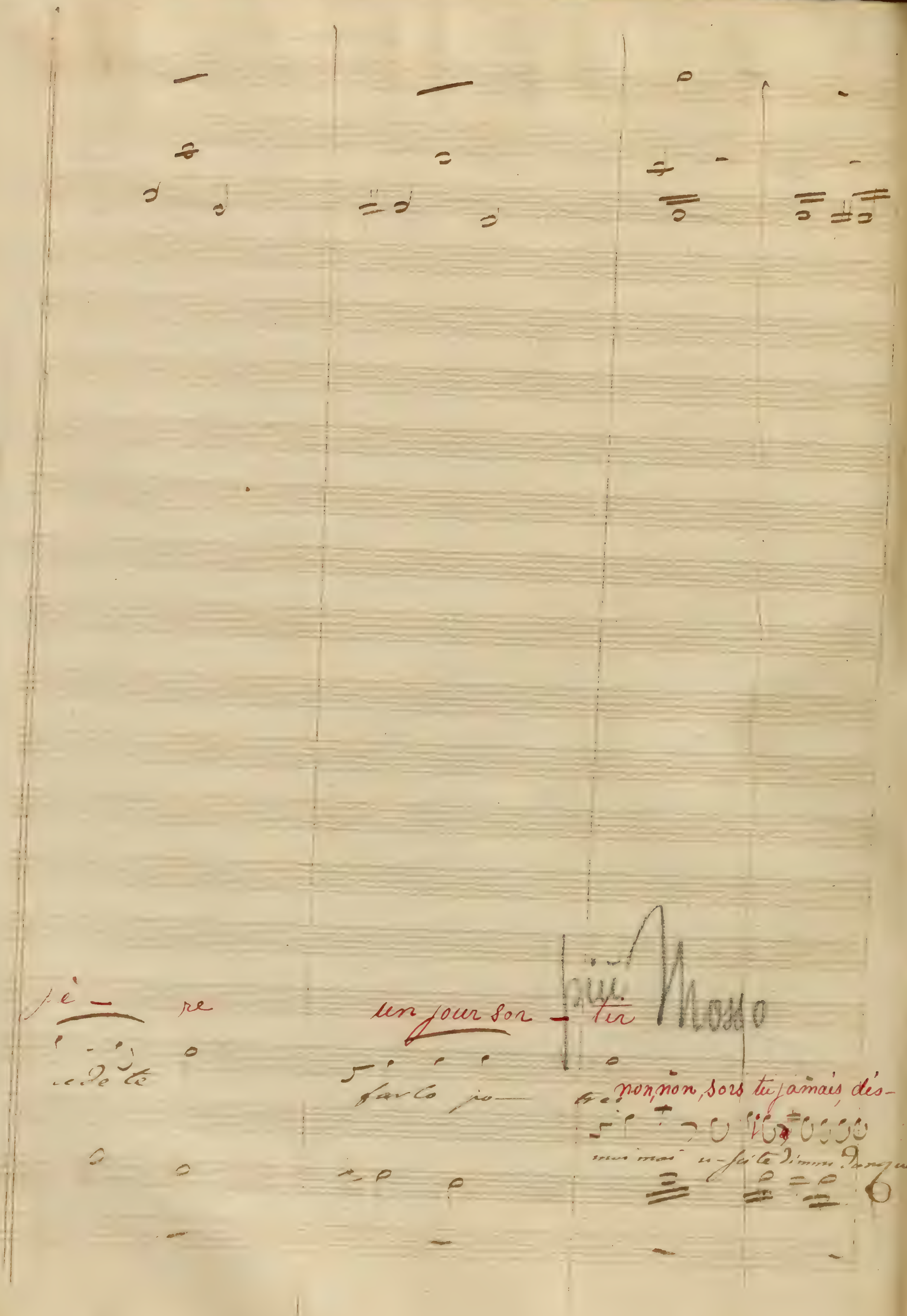

Coi Oboe
vivre de vivre pour toi
patria


vi vre
Vi- vre de vi- vre pour toi
ah! C'est toi

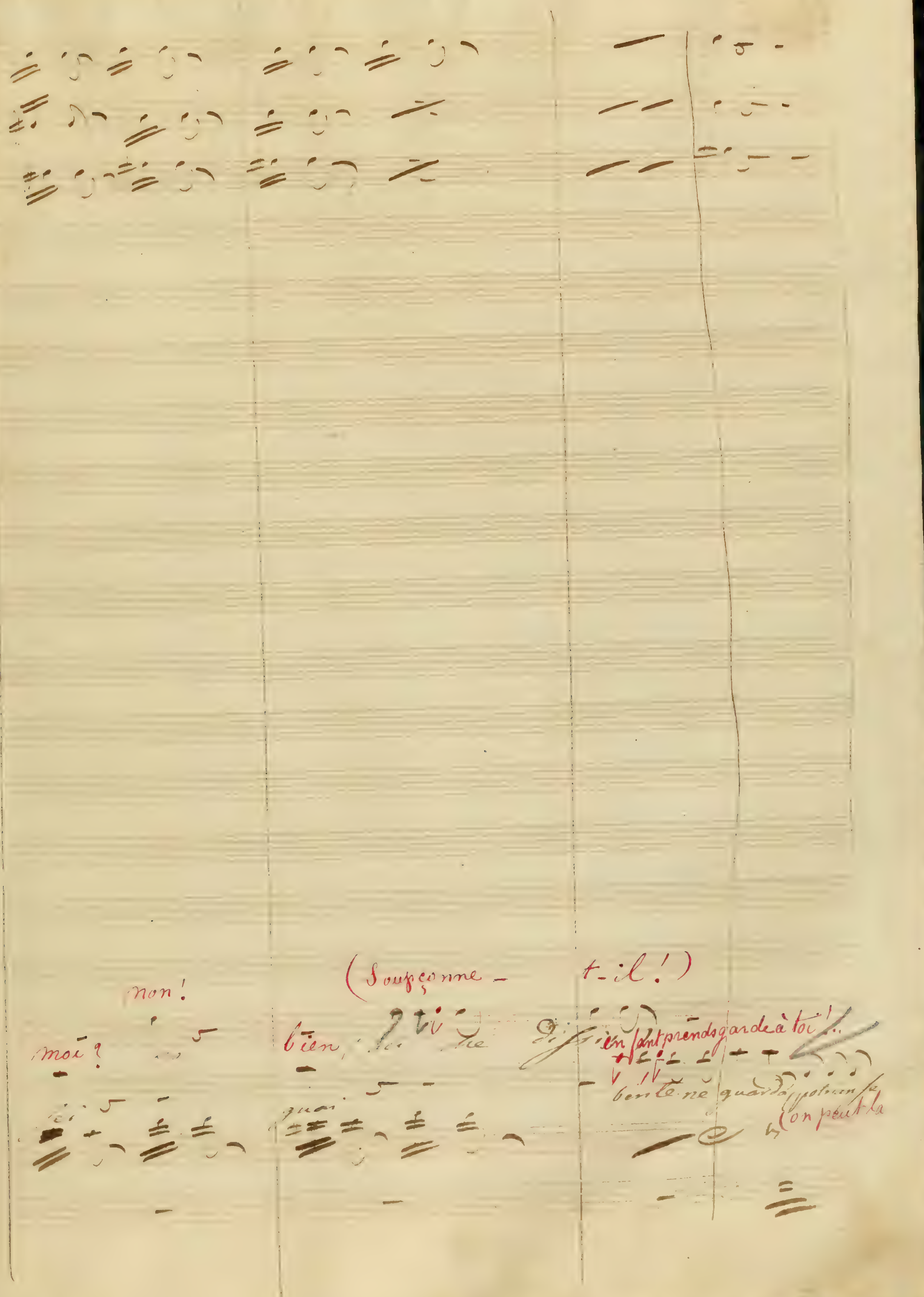

pp
un peu moins
Gilda
de ma ie —
gia da tre —

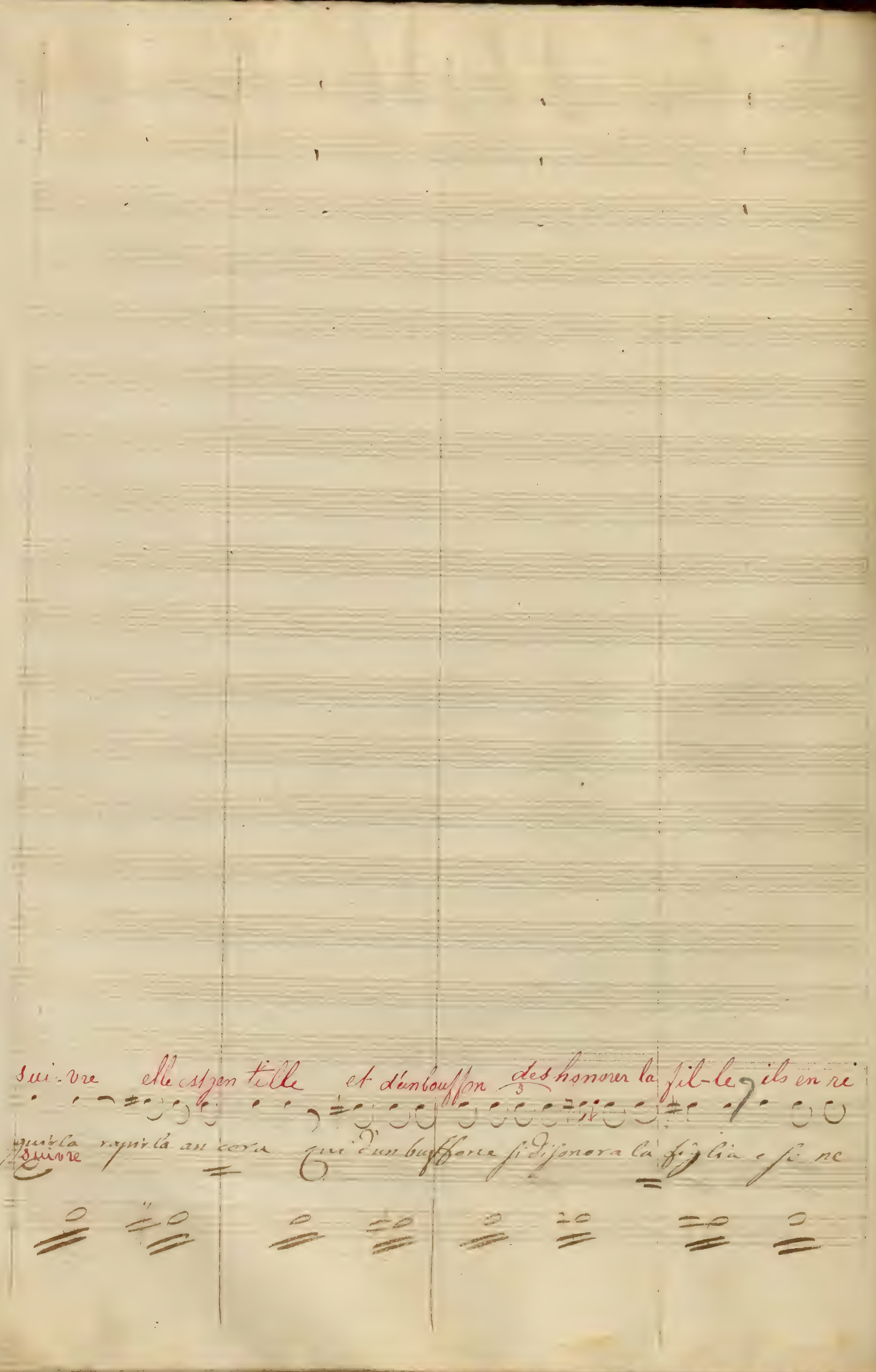

brai - ta
où so-li-tai - re
pau-vre cap-
lu - ne


ti ve
il faut lan guir
ne puis-je
ta de
no amor ve du la
feil con-

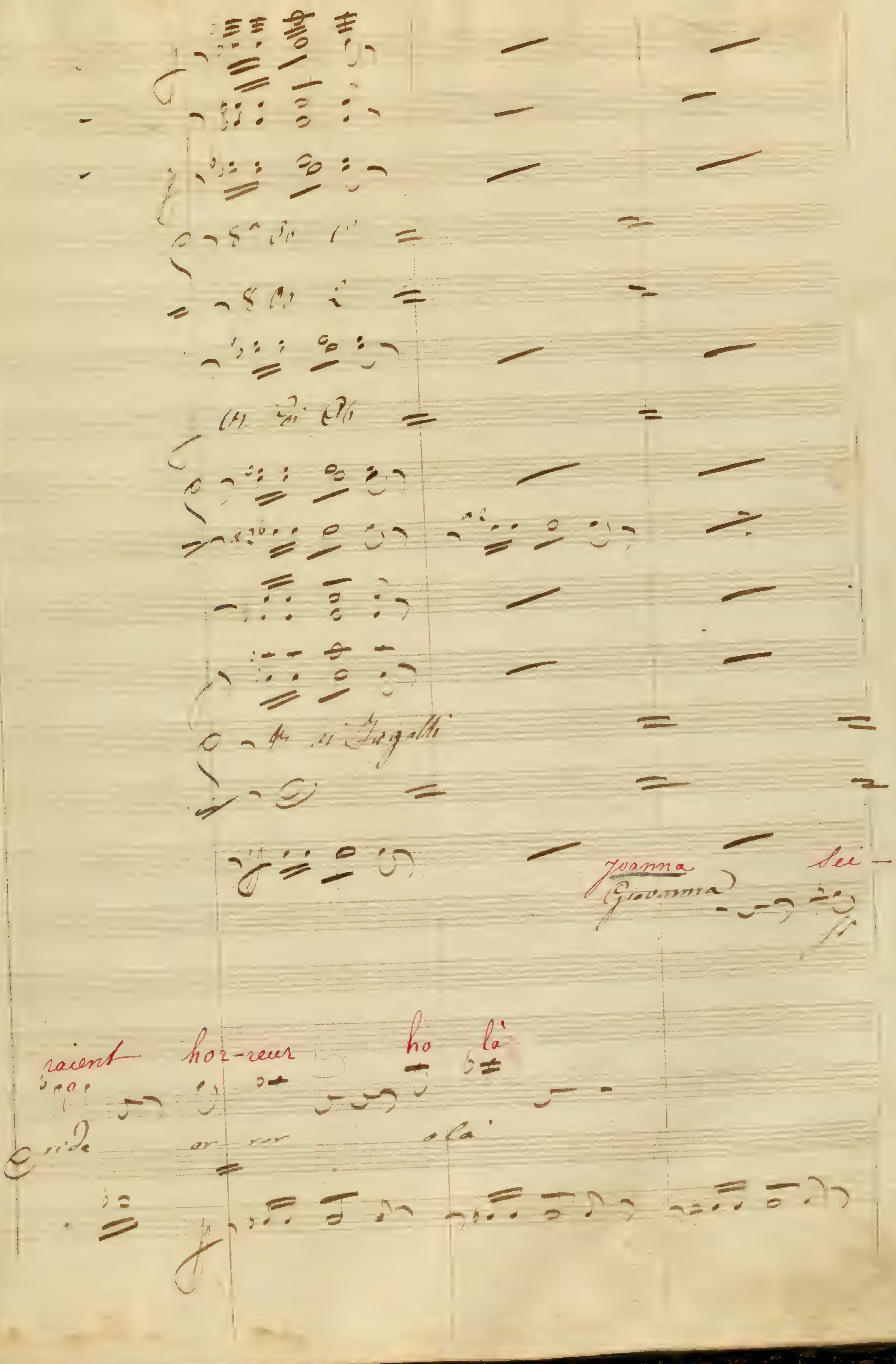


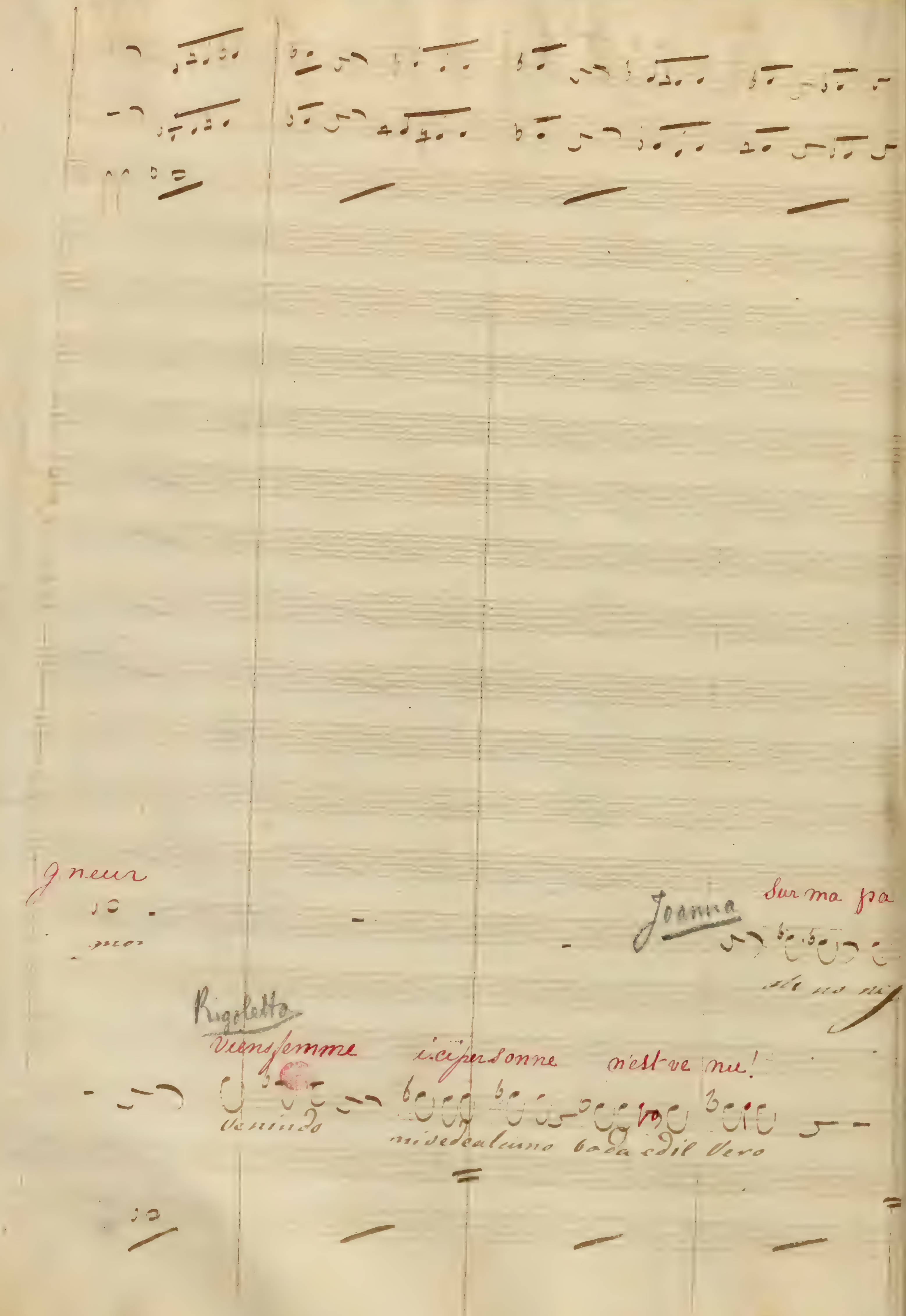
pè — re
un jour sor — tir
Più Mosso
non, non, sors tu jamais dés-
6

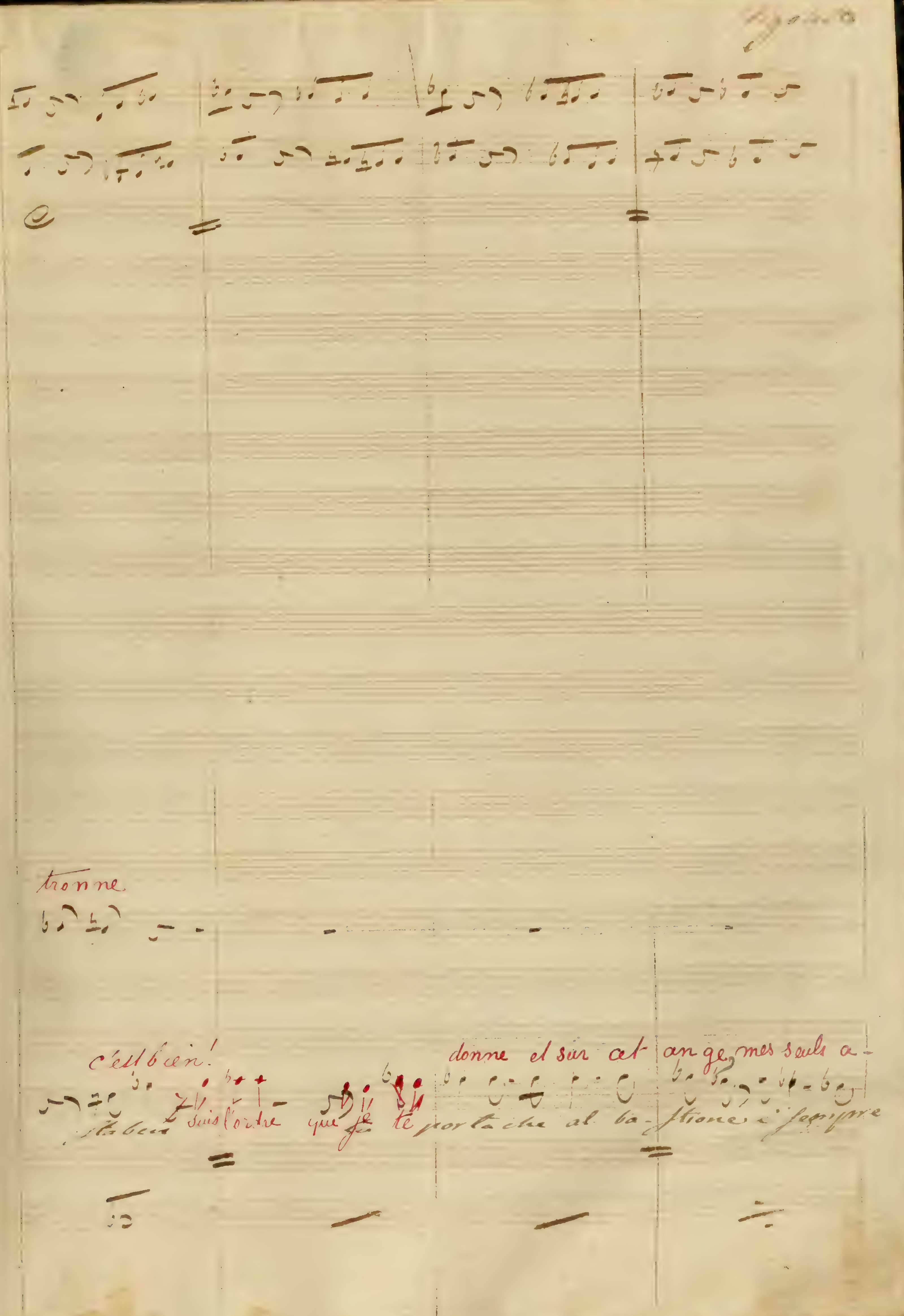

(Soupçonne - t-il !)
non!
moi ?
bien,
enfant prends garde à toi !
bente ne guarda
on peut la

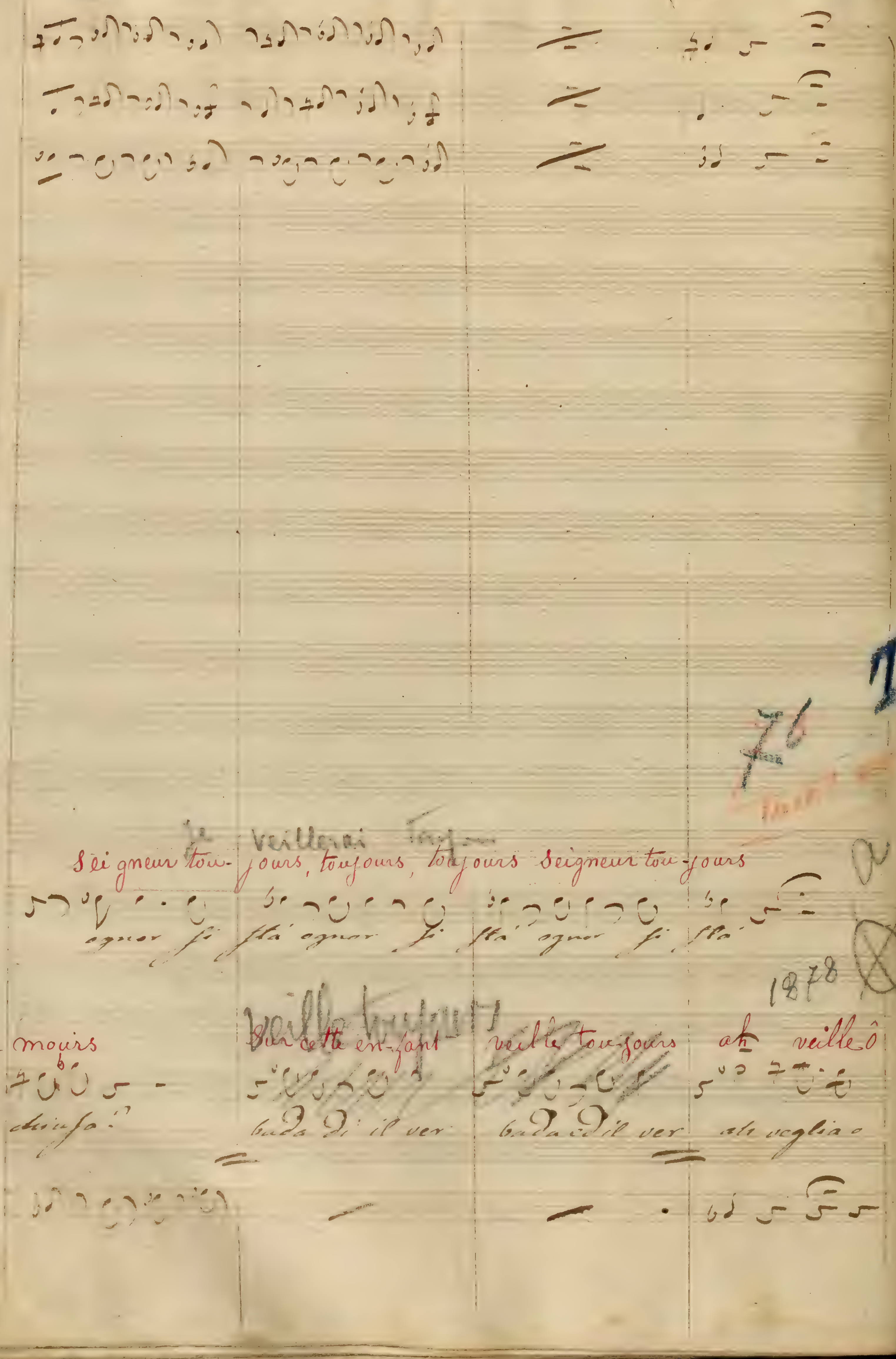


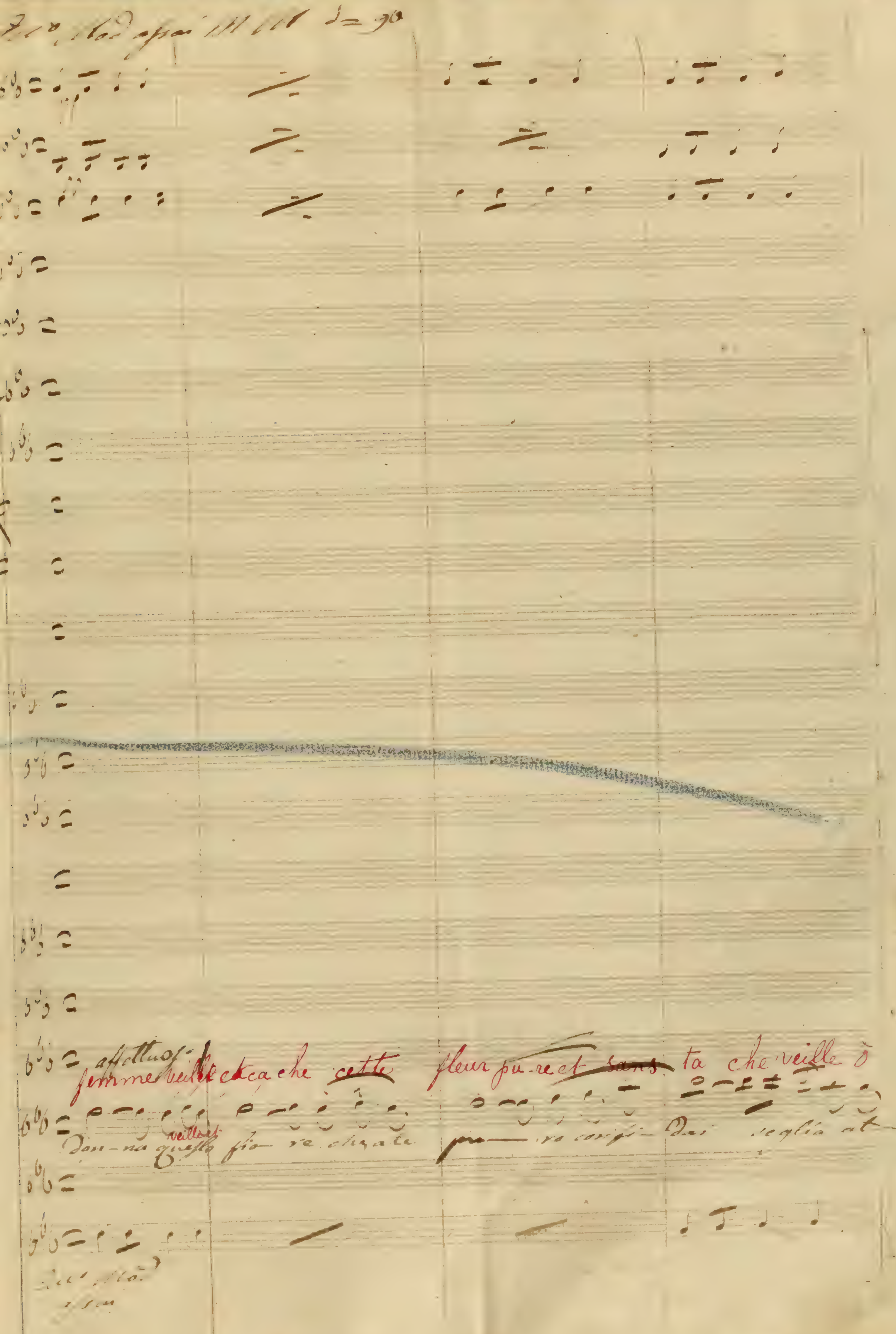
sui-vre elle est gen tille et d'un bouffon des honorer la fil-le ils en re
quella rapirla ancora qui d'un buffone si disonora la figlia e si ne
suivre

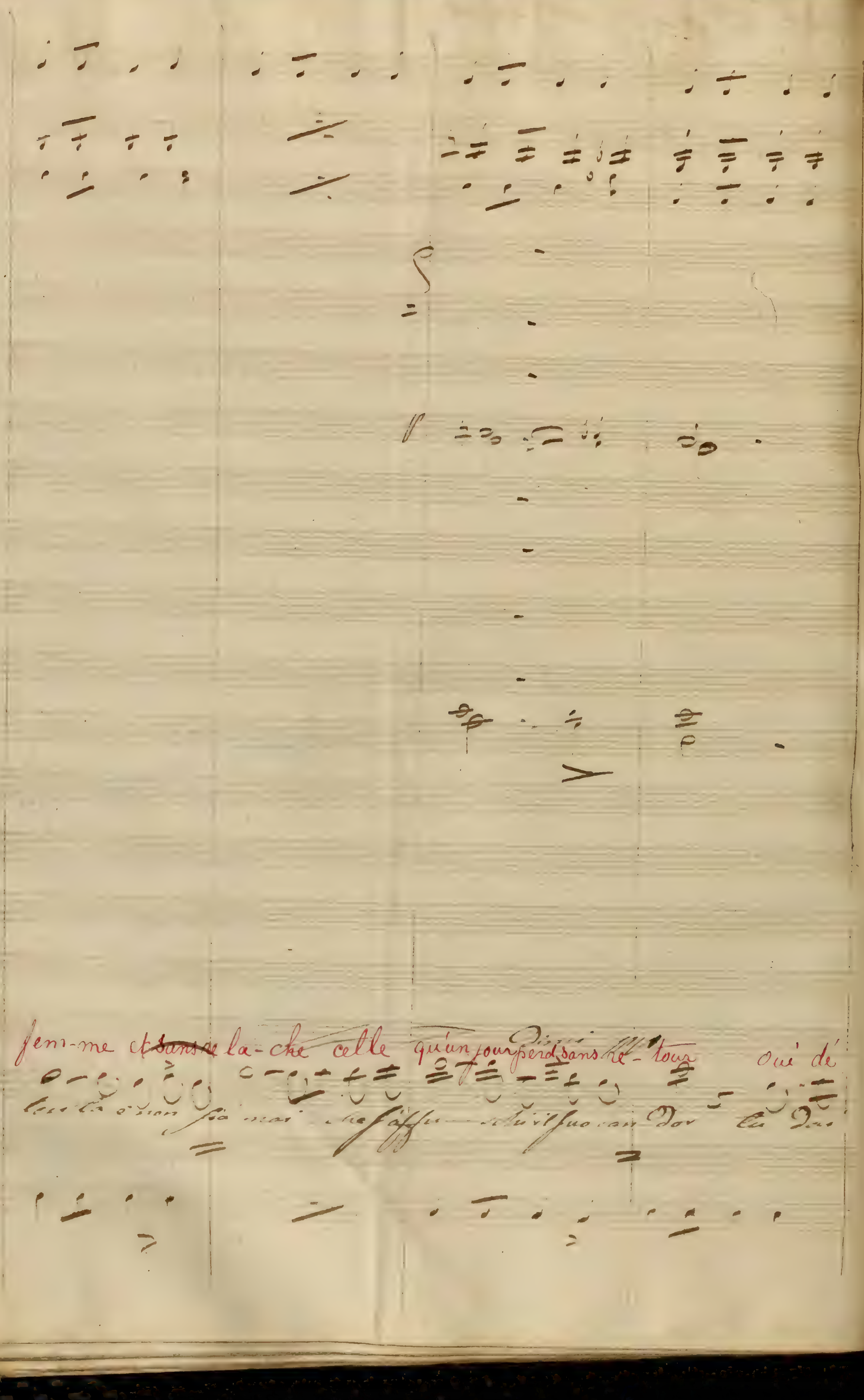

a 2 Fagotti
Joanna
(Giovanna)
Sei-
raient
hor-reur
ho
là
ride
or- ror
o là

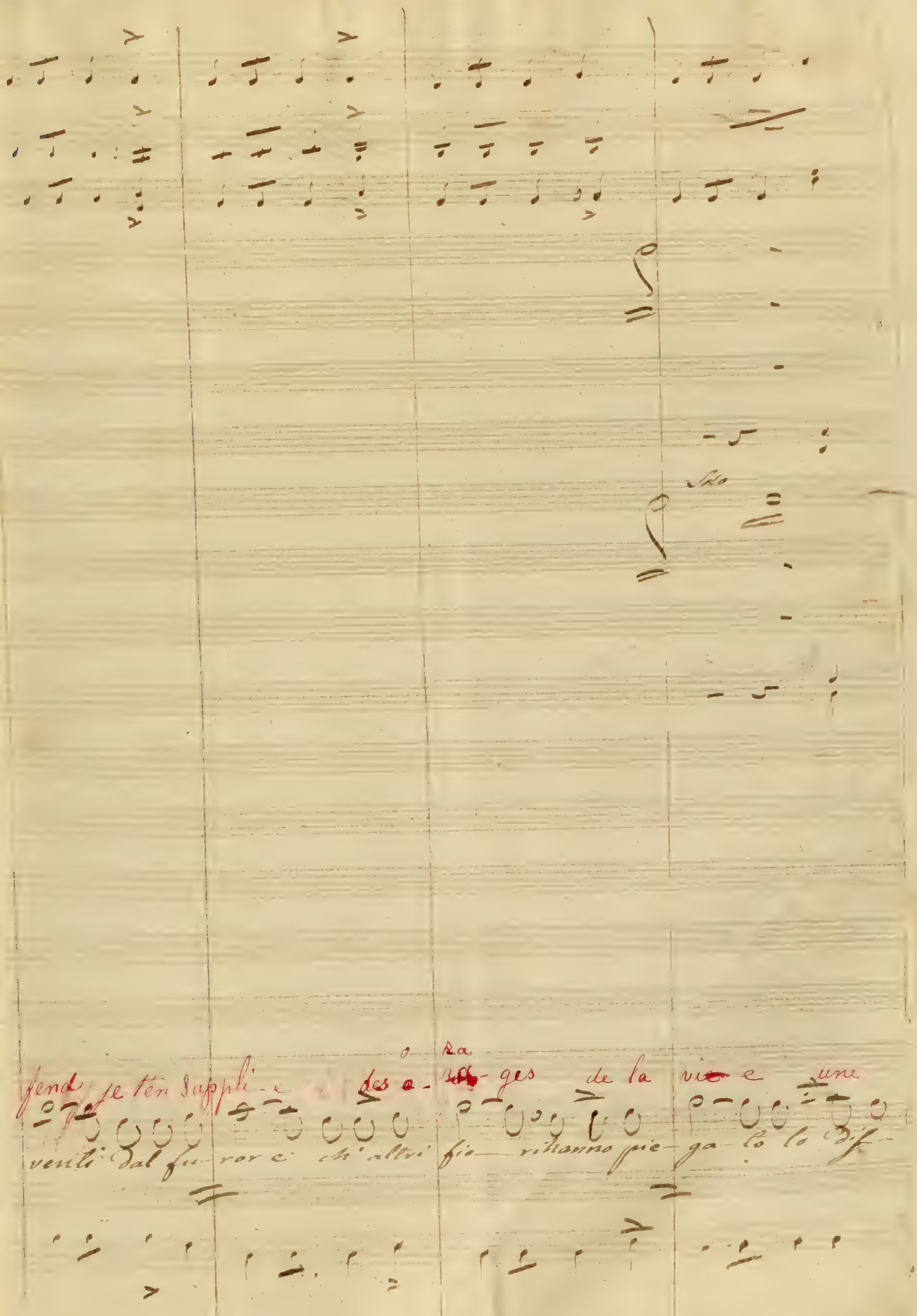

Joanna
Sur ma pa
Rigoletto
Viens femme ici personne n'est venu!
Venindo
mi vede alcuno bada e dil vero


tronne
c'est bien!
donne el sur at
an ge, mes seuls a-

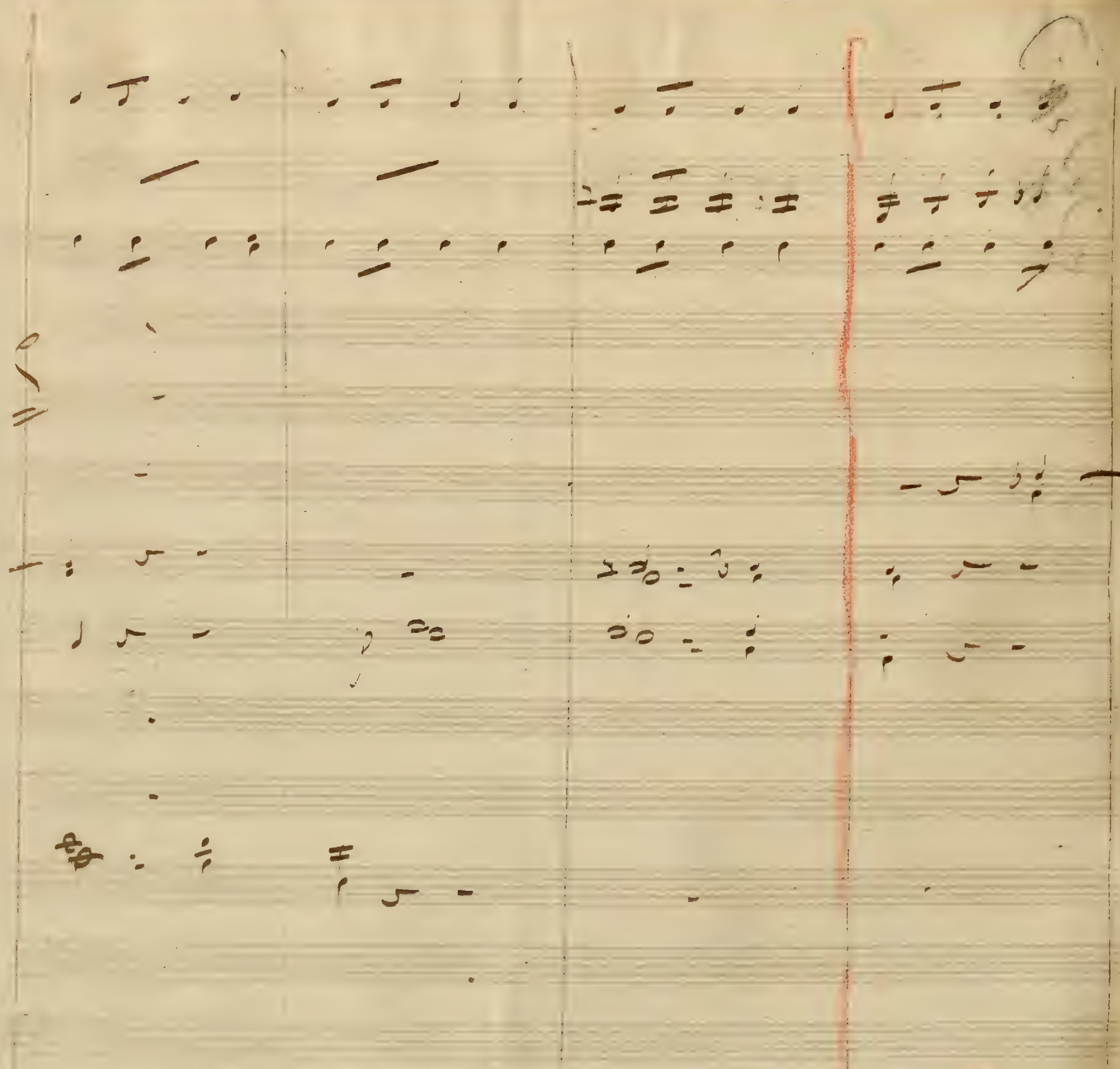

je veillerai toujours
Seigneur tou- jours, toujours, toujours Seigneur tou-jours
-gnor si sta' -gnor si sta' -gnor si sta'
1878
veille toujours
mours Sur cette en-fant veille tou-jours ah veille ô
diviso! bada di il ver bada di il ver ah veglia o

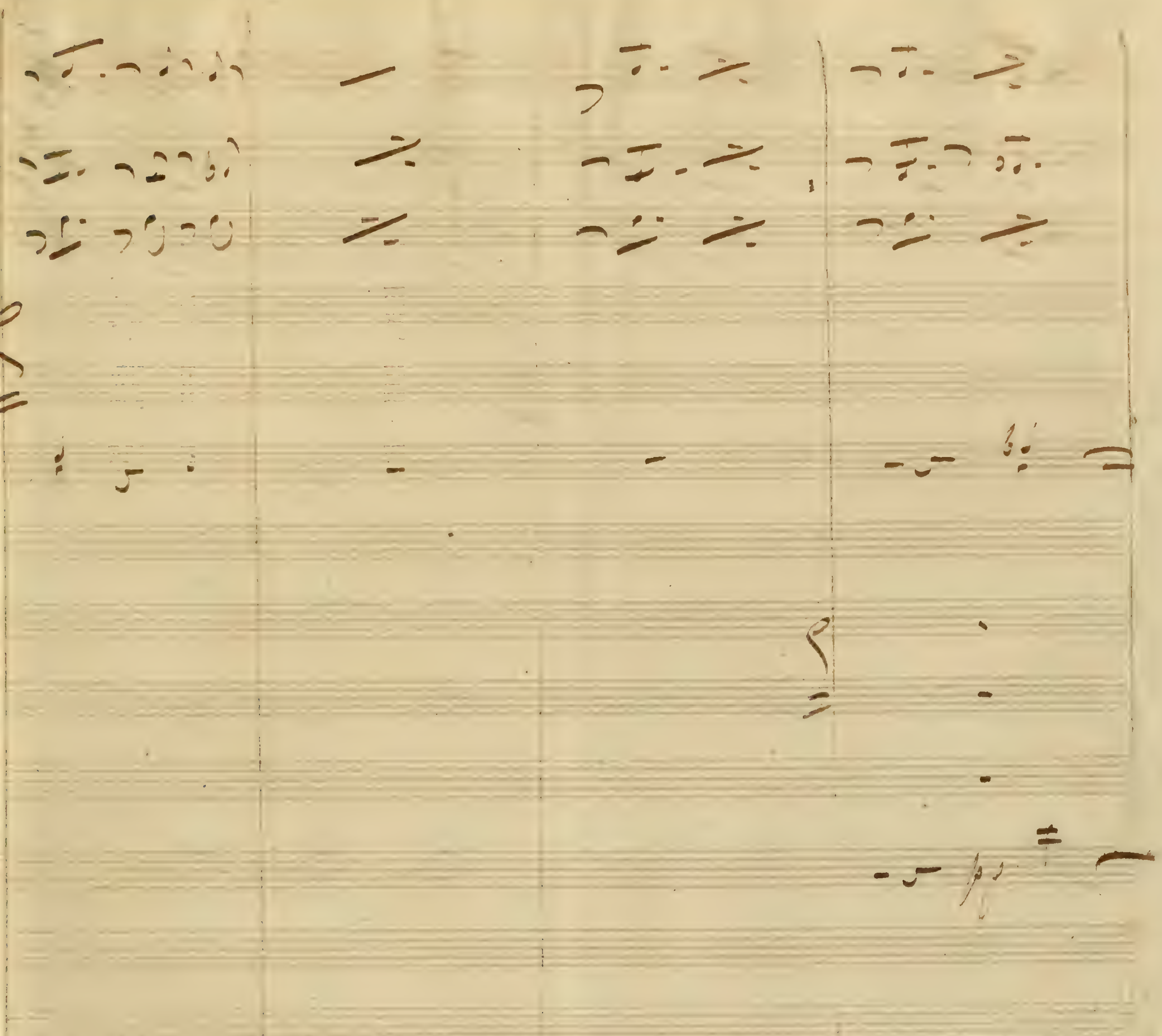

affettuoso
femme veille cette fleur pu-re et sans ta che veille ô
Don-na questo fio-re
veglia at-

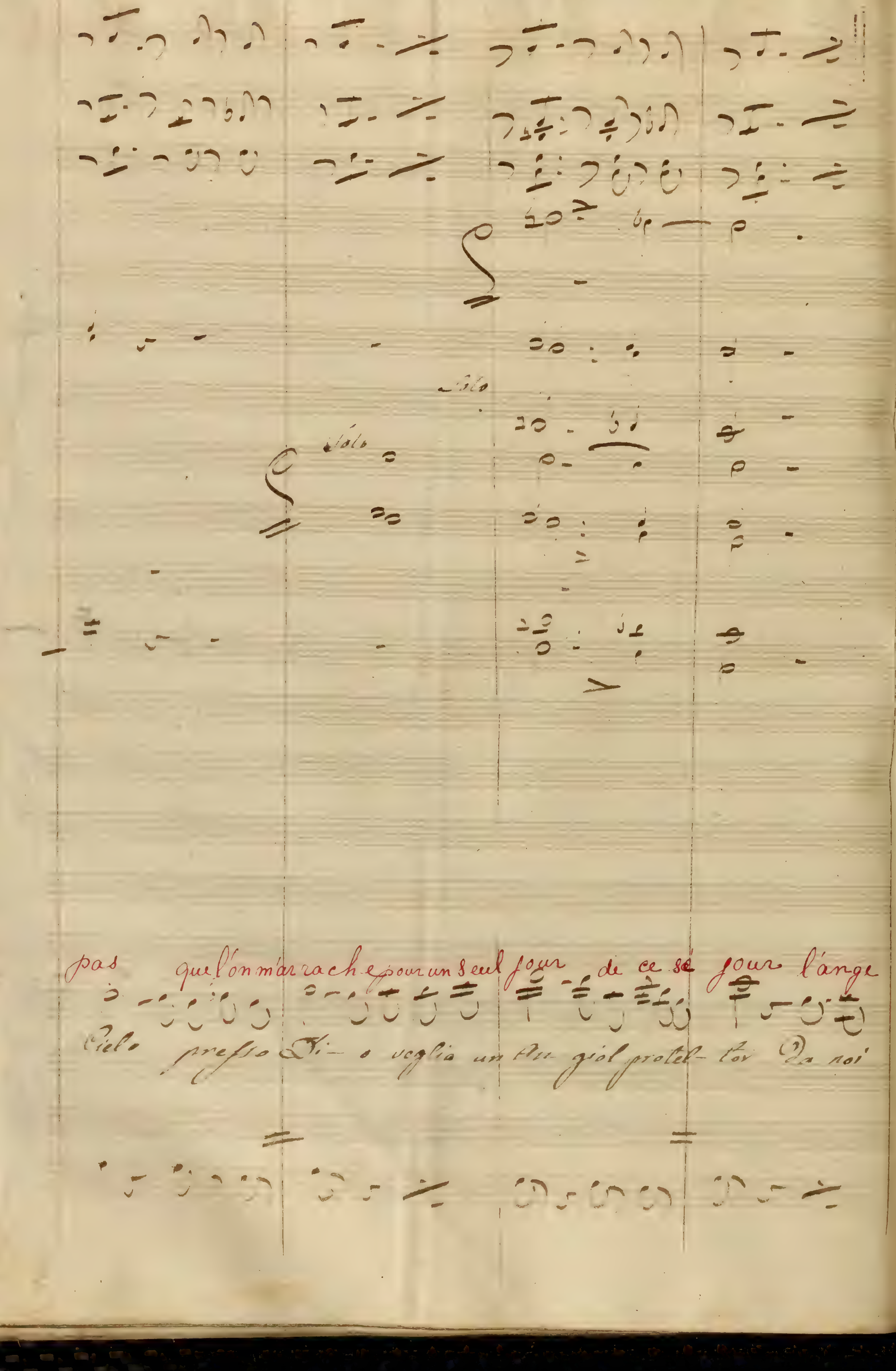

fem-me et sans la-che celle qu'un jour perd sans re-tour Oui dé

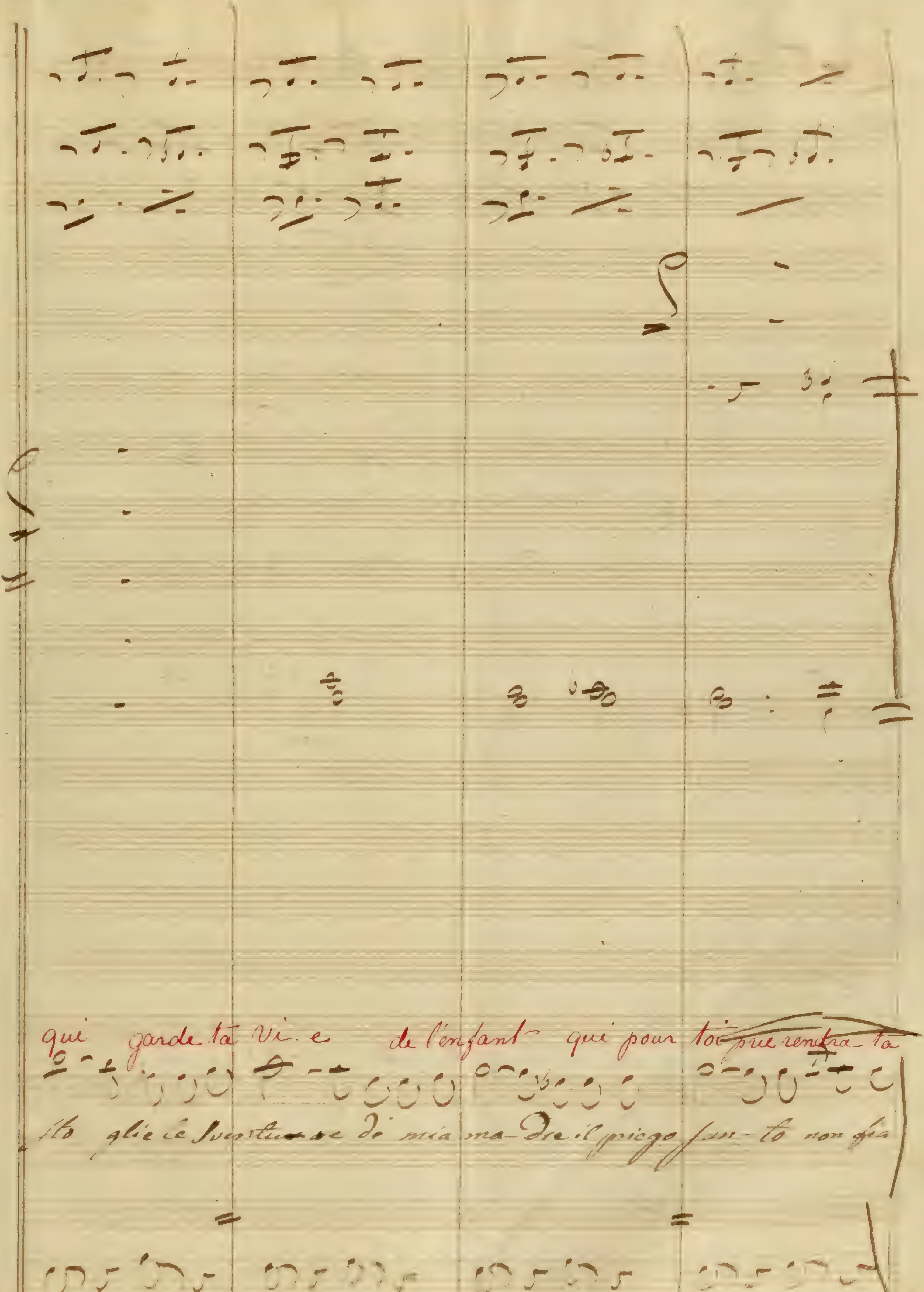


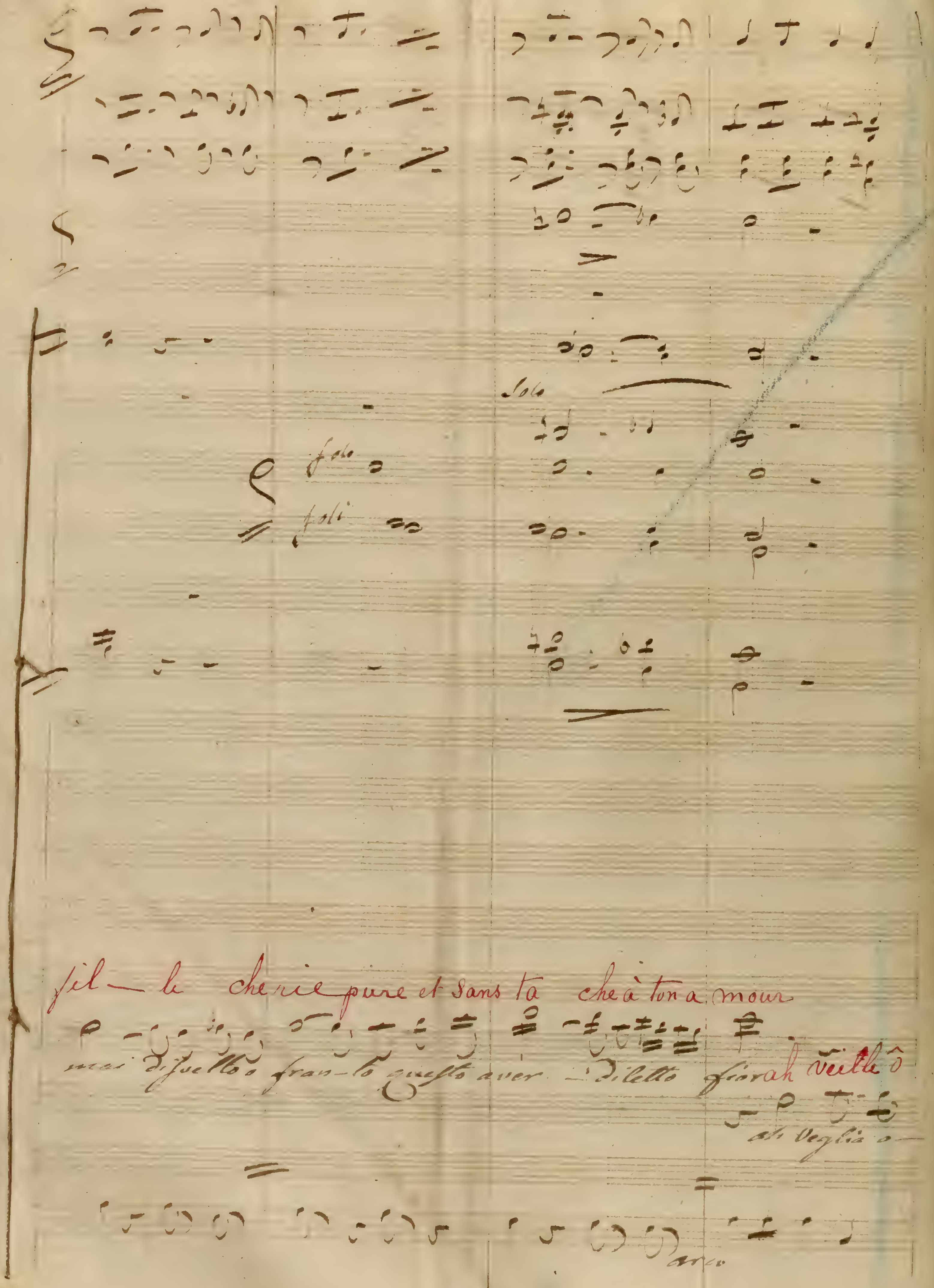
Solo
fend je t'en suppli-e des a- sa- ges de la vie e une
venti dal fu- ror e ch'altri fio rihanno pie- ga lo lo Dif-

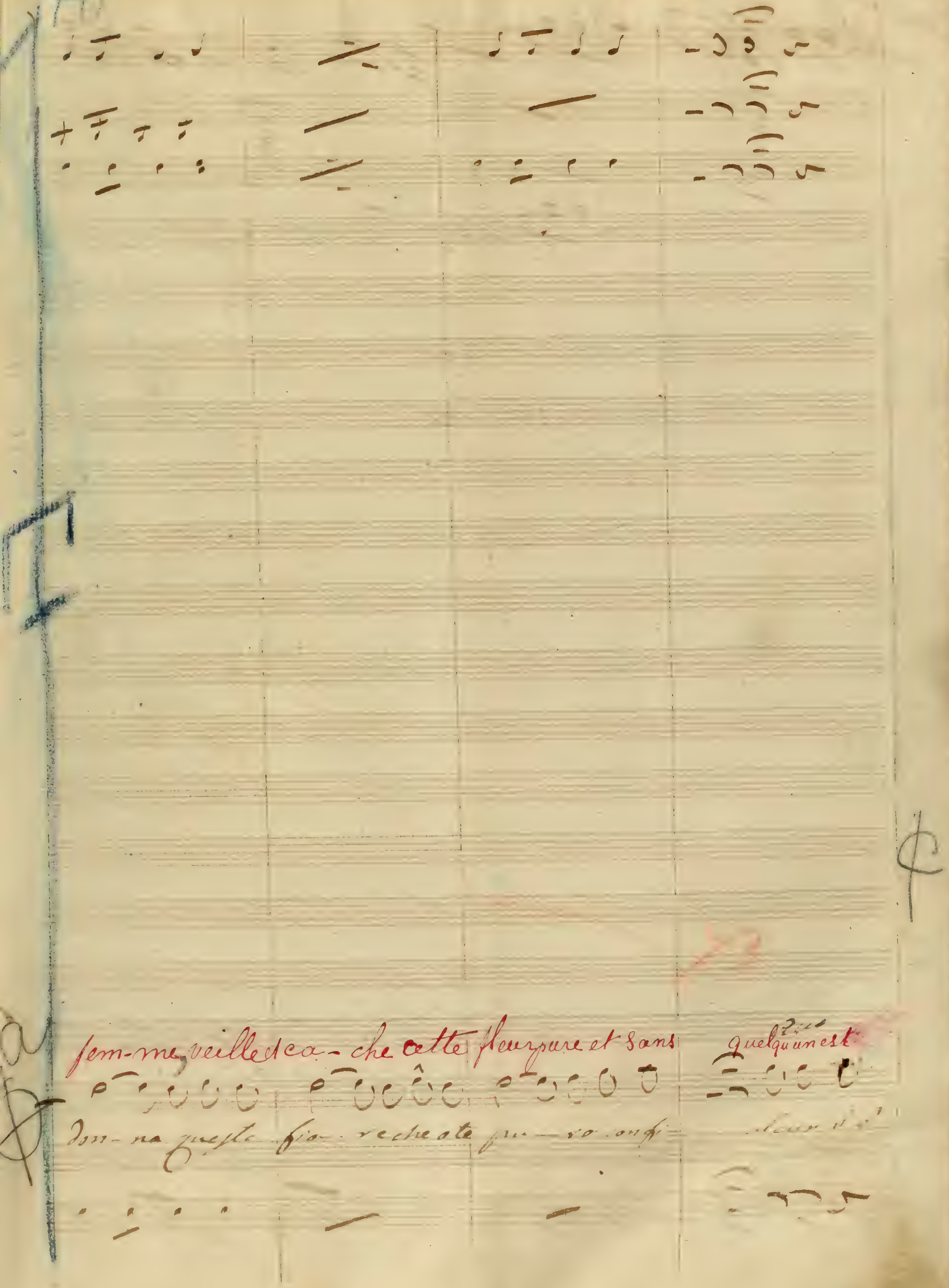

pau-vre
fleur trop tôt flé trie et rends la pure à mon a- mour

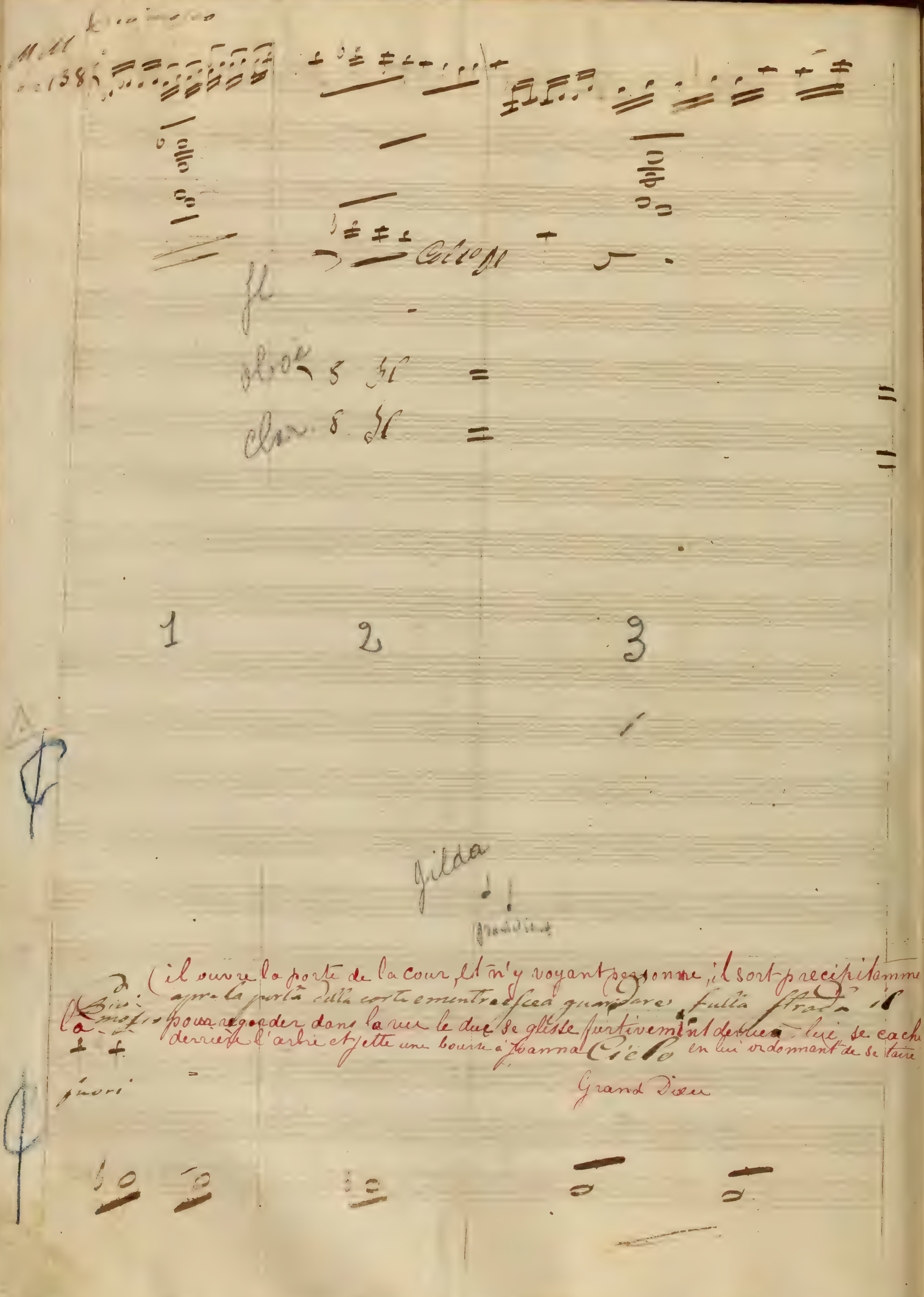

père ah quil sa che que son or dreici ta che ne crains
fello quali iu-re non te me te padre mi


pas que l'on m'arrache pour un seul jour de ce sé jour l'ange
Cielo presso Di- o veglia un An- giol protet- tor Da noi

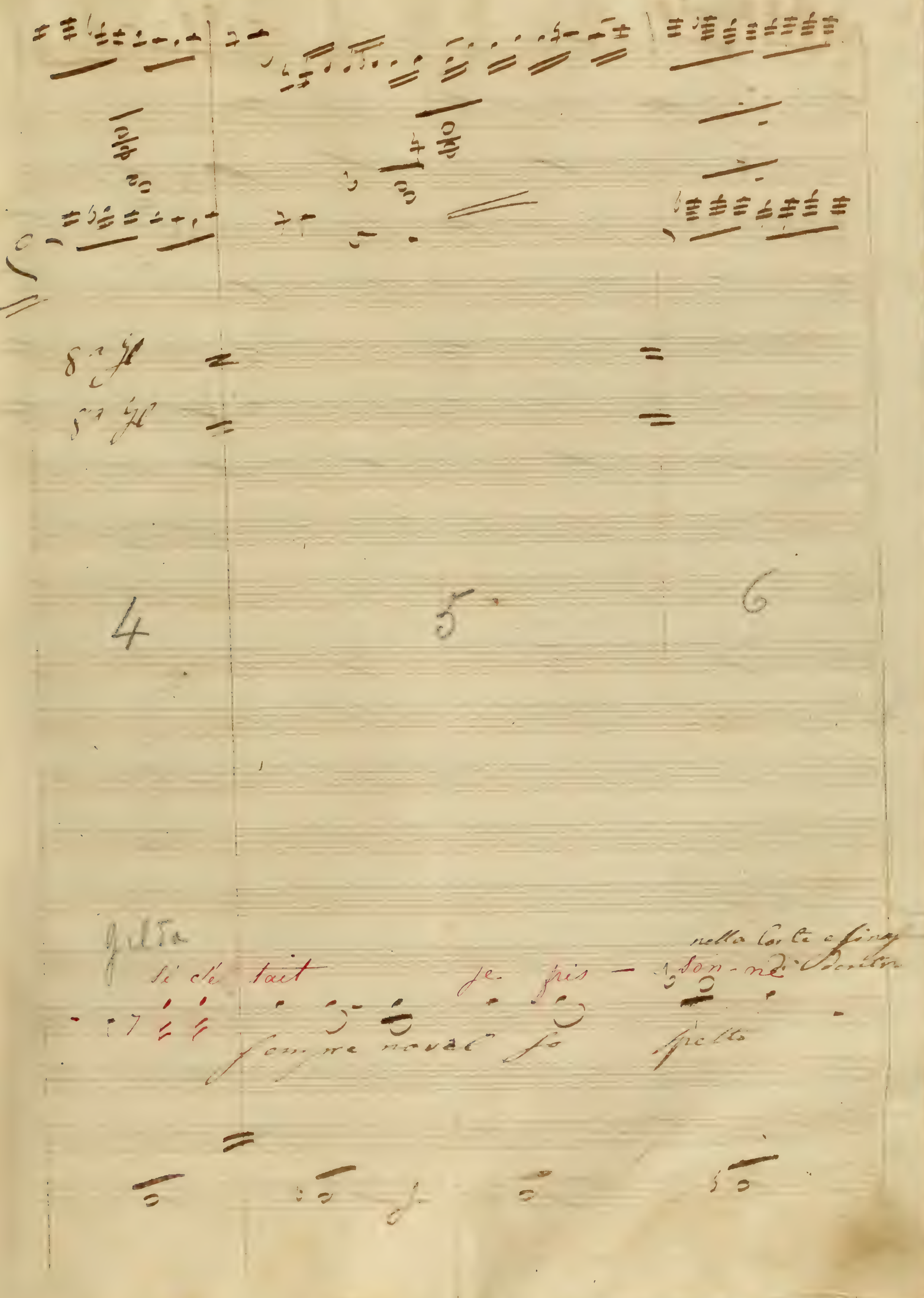

qui garde ta vi - e de l'enfant qui pour toi prie rentra - ta
sto glie le sventure di mia ma - dre il priego fer - to non fia


Solo
Solo
Soli
fil — le cherie pure et sans ta che à ton a mour
mai disciolto fran-to questo aver — diletto sarah Veille ô
ah Veglia o —
arco

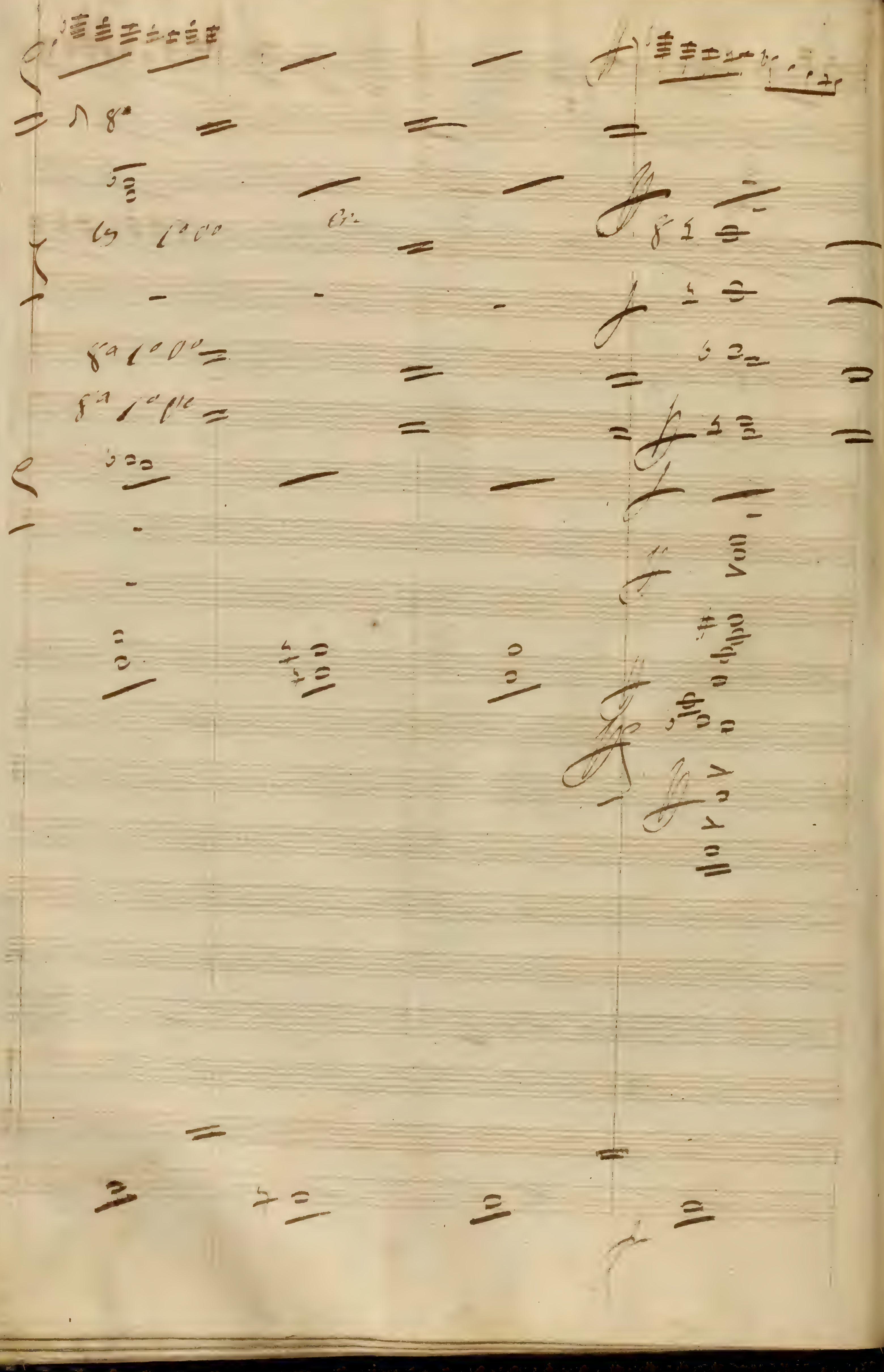

fem-me, veille à ca- che cette fleur pure et sans
quelqu'un est

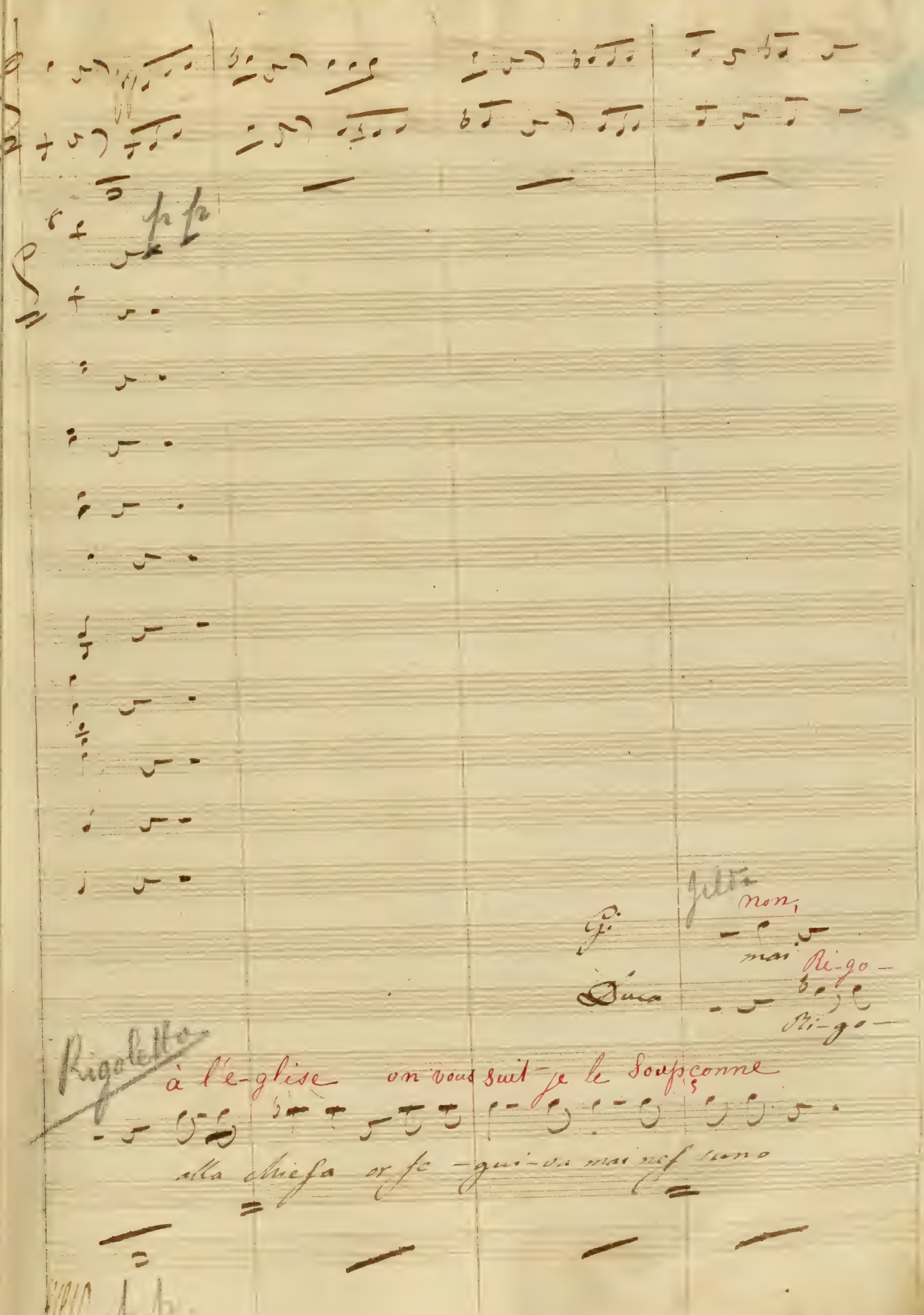


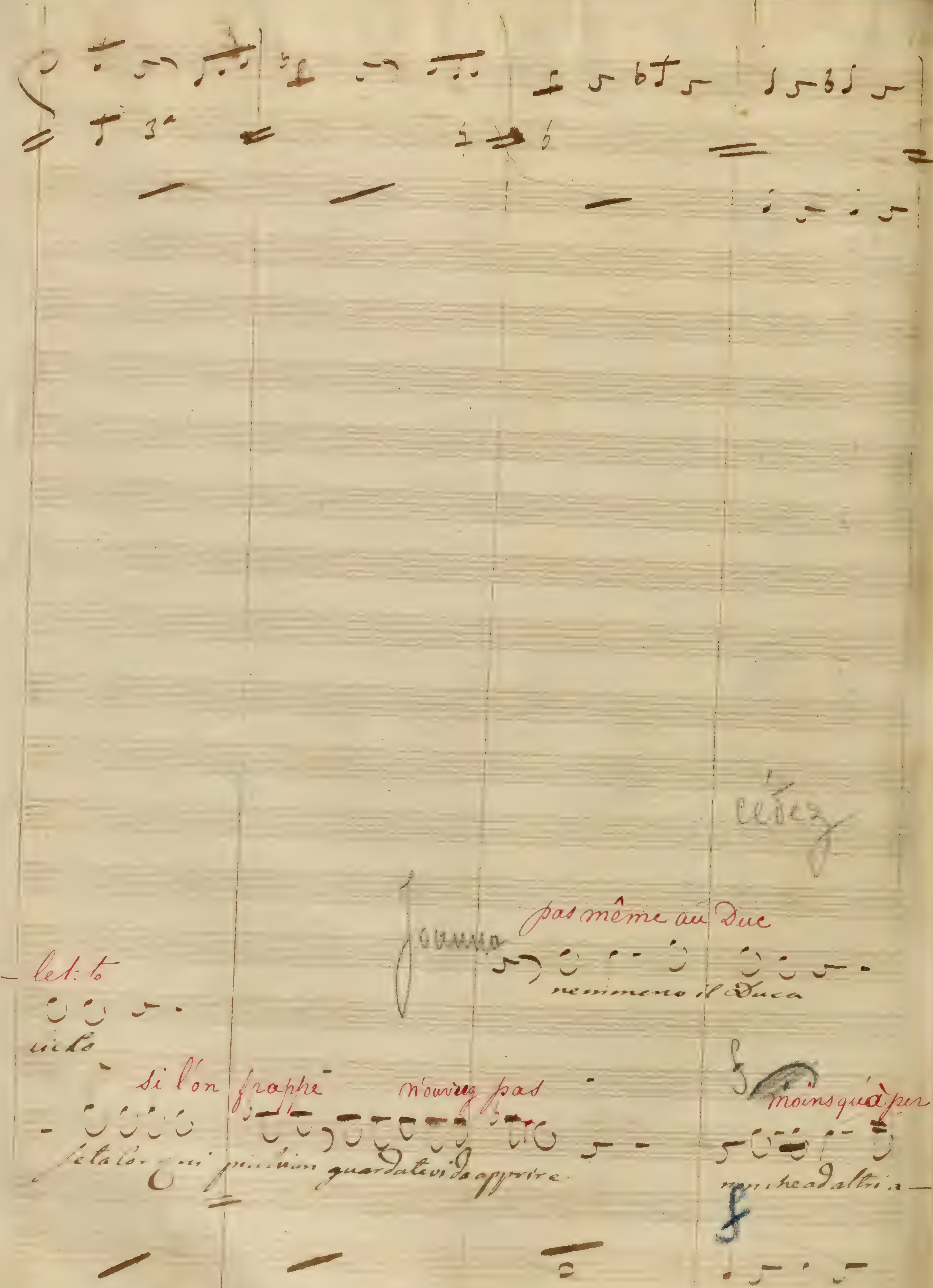
fl
1
2
3
Gilda
(il ouvre la porte de la cour, et n'y voyant personne, il sort precipitamment
apre la porta della corte e mentre esce a guardare sulla strada il
pour regarder dans la rue le duc se glisse furtivement derriere lui se cache
derriere l'arbre et jette une bourse à Joanna
Ciel
en lui ordonnant de se taire
Grand Dieu
fuori

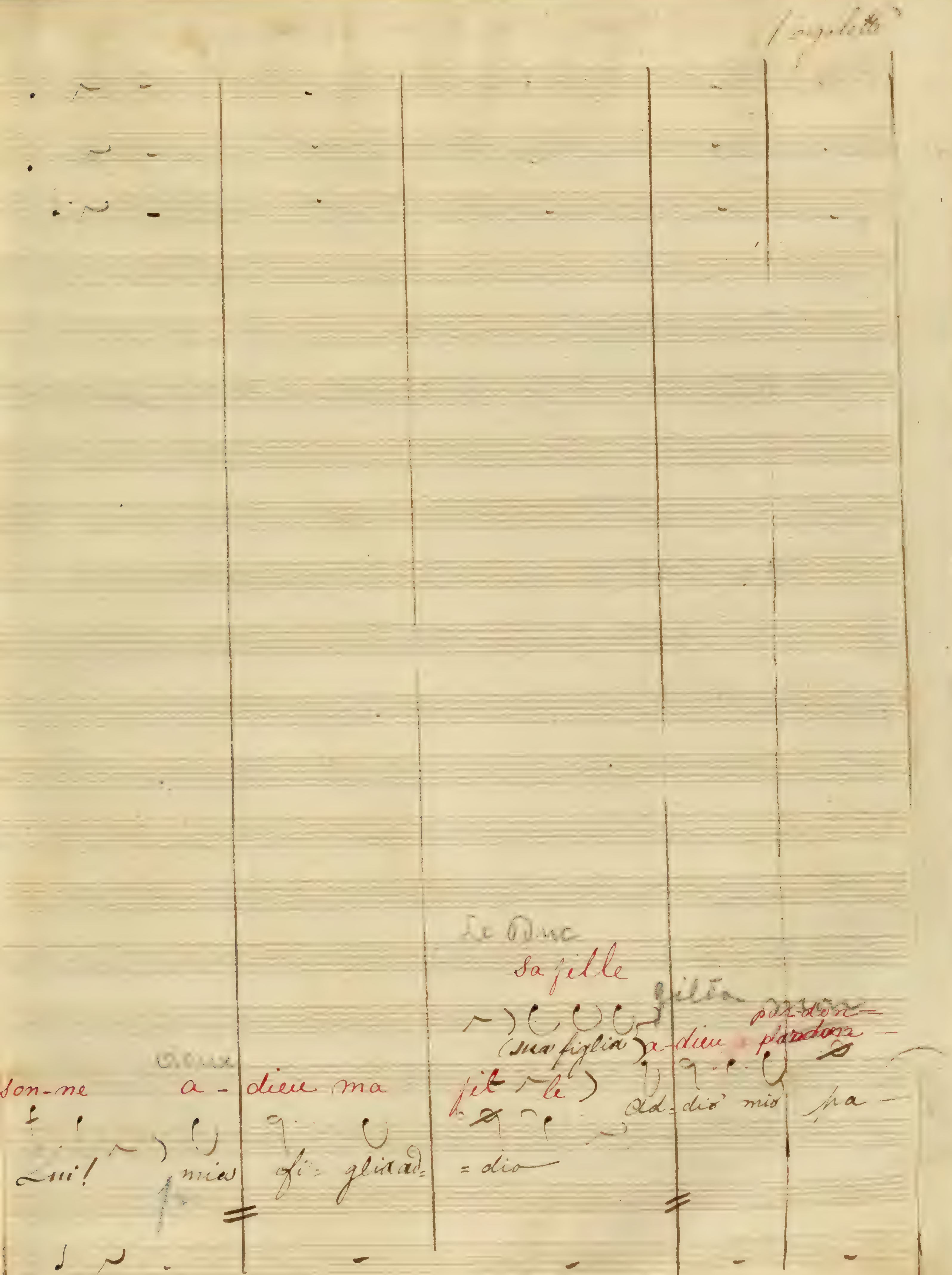


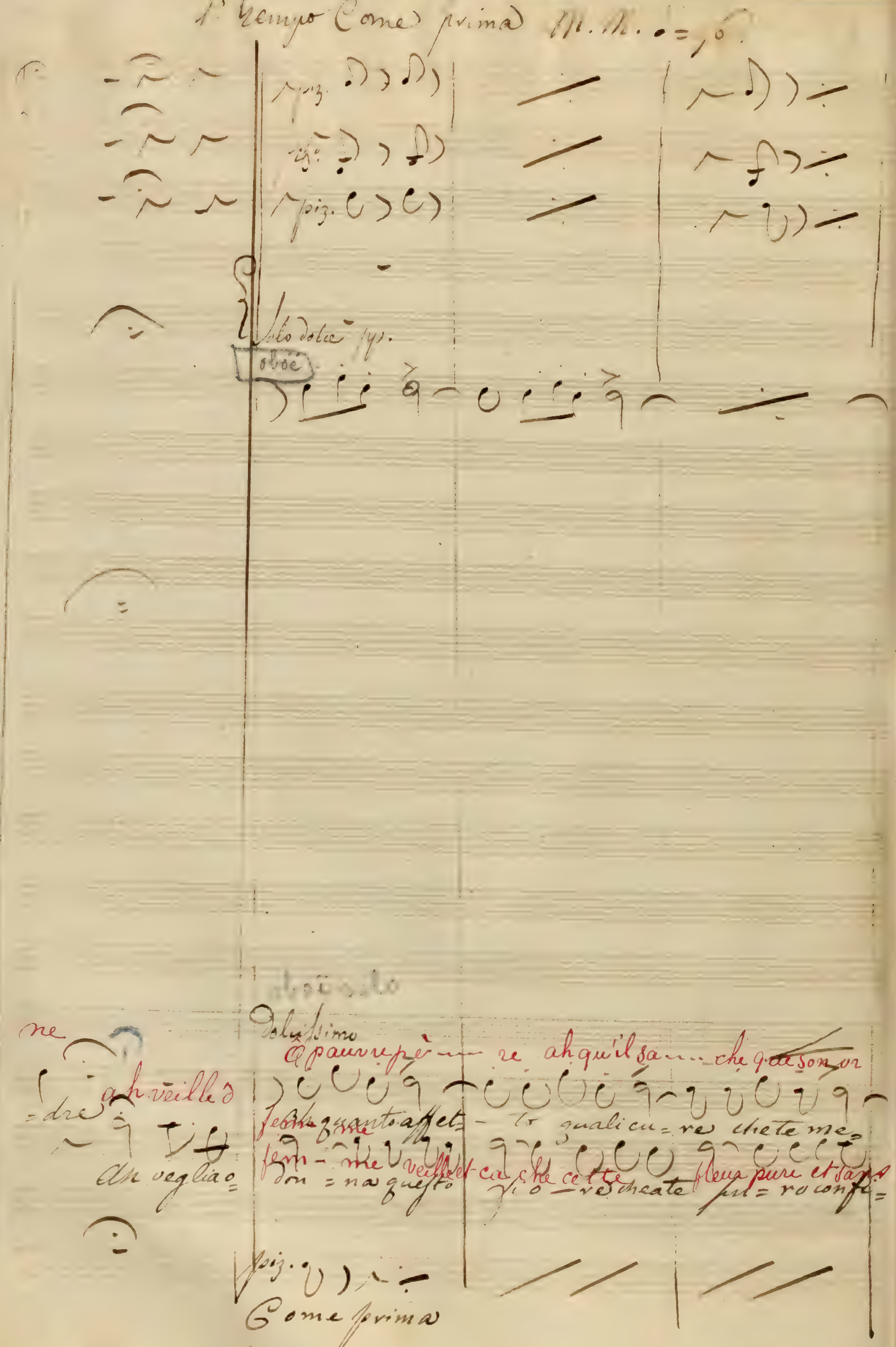
4
5
6
Gilda
Si c'é tait je pis — son-ne
nella Corte e fing
sempre novel so spetto

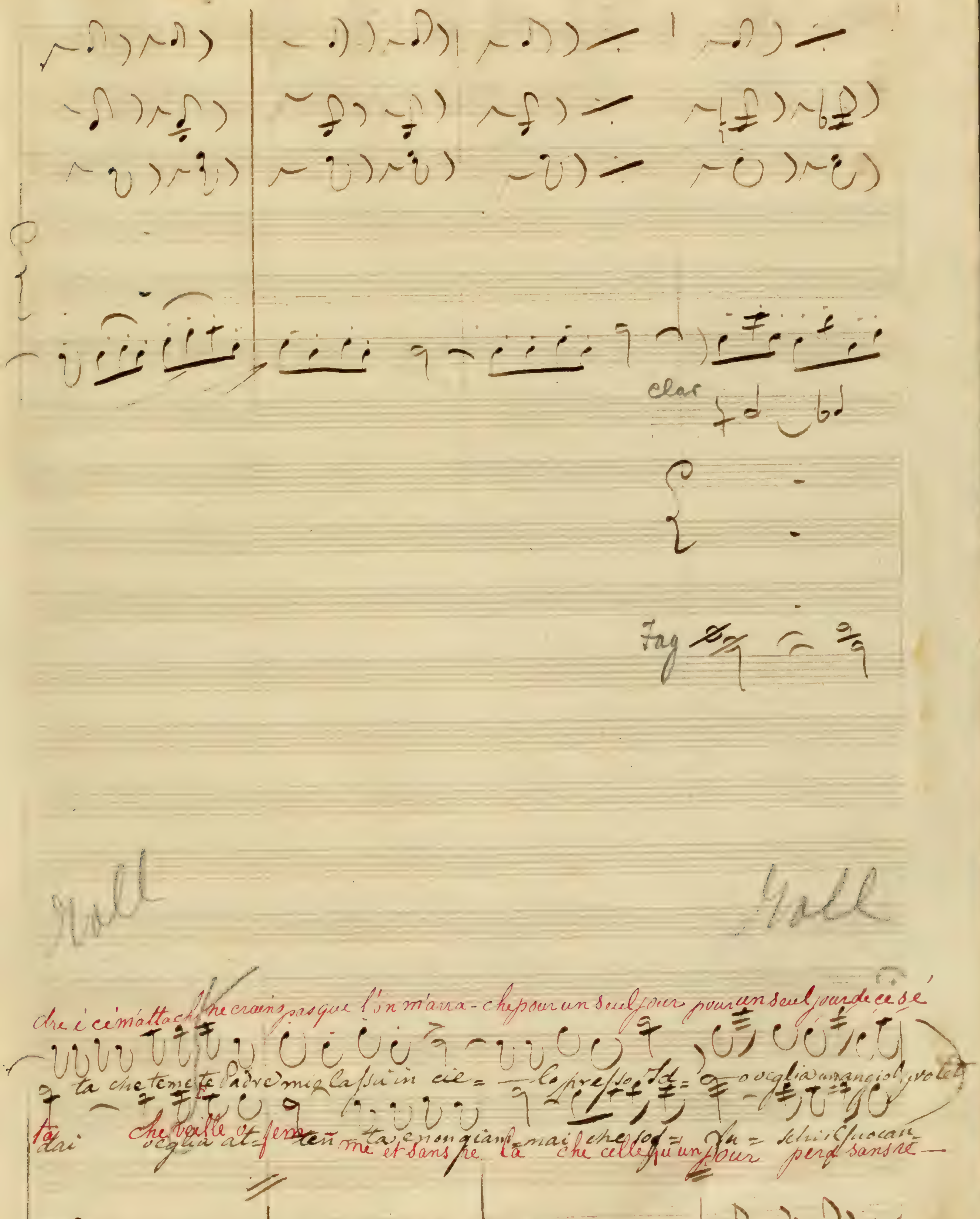


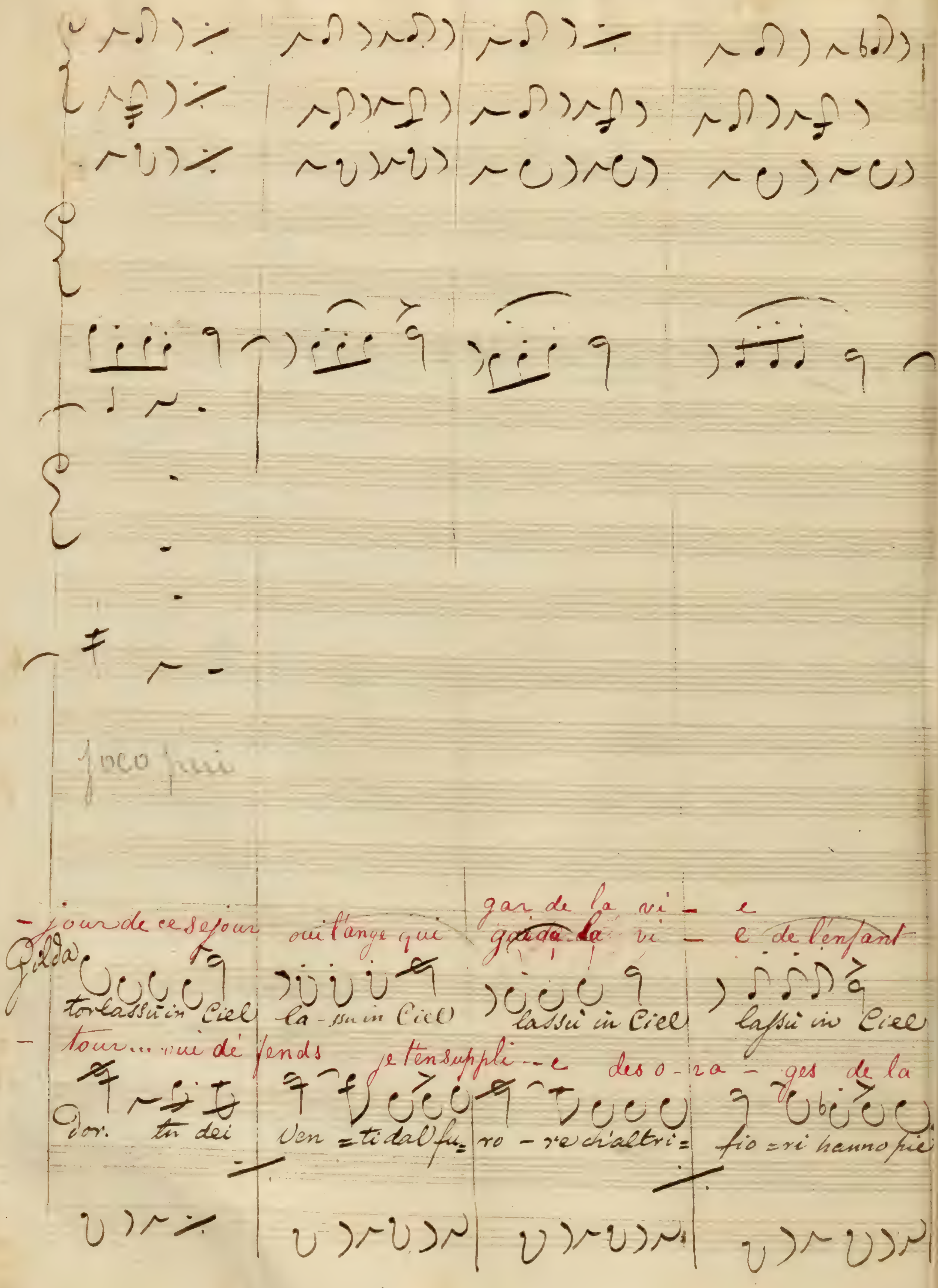

pp
Gilda
non,
mai
Ri-go-
Duca
Ri-go—
Rigoletto
à l'é-glise on vous suit je le soupçonne
alla chiesa or se-gui-va mai nol suno
pp

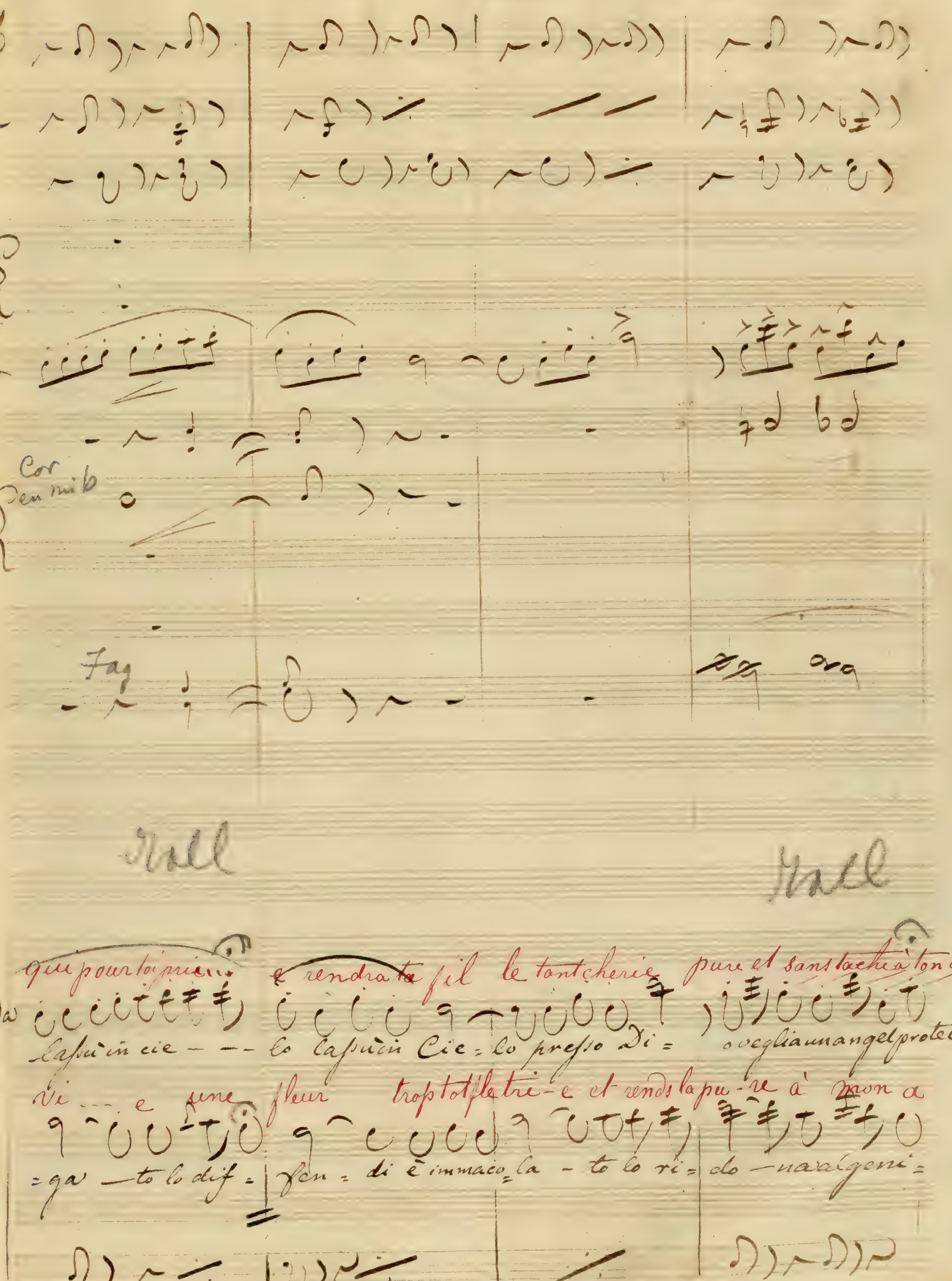

pas même au Duc
nemmeno il Duca
si l'on frappe
n'ouvrez pas
moins qu'à per
guardatevi da aprire
non che ad altri

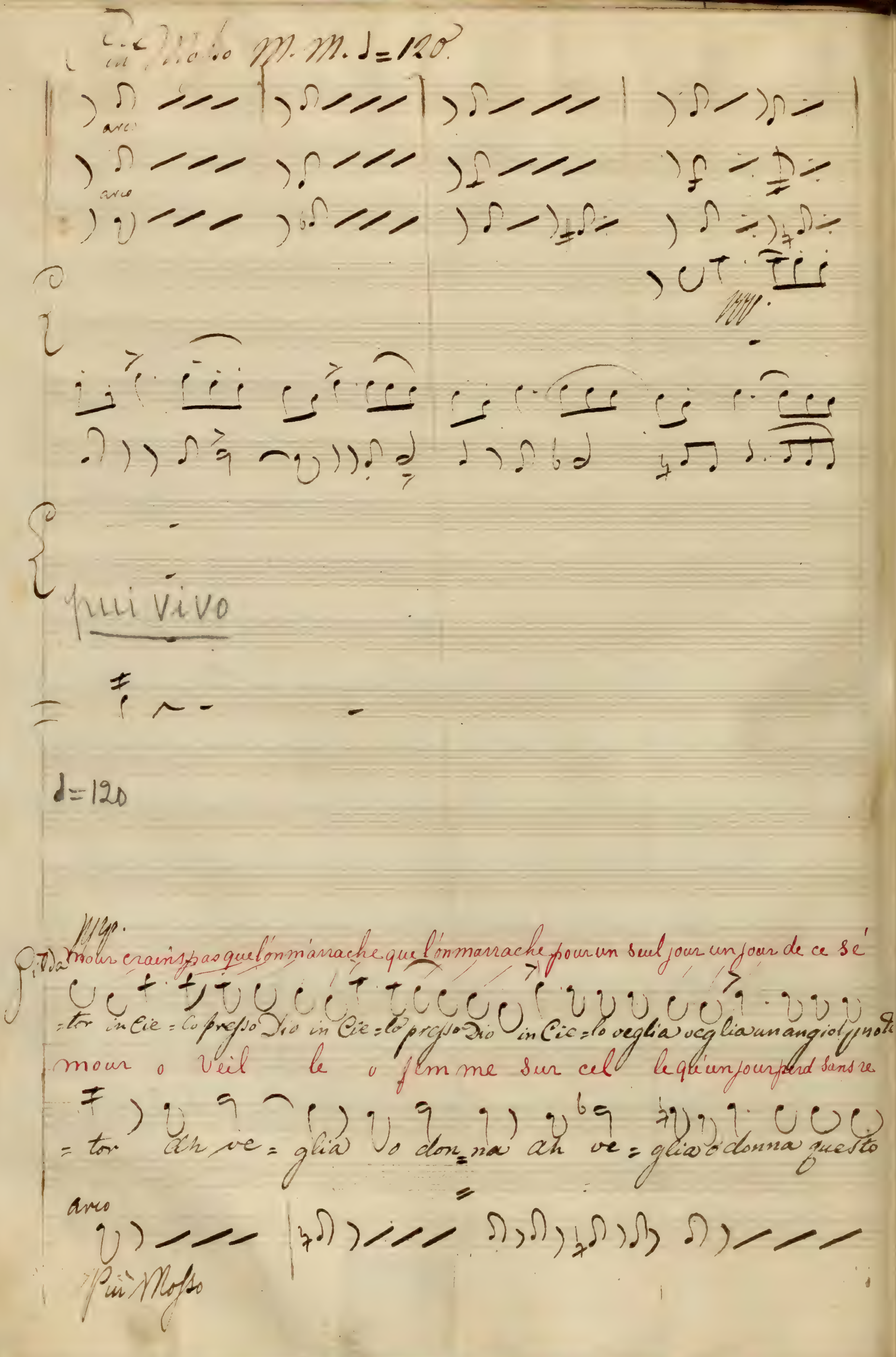

Le Duc
Sa fille
Gilda
(mia figlia)
a-dieu
par-don
pardon
Son-ne
a - dieu ma
fil - le
Ad-dio mio
pa -
Lui!
mia fi- glia ad-
-dio


1° Tempo Come prima M.M.
pizz.
Solo dolce pp.
oboe
Dolcissimo
Ô pauvre pè—re ah qu'il sa— che
ah veillé
Ah veglia o
quanto affet— to quali cu—re chete me—
don—na questo
cache cette
fleur pure et sans
Come prima


Clar
Fag
Null
Null
ne crains pas que l'on m'arra-che pour un seul jour pour un seul jour de ce se
ta che teme te
che veille et
et sans
che celle qui un jour perd sans re-


poco più
- jour de ce séjour oui l'ange qui gar de la vi - e
garde la vi - e de l'enfant
Gilda
tor lassù in Ciel la-ssu in Ciel lassù in Ciel lassù in Ciel
- tour... oui défends je t'en suppli - e des o - ra - ges de la
dor. tu dei Ven = ti dal fu= ro - re ch'altri= fio=ri hanno pie

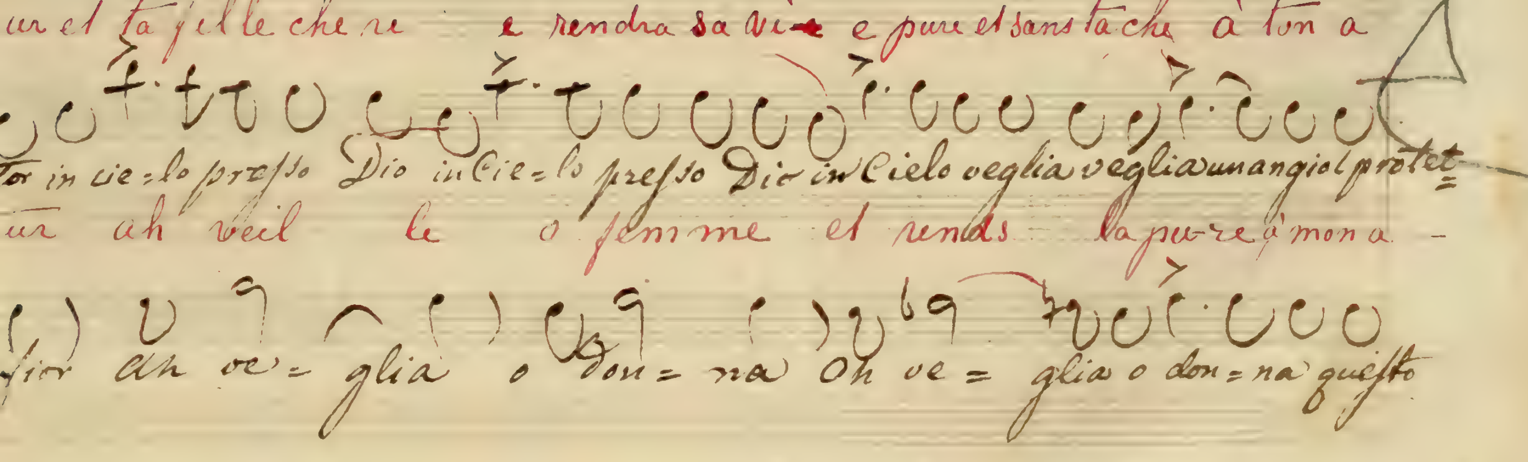

Cor en mib
Fag
Rall
Rall
qui pour toi prie... e rendra ta fil le tant chérie pure et sans tache à ton a
lassù in cie - - - lo lassù in Cie = lo presso Di = o veglia un angel protet =
Vi... e une fleur trop tôt flétrie et rends la pu-re à mon a
= ga - to lo dif = fen = di e immaco = la - to lo ri = do - na al geni =

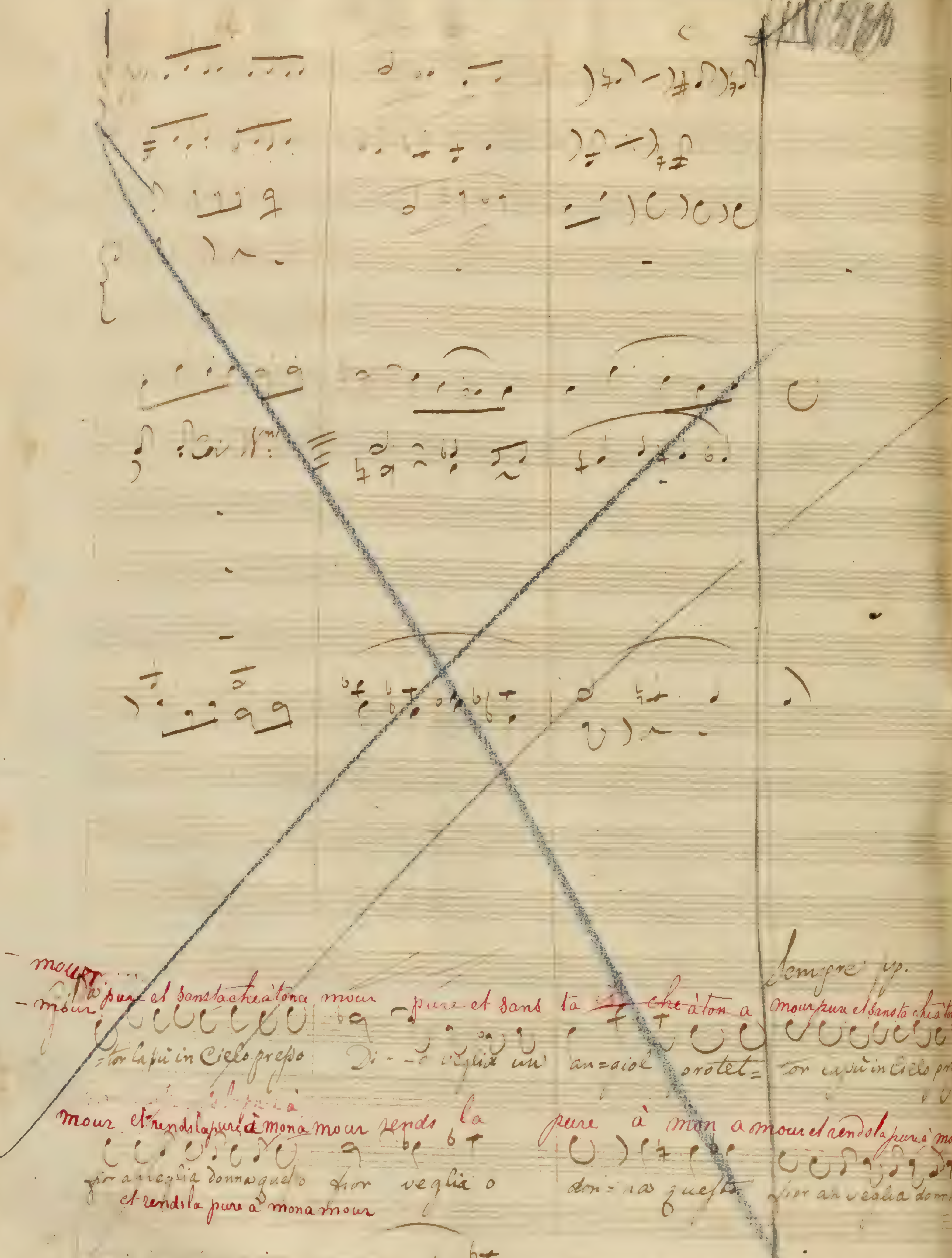

M. M. ♩=120.
arco
arco
più vivo
♩=120
Gilda
mour crains pas que l'on m'arrache que l'on m'arrache pour un seul jour un jour de ce sé
-tor in Cie-lo presso Dio in Cie-lo presso Dio in Cie-lo veglia veglia un angiol
mour o veil le o femme sur cel le qui un jour perd sans re
-tor ah ve-glia o don-na ah ve-glia o donna questo
arco
Più Mosso

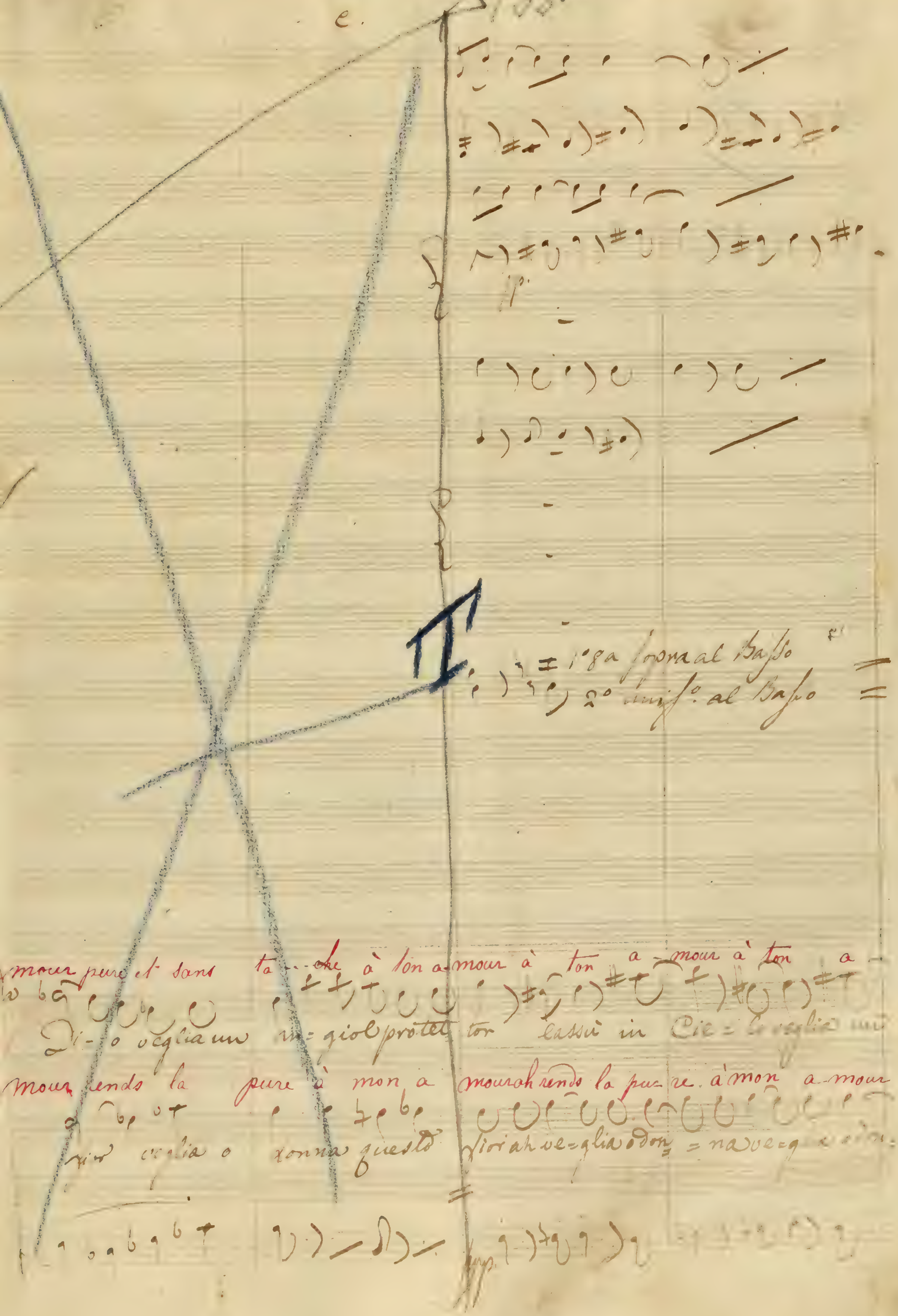
Come le 11 antecedenti

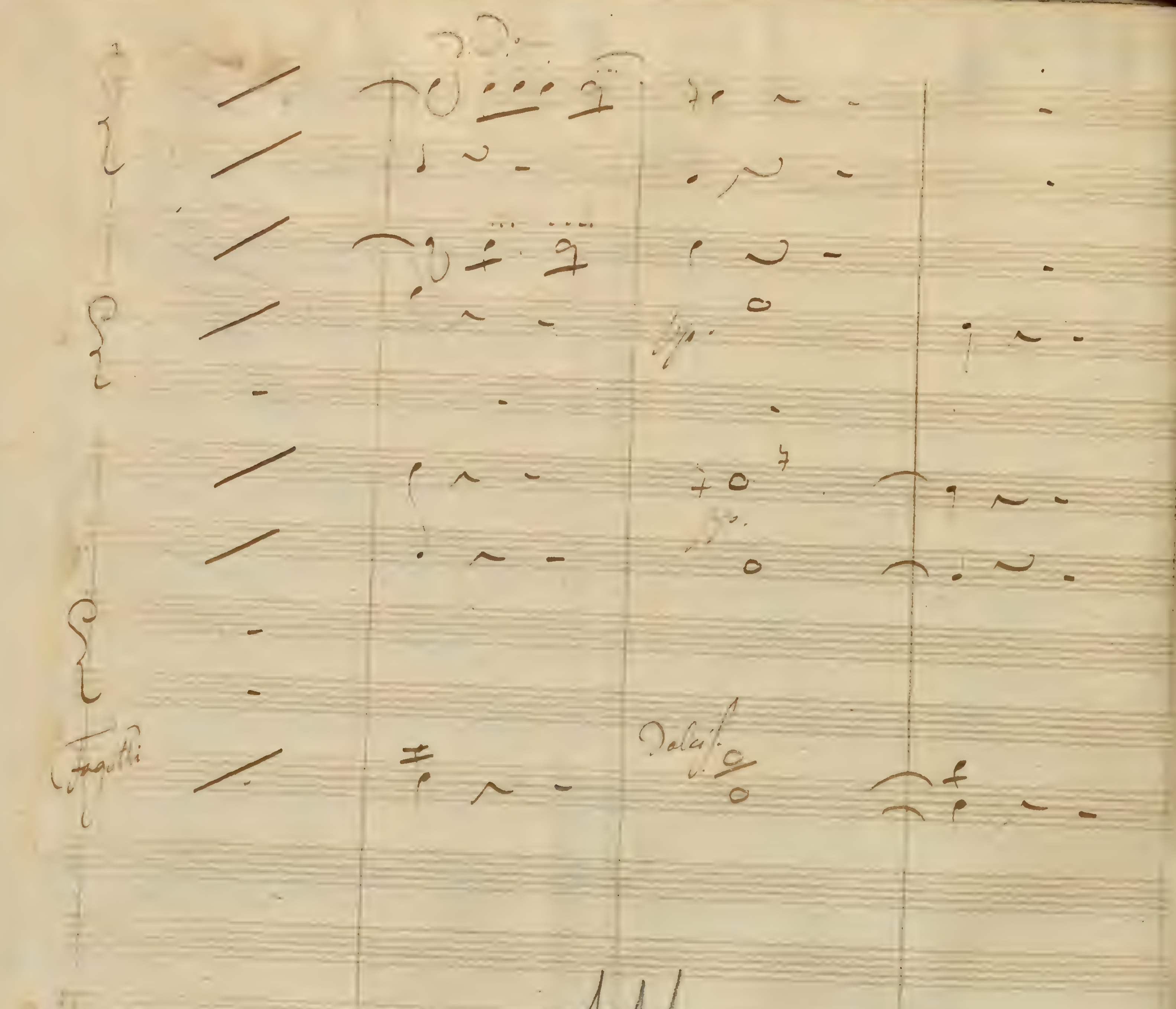
I

1880

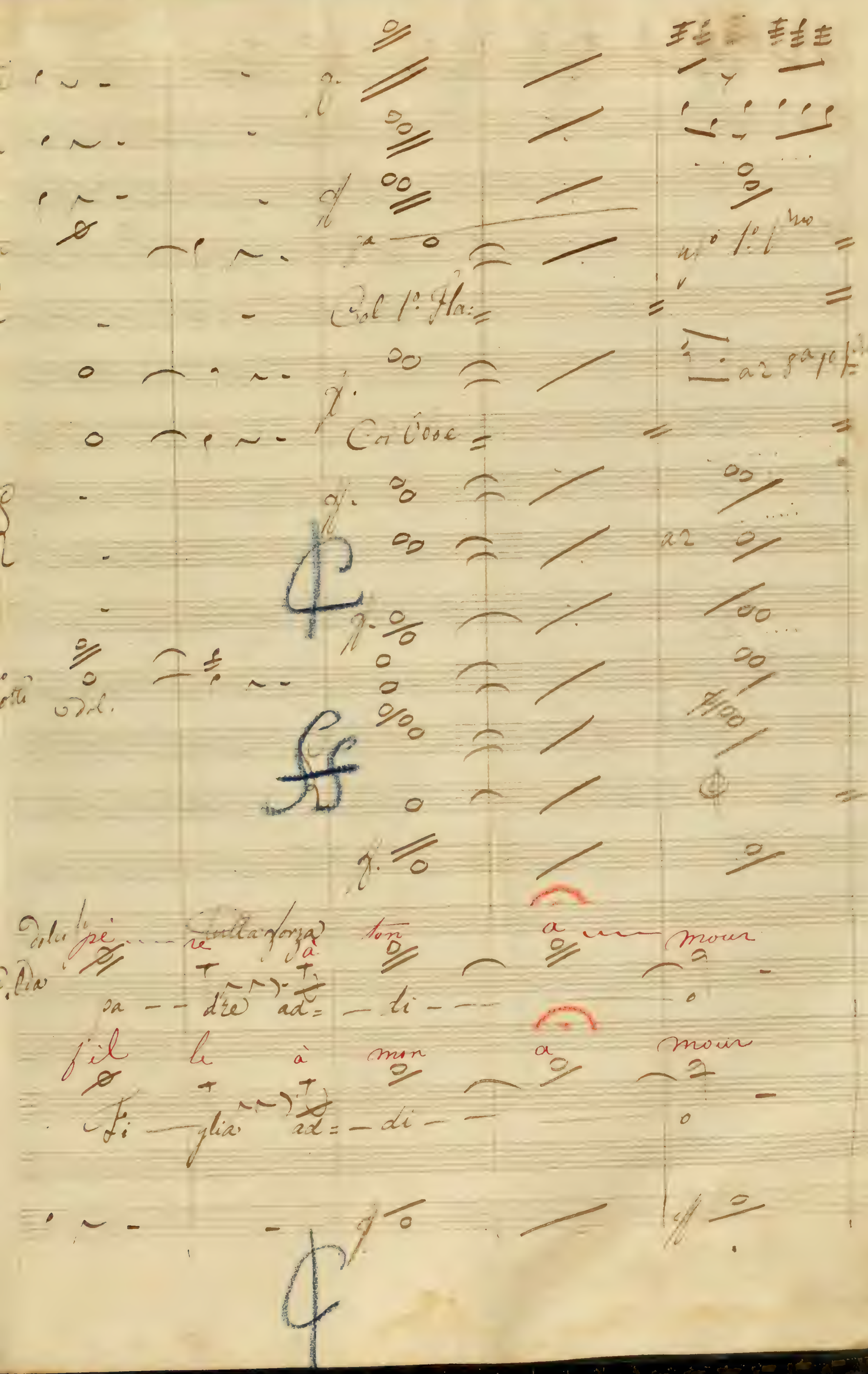


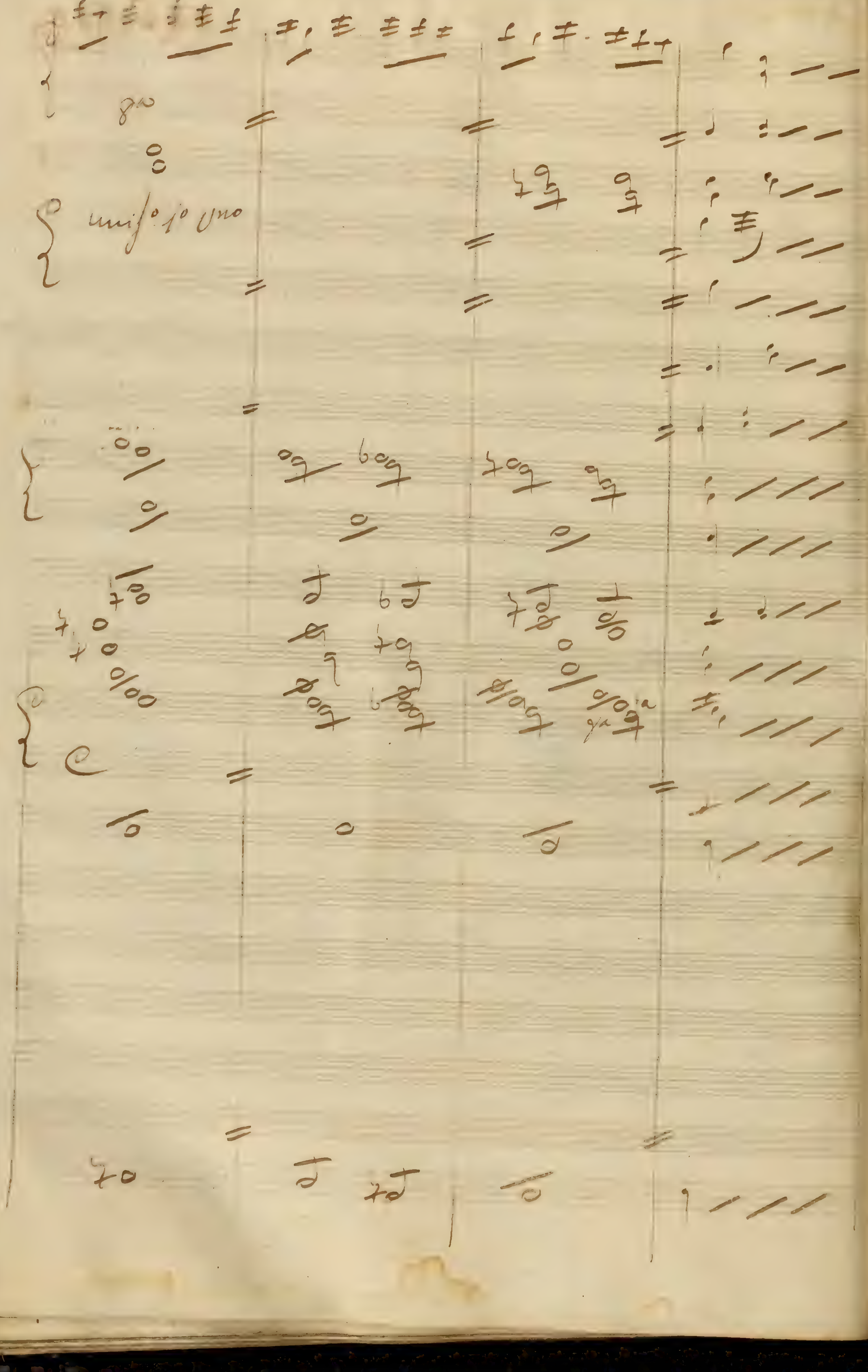

Sempre ip.
mour
mour à pure et sans tache à ton a mour
pure et sans ta che à ton a
mour pure et sans ta che à ton
tor la più in Cielo preso
veglia un
an=giol
protet=
tor la più in Cielo pr
mour et rends la pure à mon a mour
rends
la
pure à mon a mour et rends la pure à mon
veglia o
don=na questo
et rends la pure à mon a mour

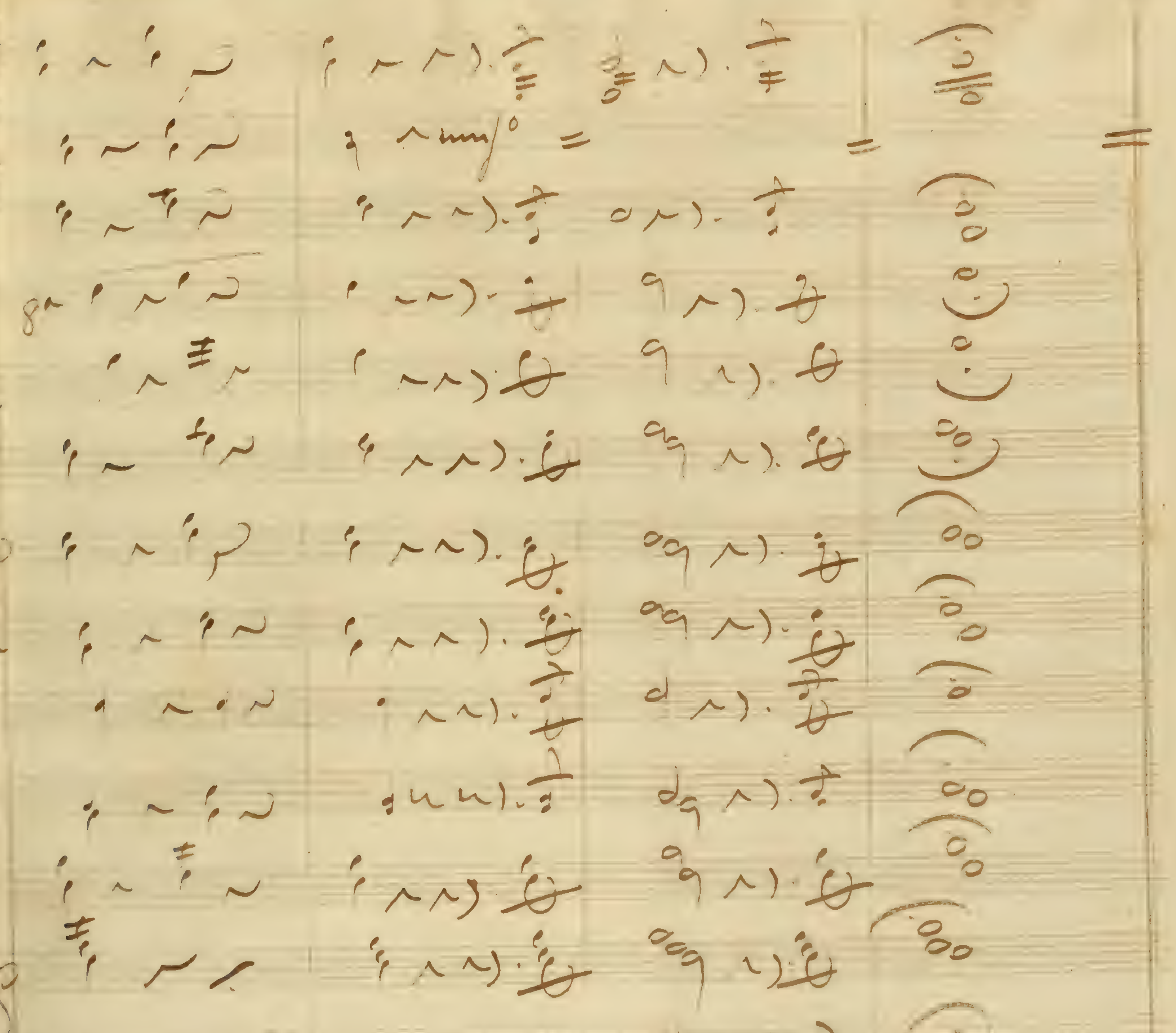

e.
1ª 8a sopra al Basso
2º unis.º al Basso
mour pure et sans ta - che à ton a-mour à ton a-mour à ton a
Di-o veglia un mi-gliol protet-tor lassù in Cie = lo veglia un
mour rends la pure à mon a mour ah rends la pu-re à mon a-mour
vir veglia o donna questo fior ah ve-glia don = na ve-glia don-

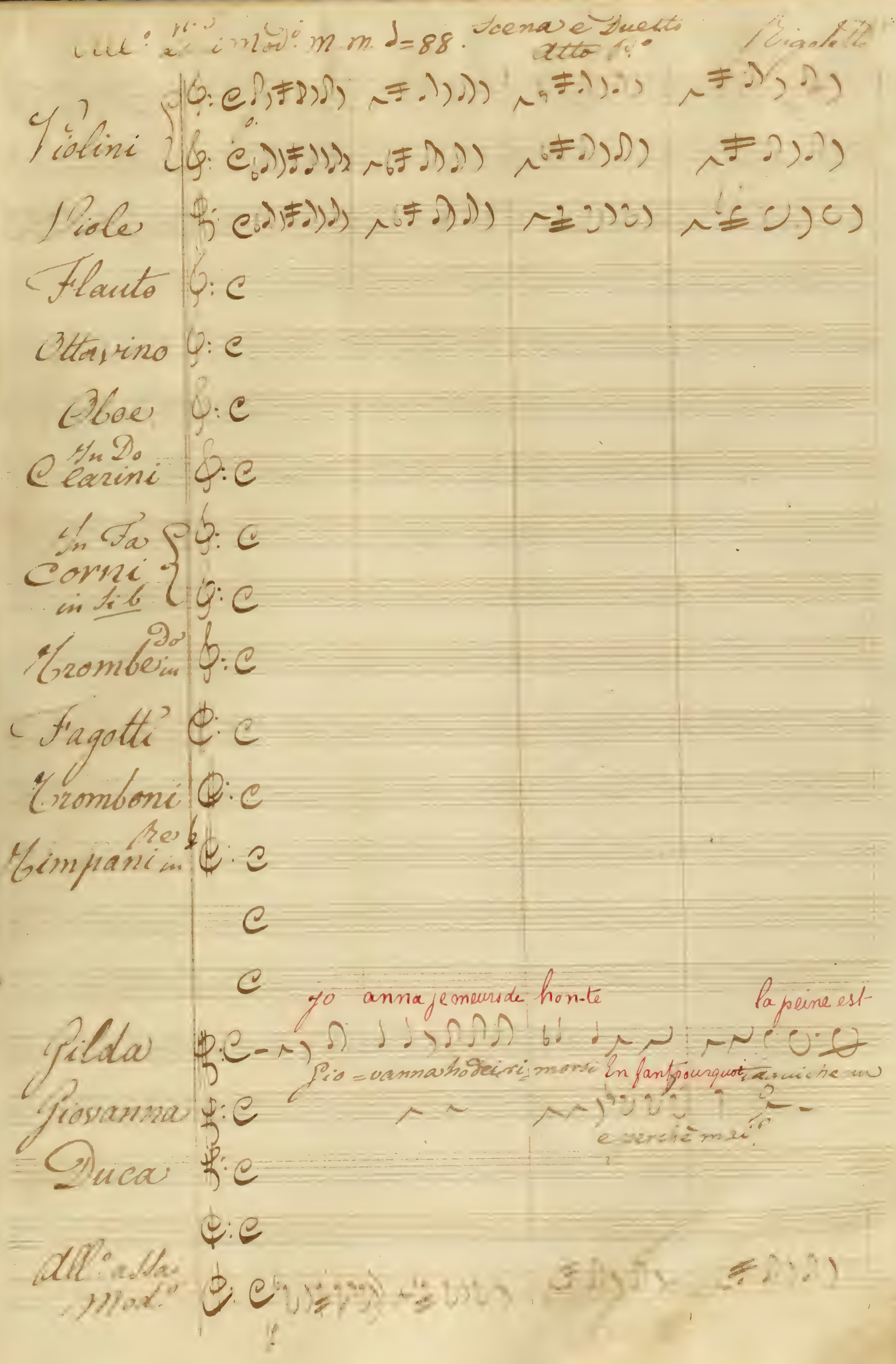


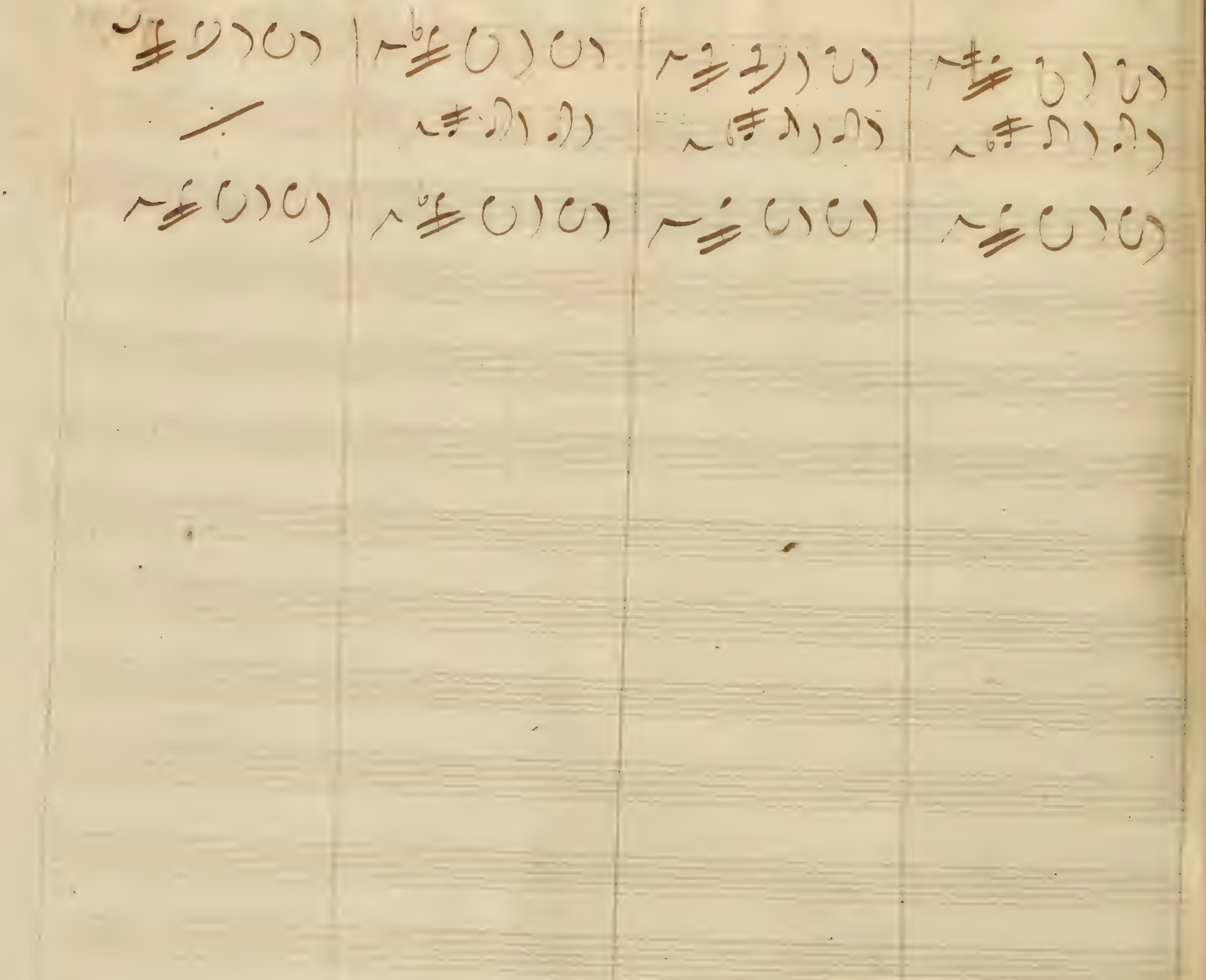
Fagotti
Dolci
ppp
mour pure et sans tache
an - giol pro - tet - tor
amour amour
pè - re oui
pa - - drè mio
pu - re ma


Col 1º Fla:
Col Voce
a 2
tutta forza
mour
fil le à mon a mour

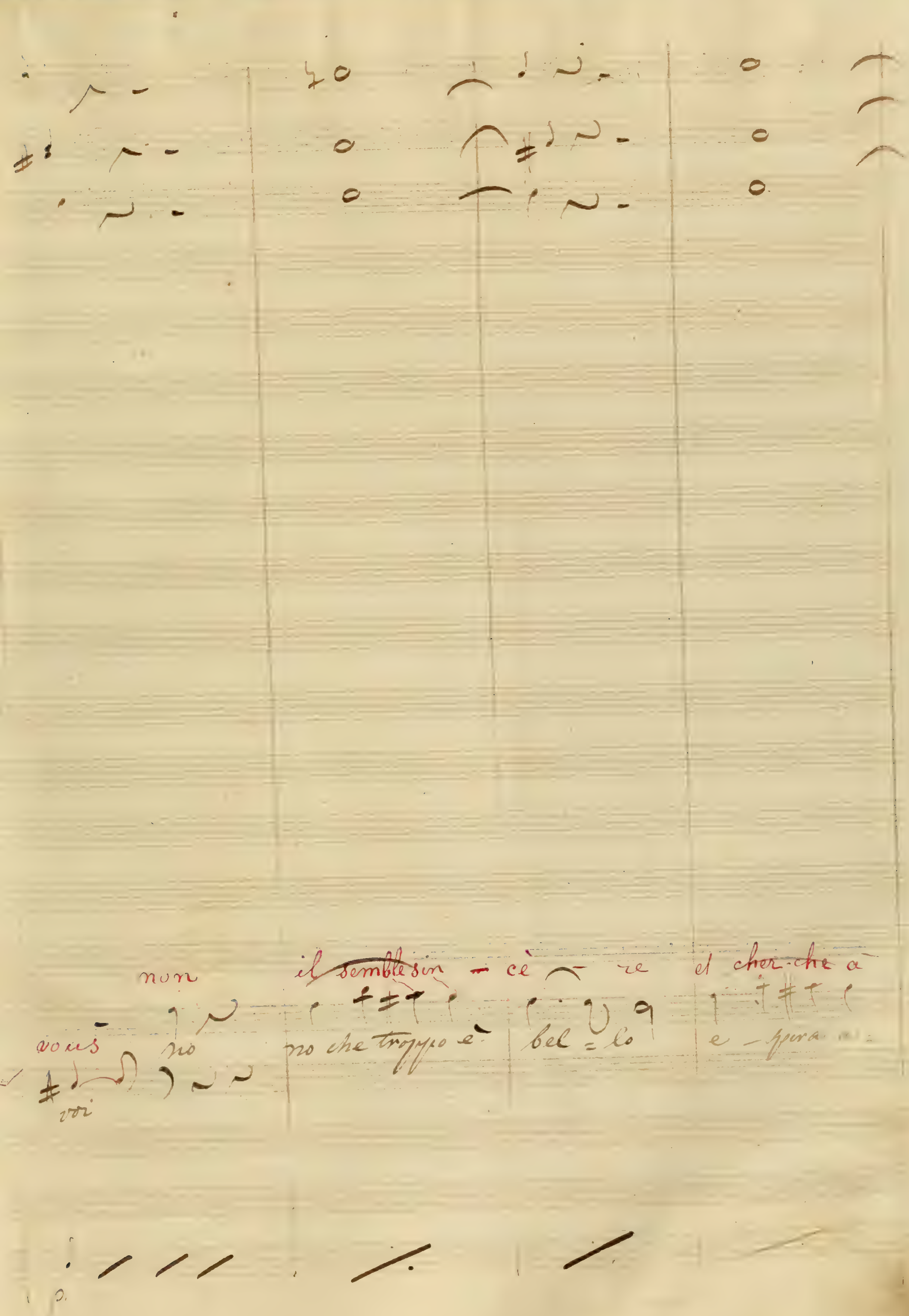

8va

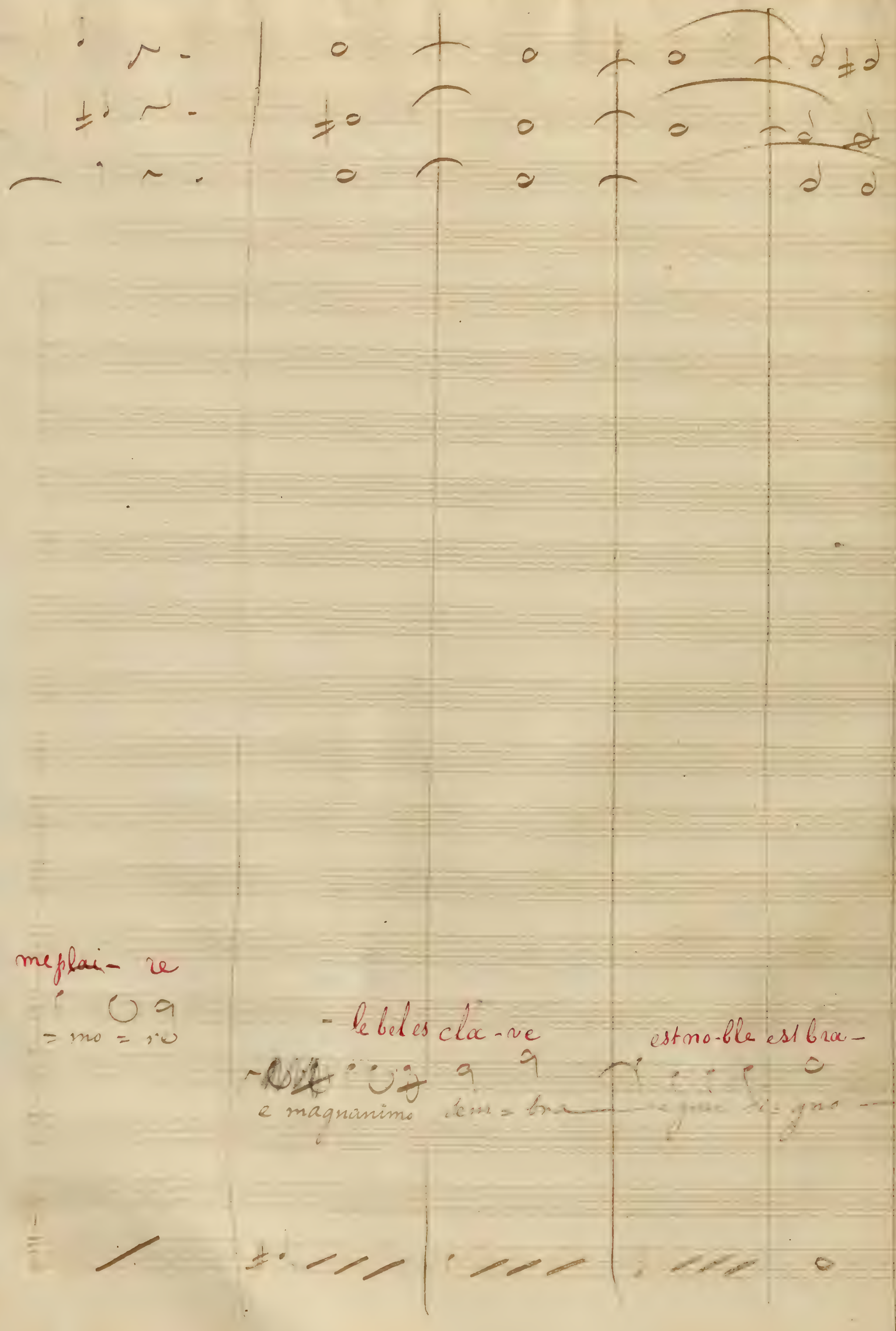



All° 2do mod° M.M. ♩=88
Scena e Duetto
Atto 2°
Rigoletto
Violini
Viole
Flauto
Ottavino
Oboe
Clarini in Do
Corni in Fa
in Sib
Trombe in Do
Fagotti
Tromboni
Timpani in Re b
Gilda
Giovanna
Duca
All° alla Mod°
Gio-vanna ho dei rimorsi
e perchè mai?
Jo anna je meurs de honte
En fant pourquoi
la peine est

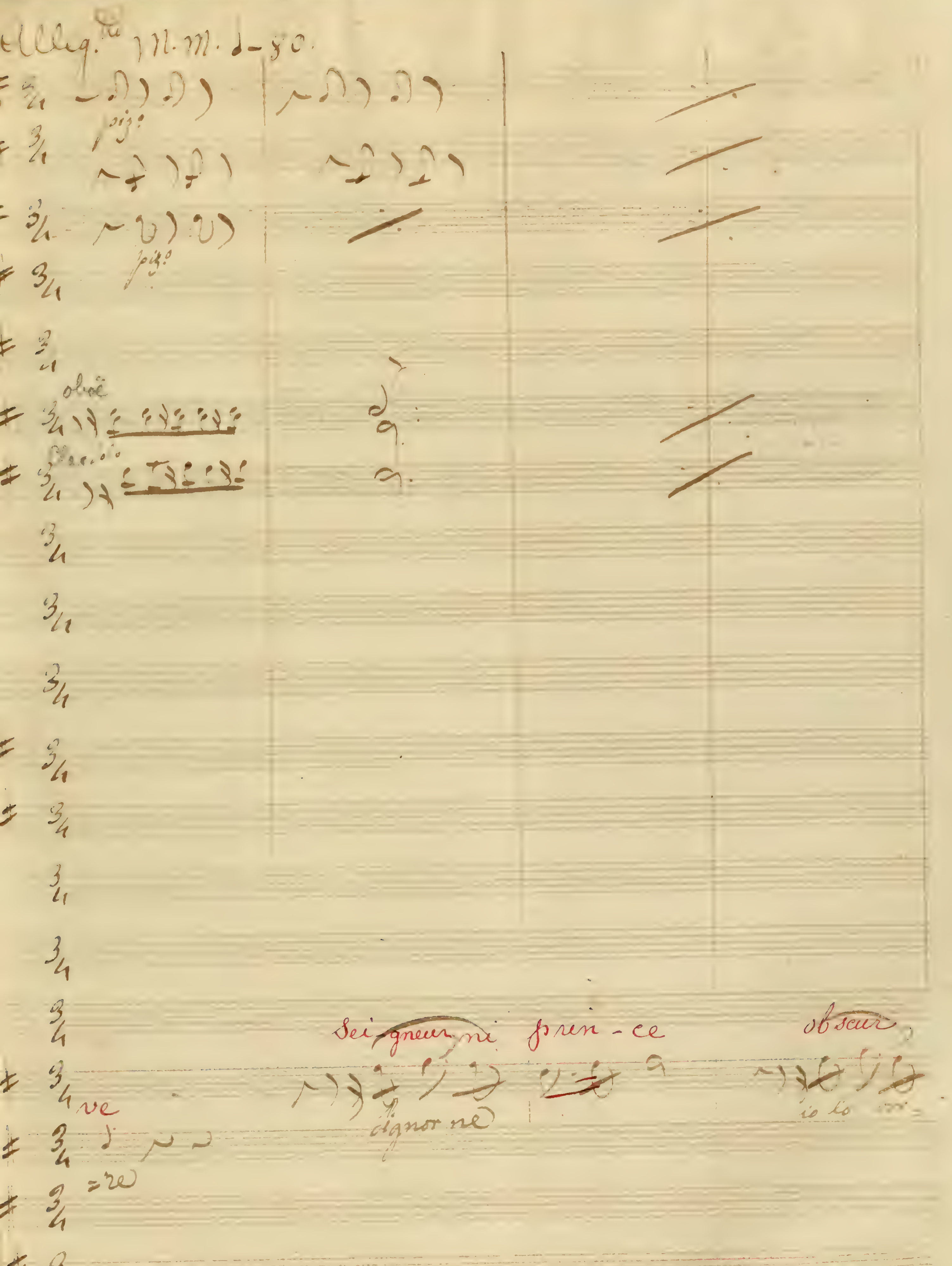


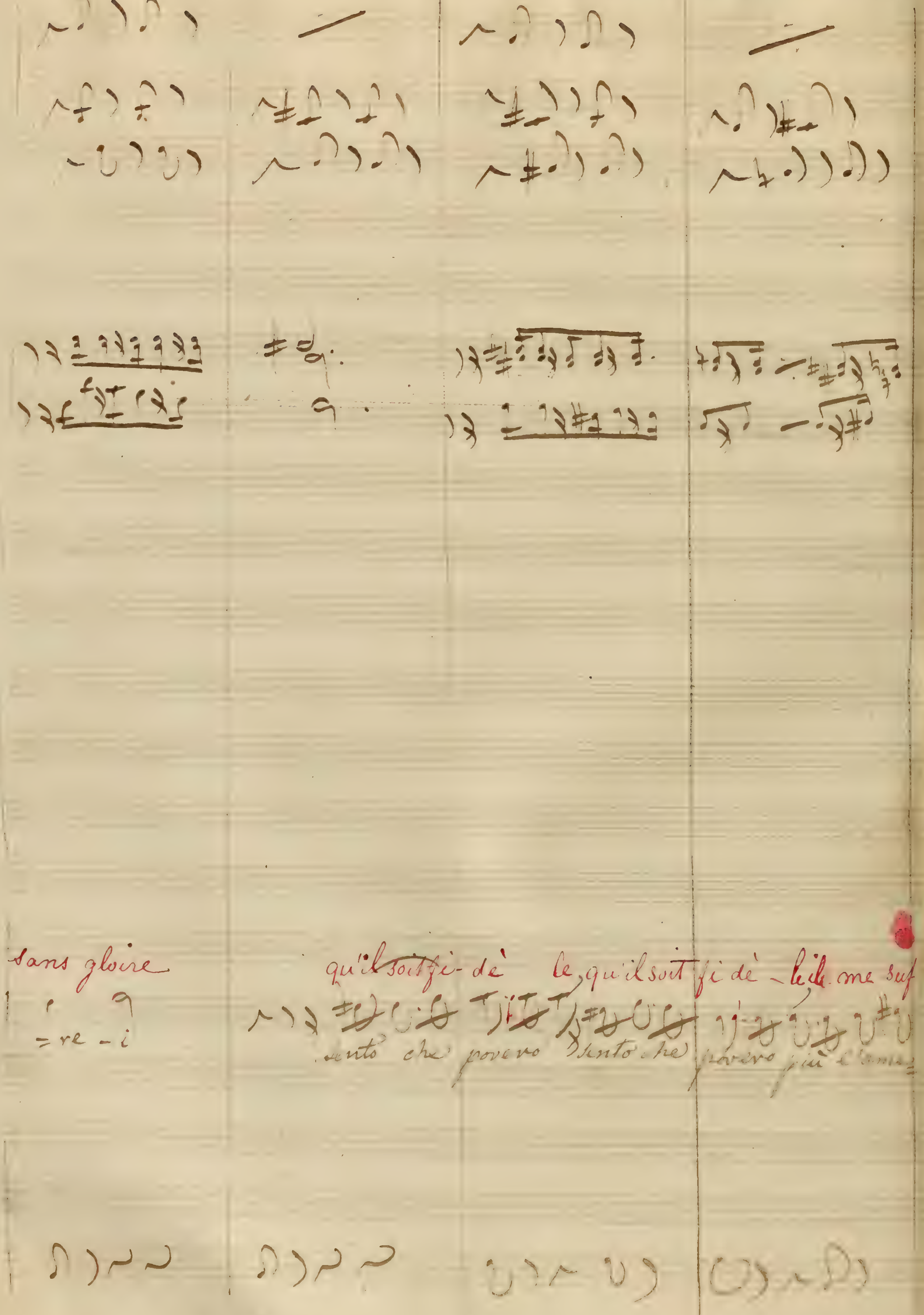
prompte et sans par don
giovin ne seguiva al tempio
nul n'est cou pa . ble un homme
perchè ciò dirgli l'o=diate
aimable nous suit le haïssez
aimable nous suit le haïssez

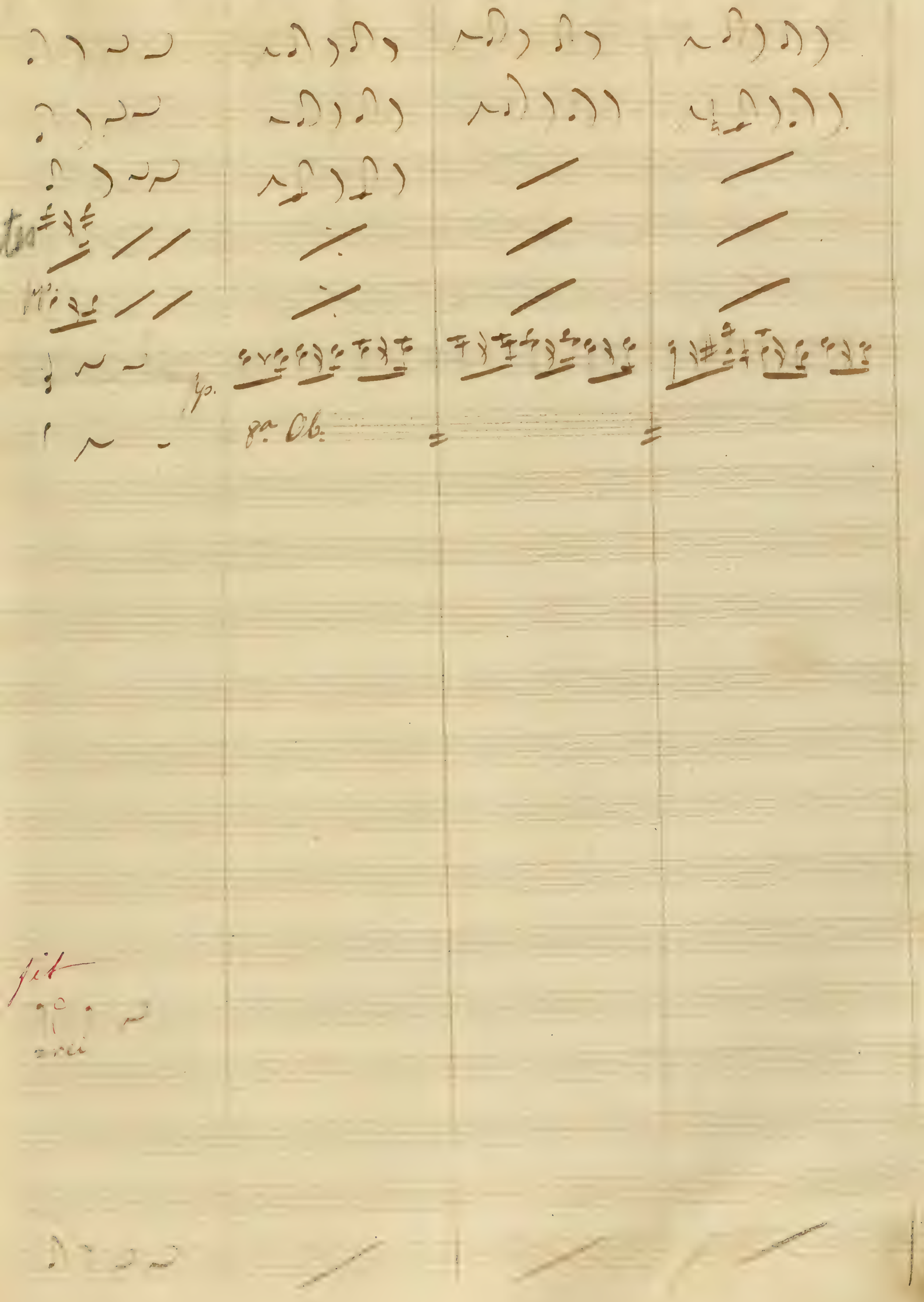

non
il semble sin - cè - re
el chor-che a
vous
no
voi
pro che troppo è
bel - lo
e - spera

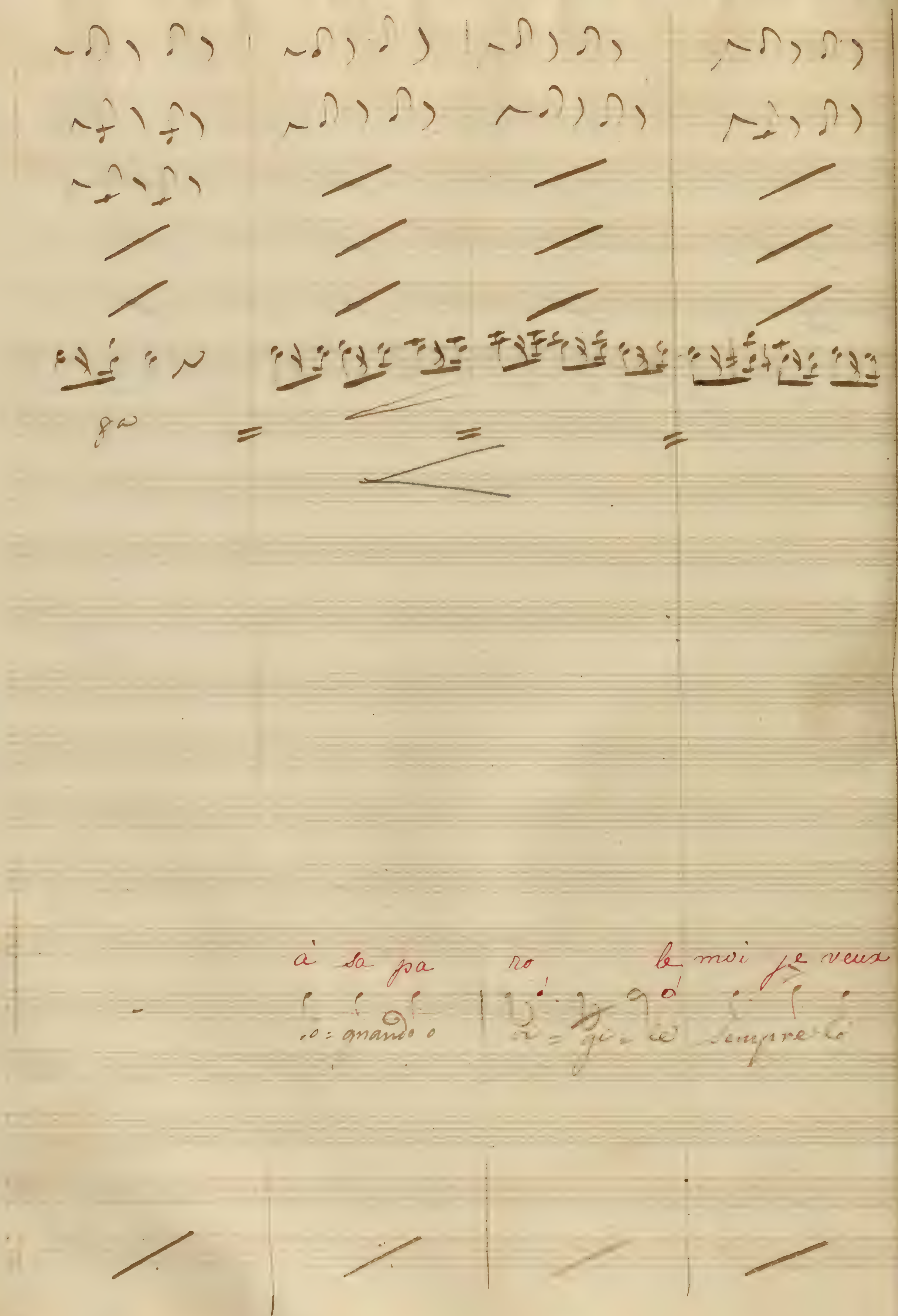


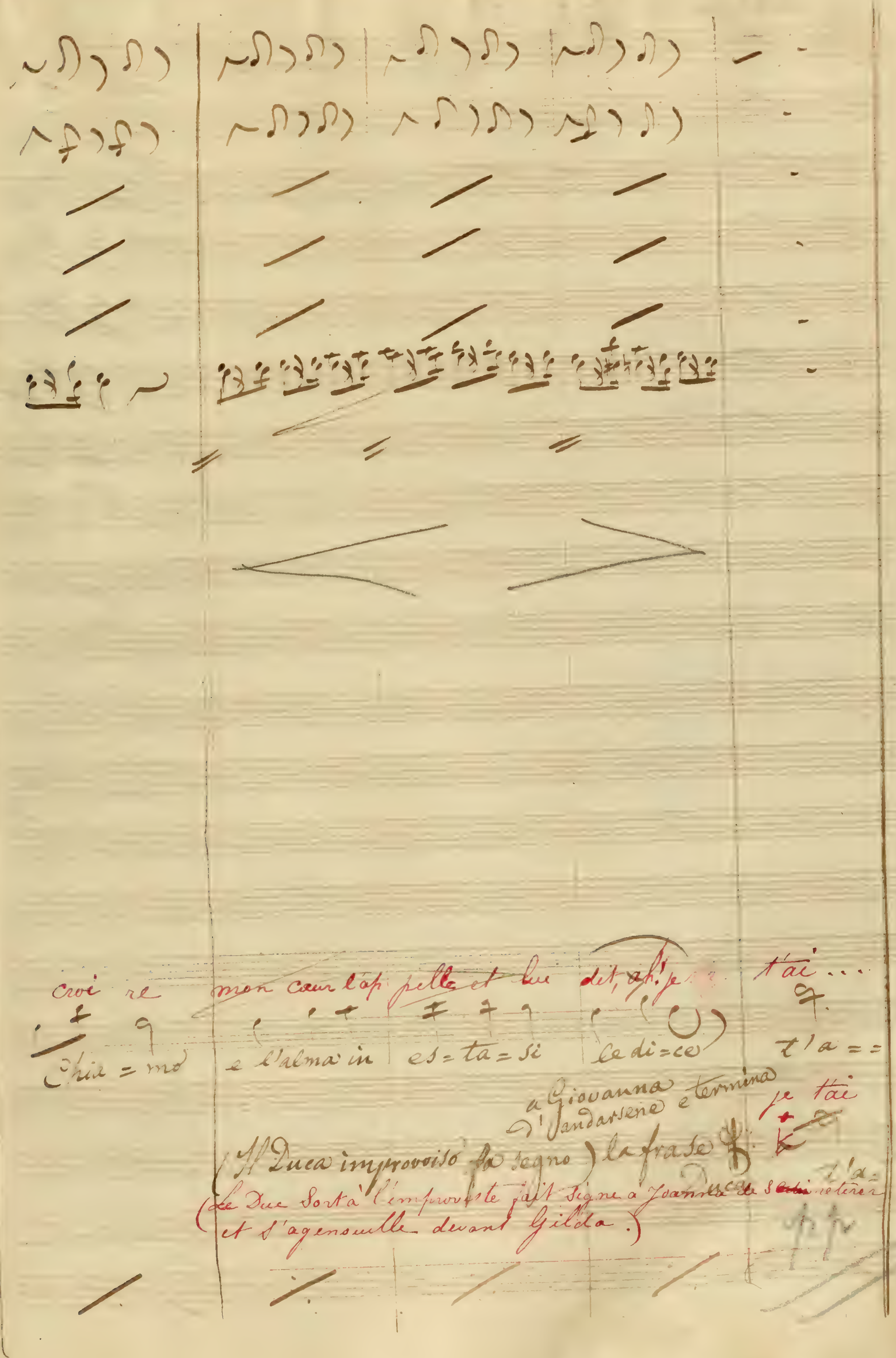
me plai- re
- le bel es cla-ve
est no-ble est bra-
e magnanimo

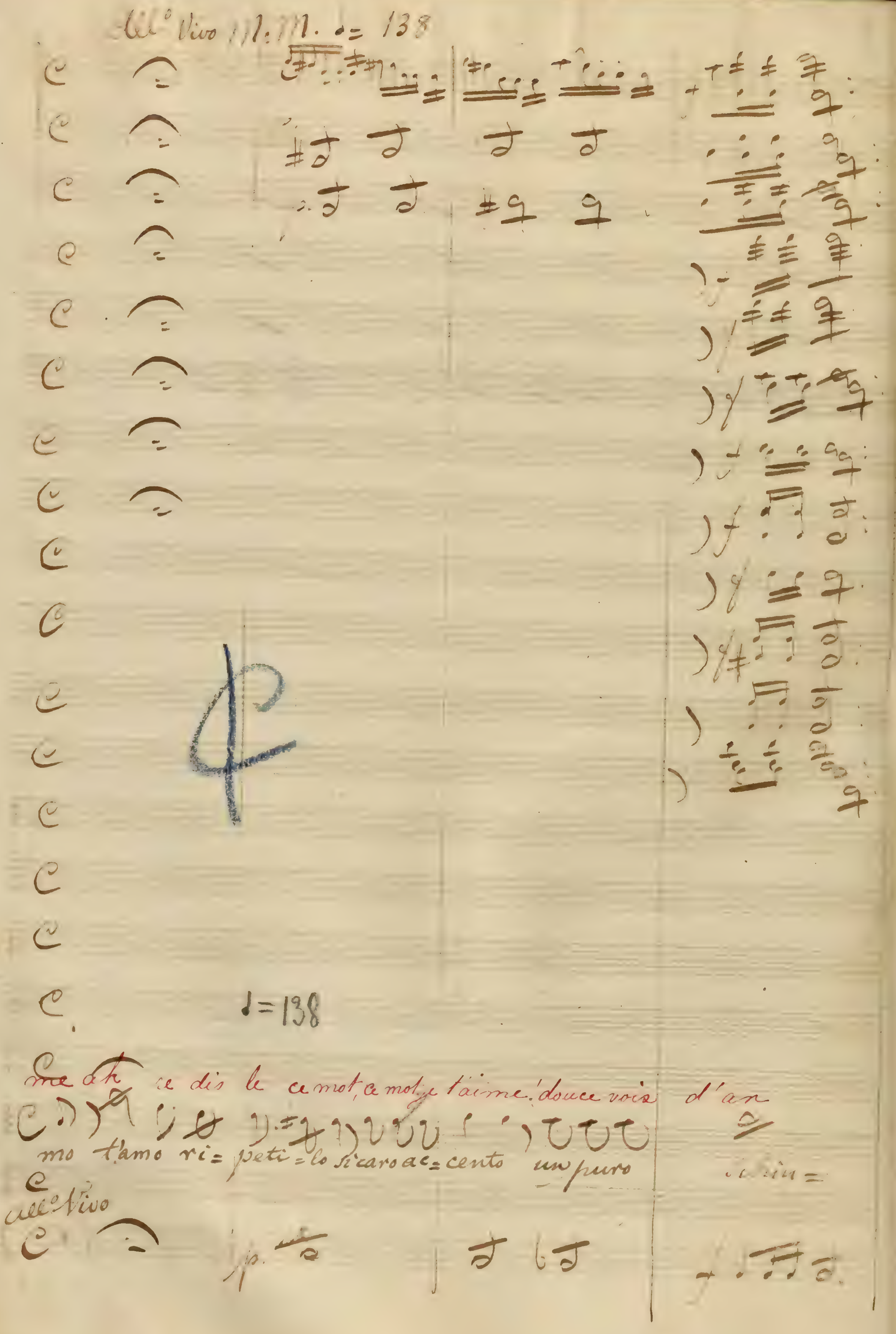

M.M.
pizz.
oboe
Sei-gneur ni prin-ce
ob-scur
pizz.

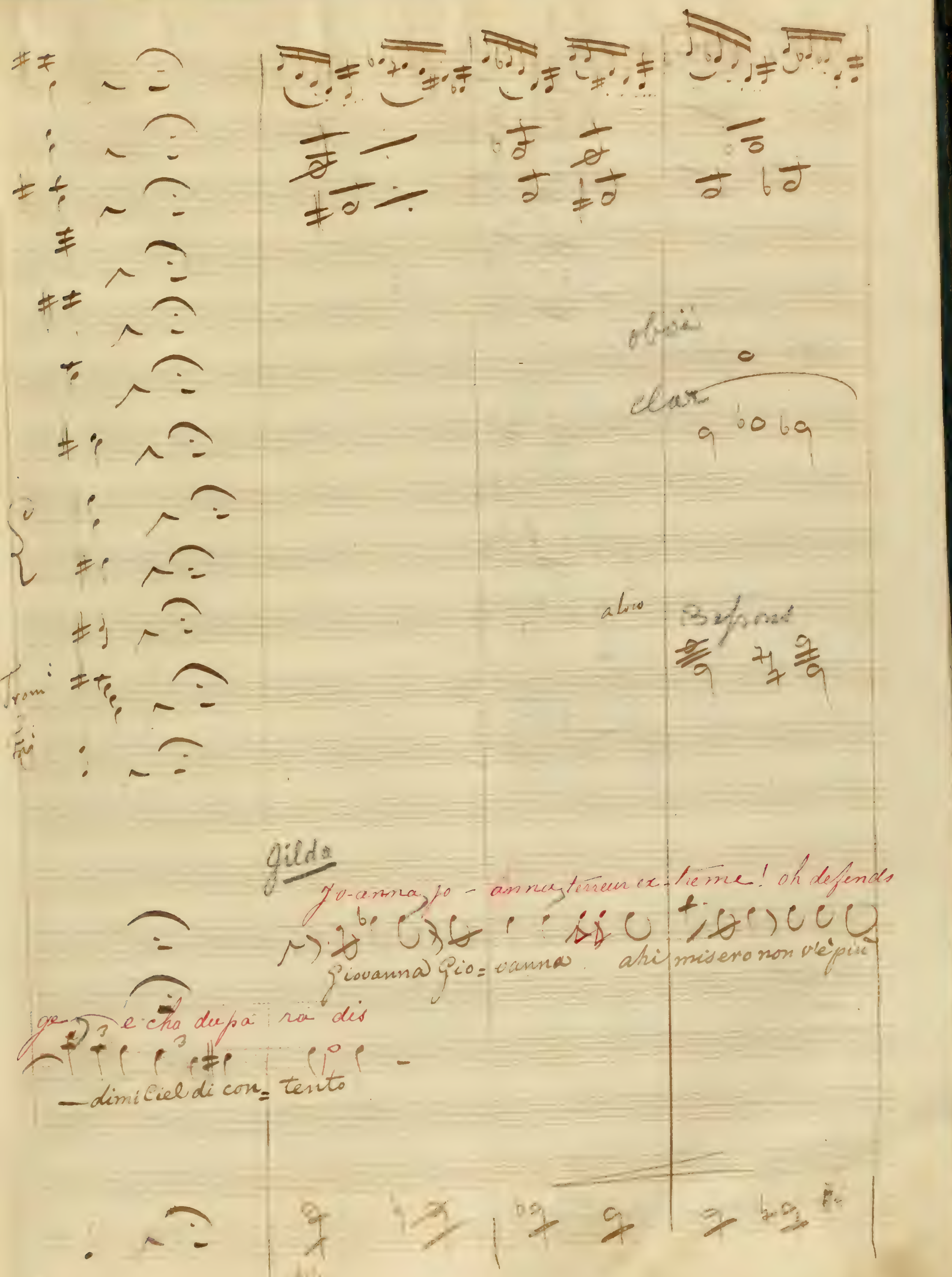

sans gloire
=re - i
qu'il soit fi-dè le qu'il soit fi dè - lele me suf
sento che povero sento che povero più l'amo

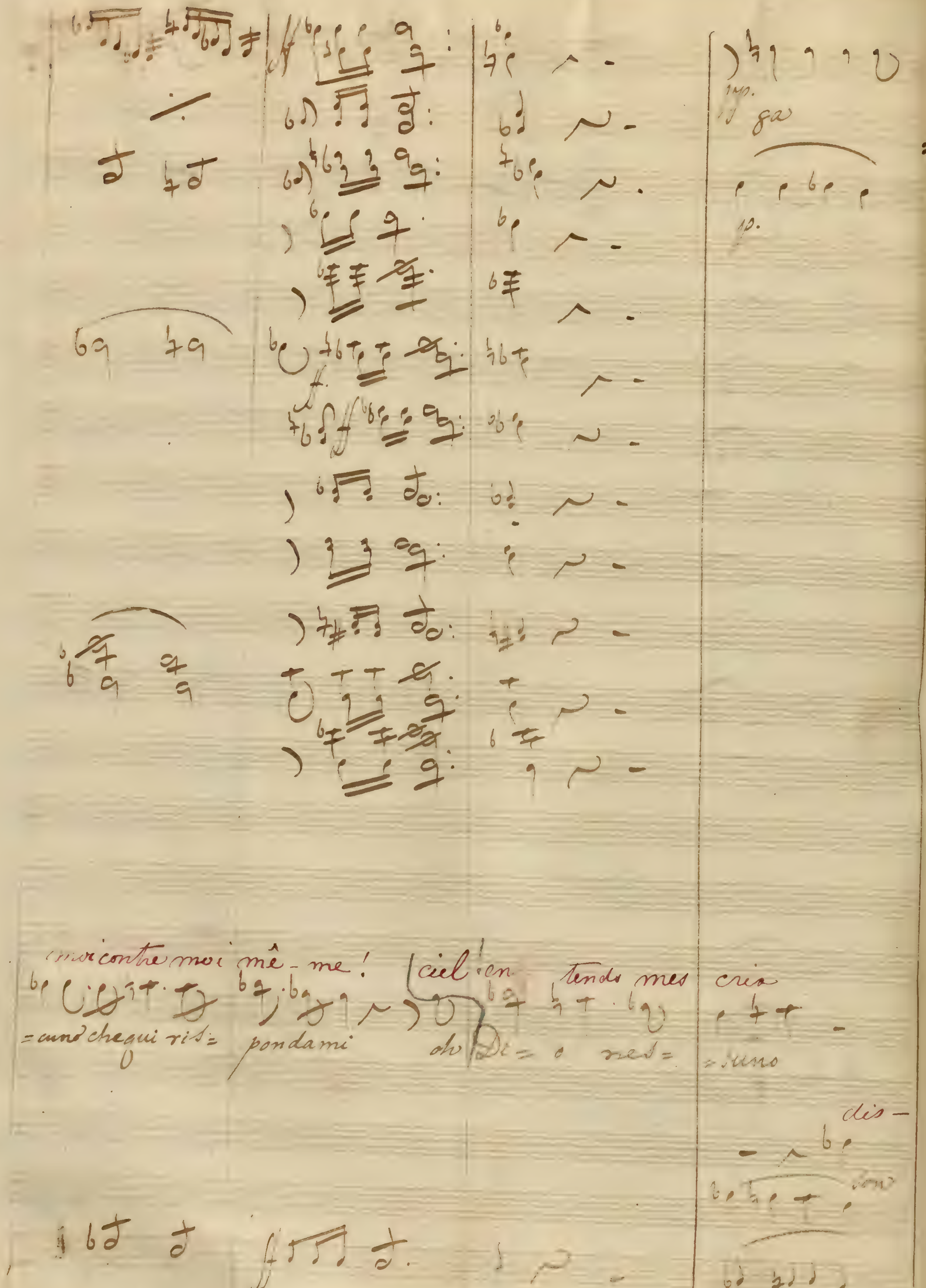

8a Ob.


à sa pa ro le moi je veux
quando
sempre

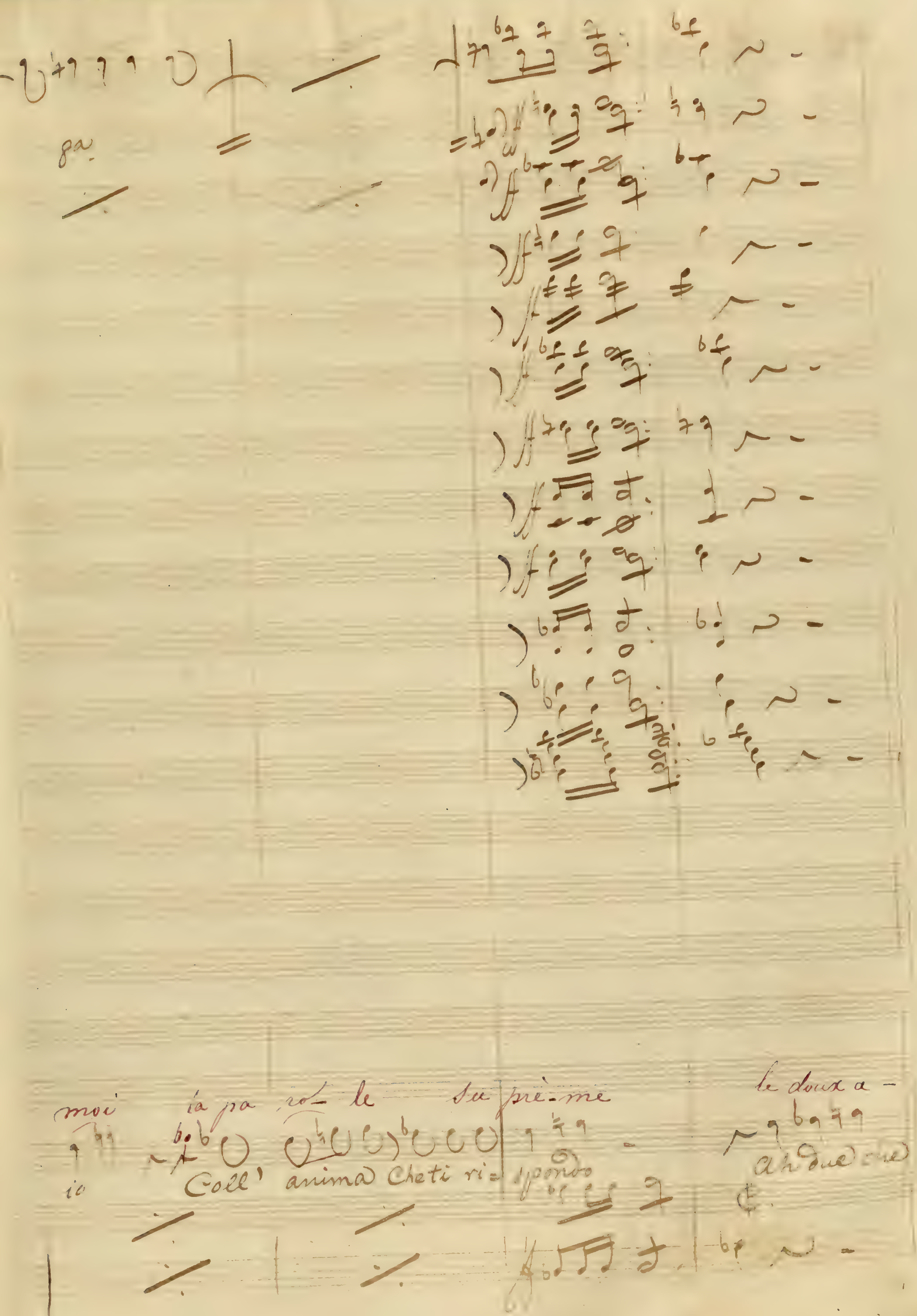

croi re mon cœur l'ap pelle et lui dit, ah! je t'ai...
Chia = mo e l'alma in es = ta = si le di = ce t'a = =
(Il Duca improvviso fa segno a Giovanna d'andarsene e termina) la frase
je t'ai
t'a =
(Le Duc sort à l'improviste fait signe à Joanna de se retirer
et s'agenouille devant Gilda.)
pp

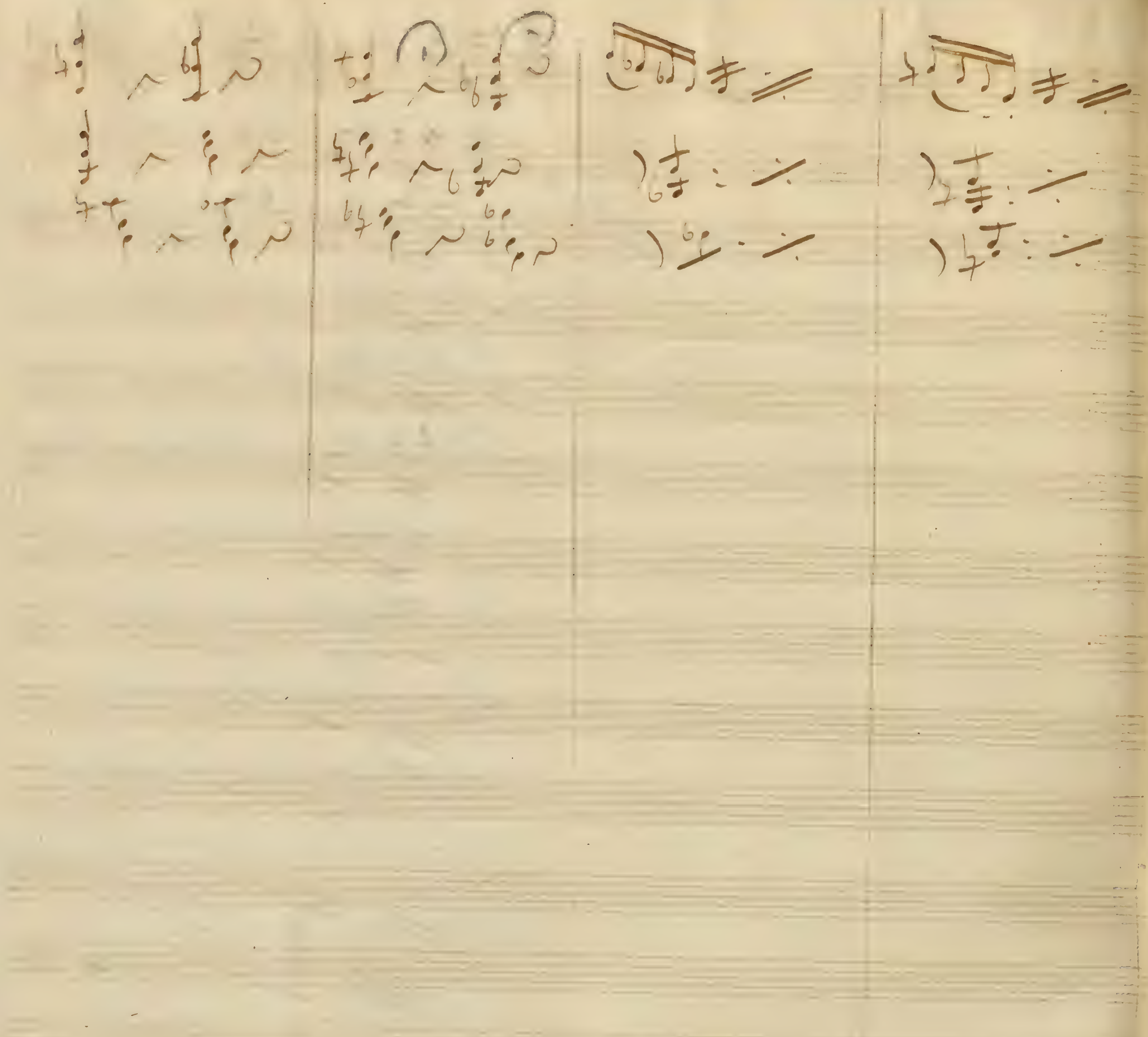

All° Vivo M:M. ♩= 138
♩=138
me ah ce dis le ce mot, ce mot, je t'aime! douce voix d'an
mo t'amo ri= peti=lo si caro ac=cento un puro
All° Vivo
p.

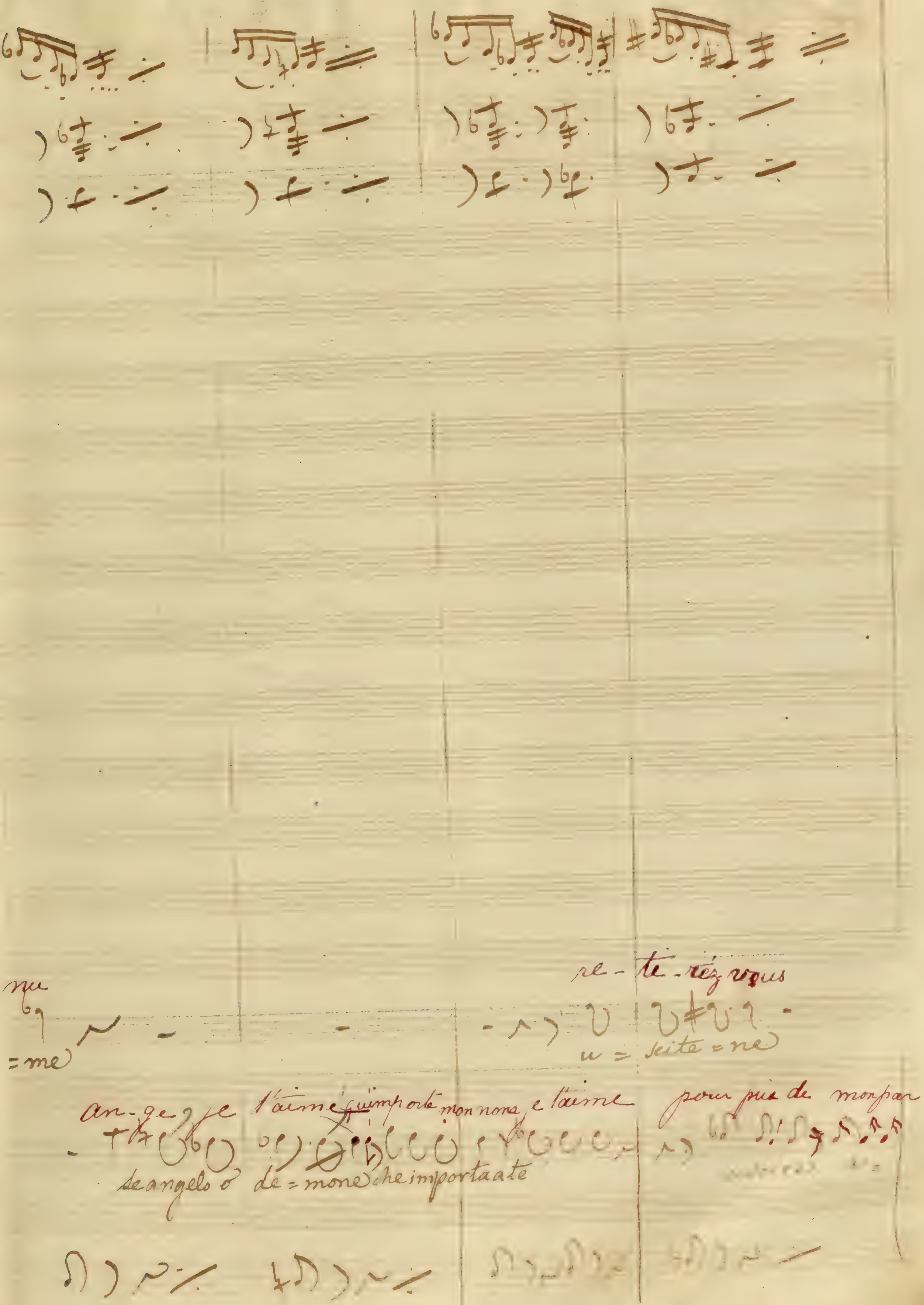

oboi
clar
alto
Gilda
Jo-anna jo - anna terreur ex-trême! oh defends
Giovanna Gio= vanna ahi misero non v'è più
e cha du pa ra dis
dimi Ciel di con= tento

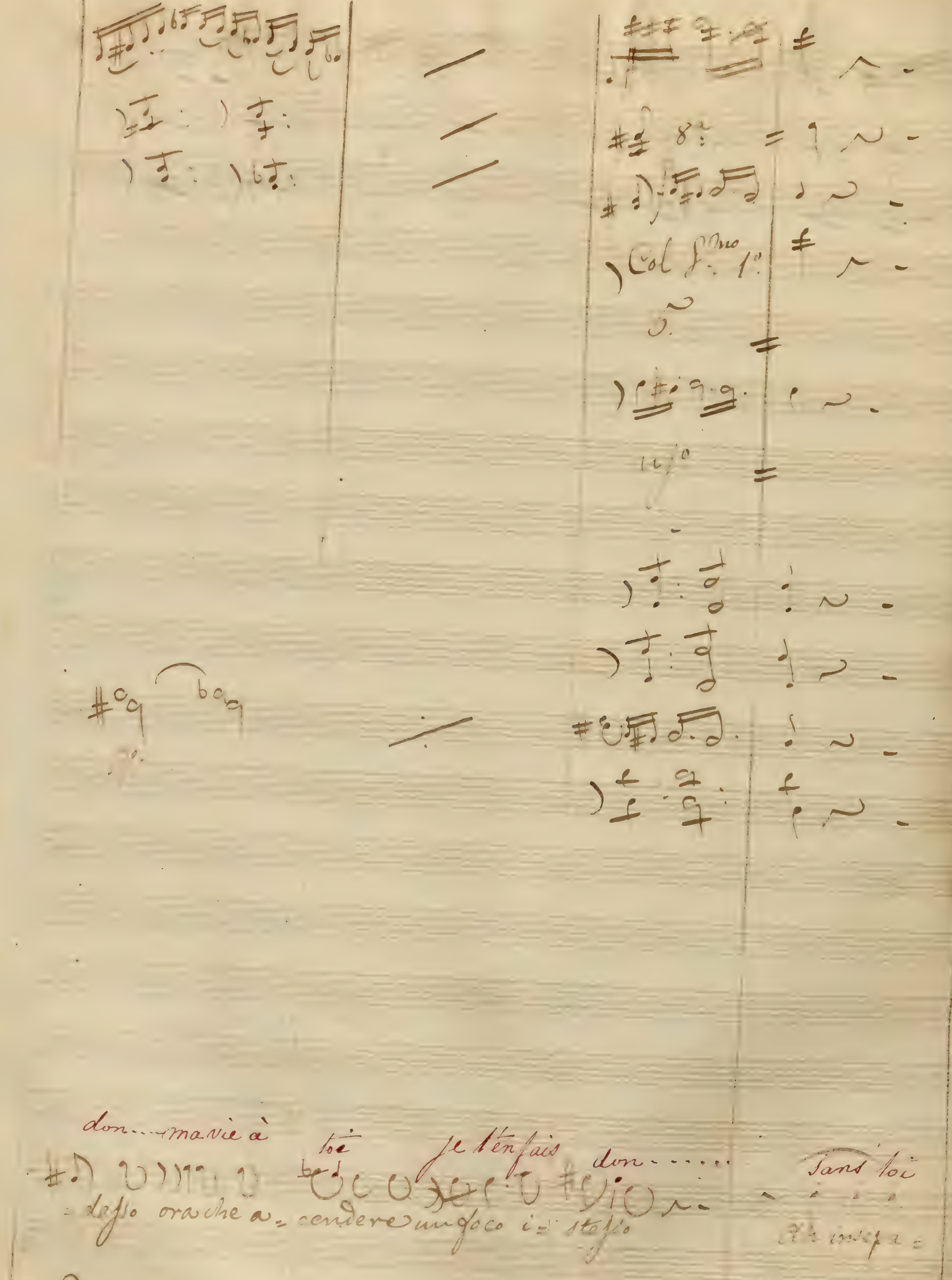


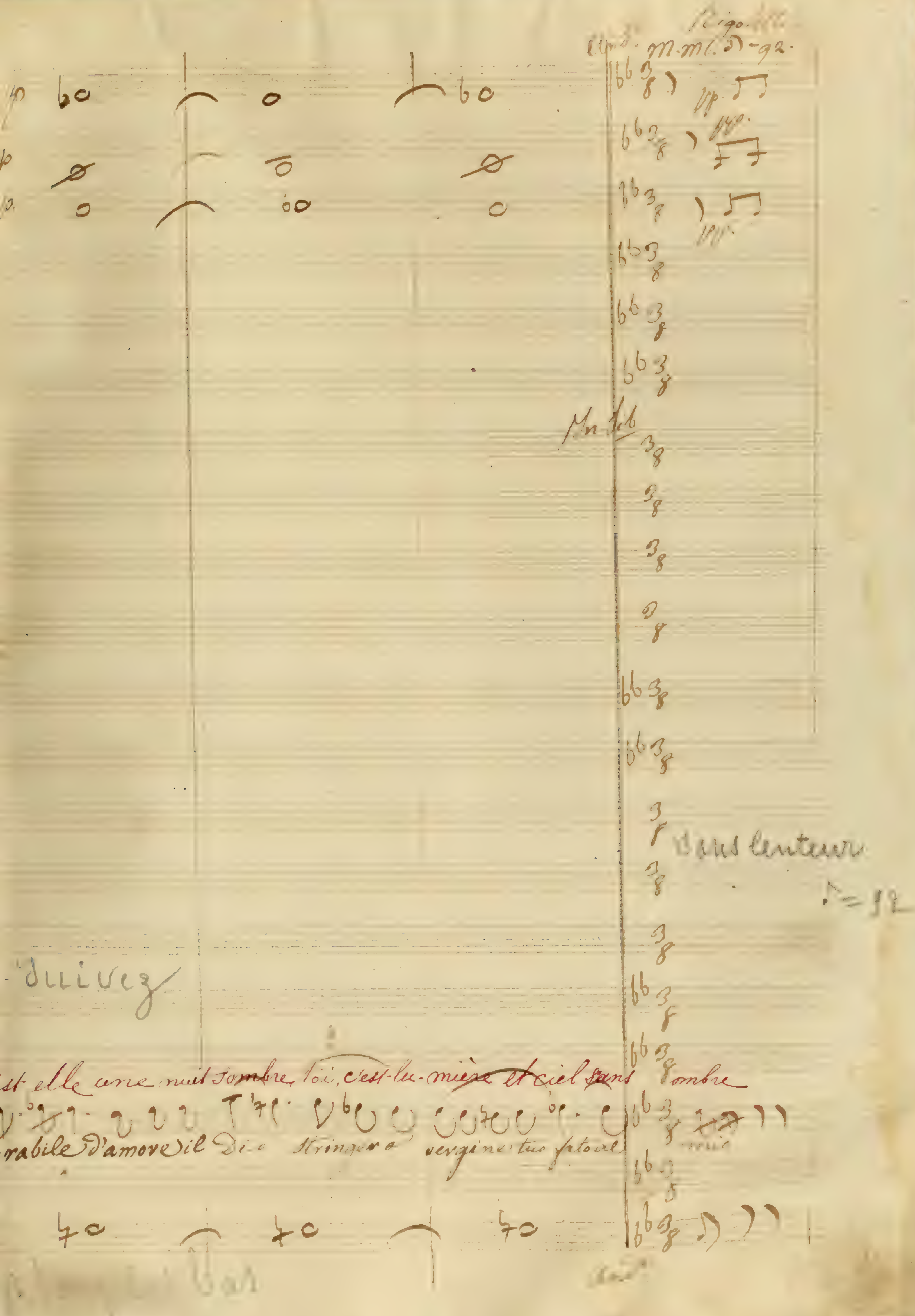
moi contre moi mê - me ! ciel en tends mes cris
=uno che qui ris= pondami oh Di = o ned = =suno
dis-
con


8va
moi la pa-rol-le se prè-me le doux a-
io Coll' anima Che ti ri-spondo Ah! due cue

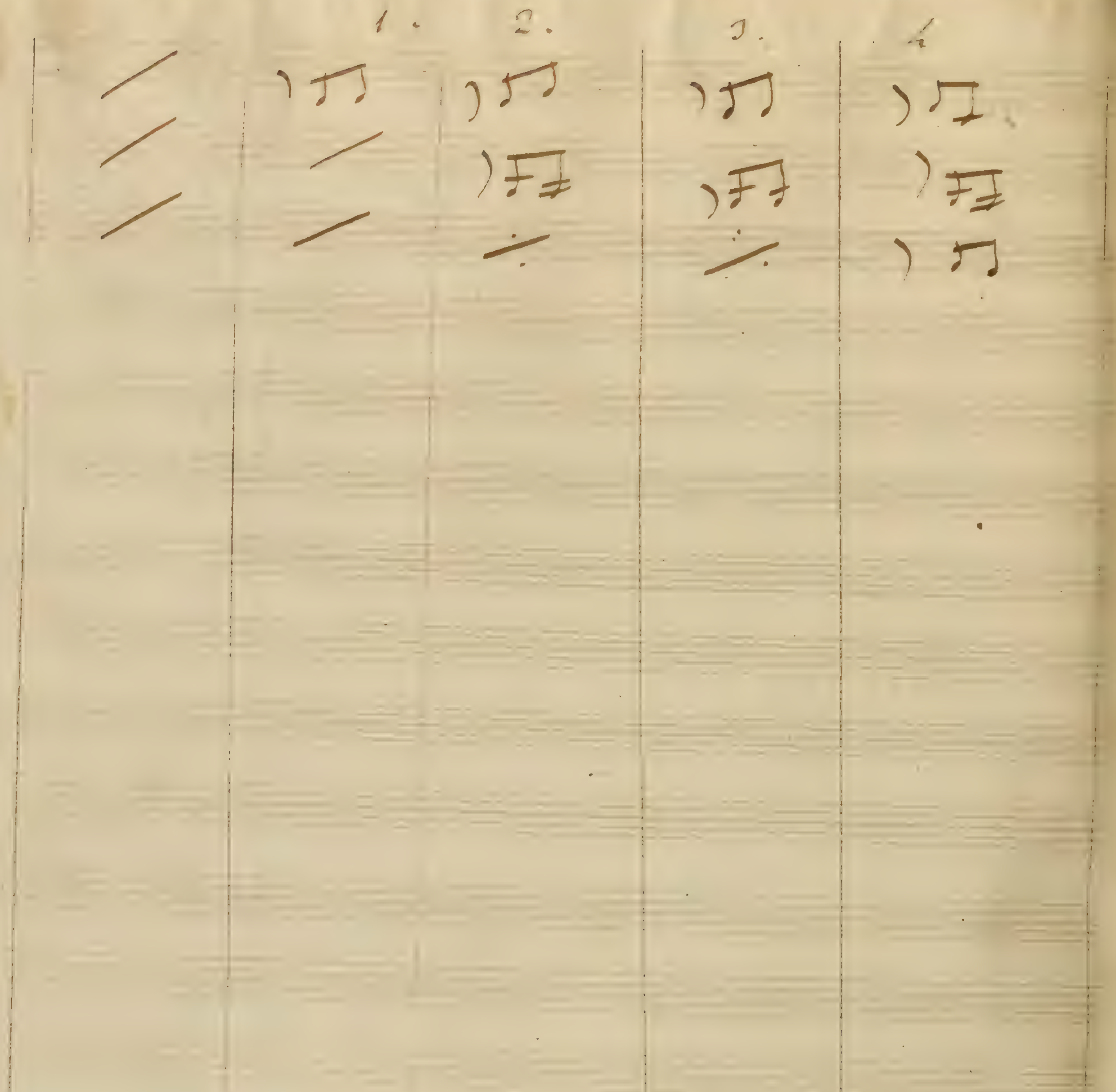

Gilda
Jusqu'en ces lieux
un incon
Chi mai chi giungere vi feceа
veu
Qu'à tes pieds j'ai surpris!
l'a
mano son tutto un
mondo

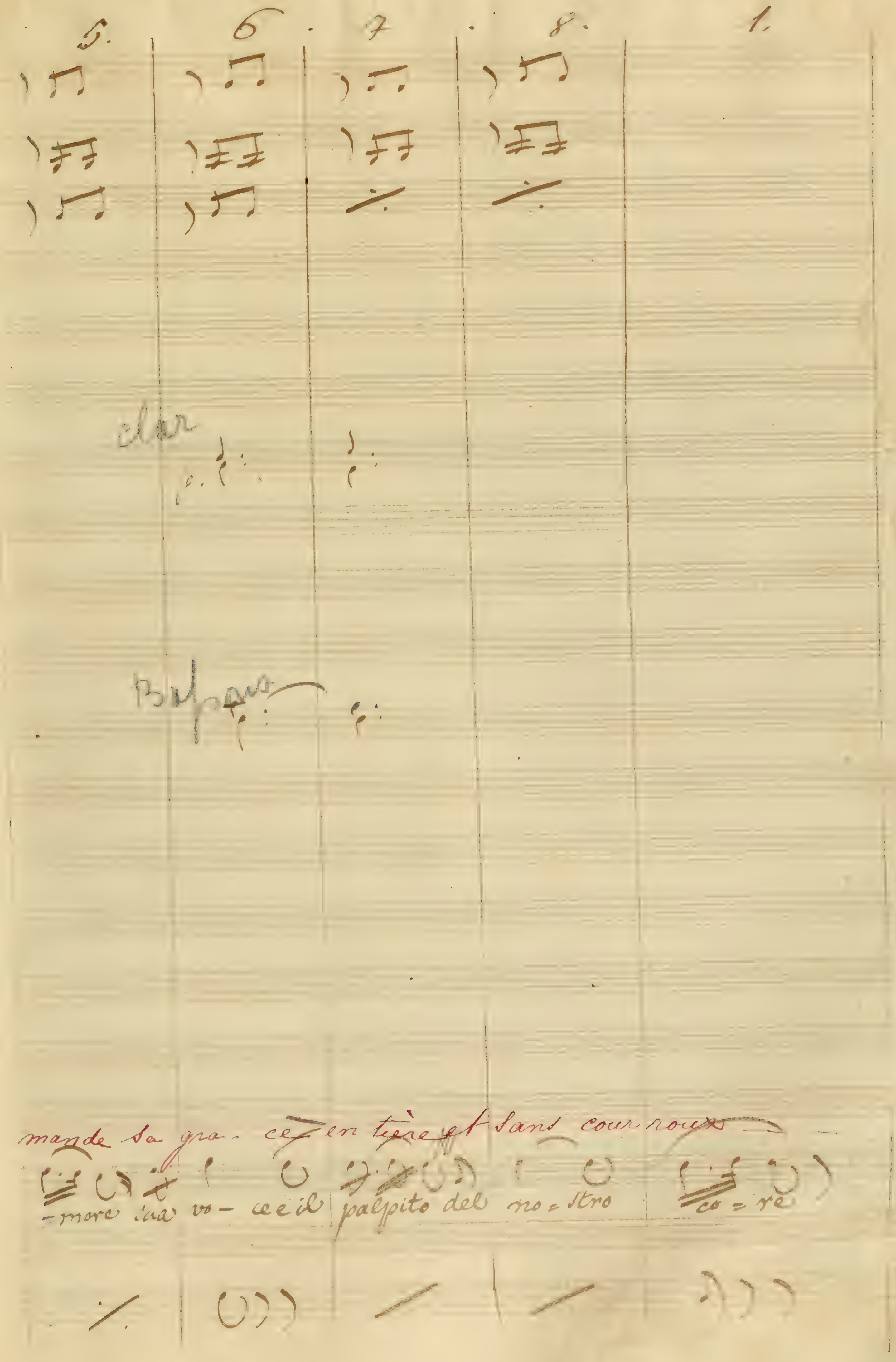

me
= me
re - te - rez vous
u = seite = ne
an - ge je t'aime qu'importe mon nom je t'aime
pour prix de mon par
se angelo o de = mone che importa a te


Col V.no 1o
don… ma vie à toi
je t'en fais don……
sans toi
desso ora che a- cendere un foco i- stesso



M.M. ♪ = 92
Sans lenteur
♪ = 92
Suivez
est elle une nuit sombre, toi, c'est la lumière et ciel sans ombre
rabile d'amore il Dio stringere vergine tuo fatal

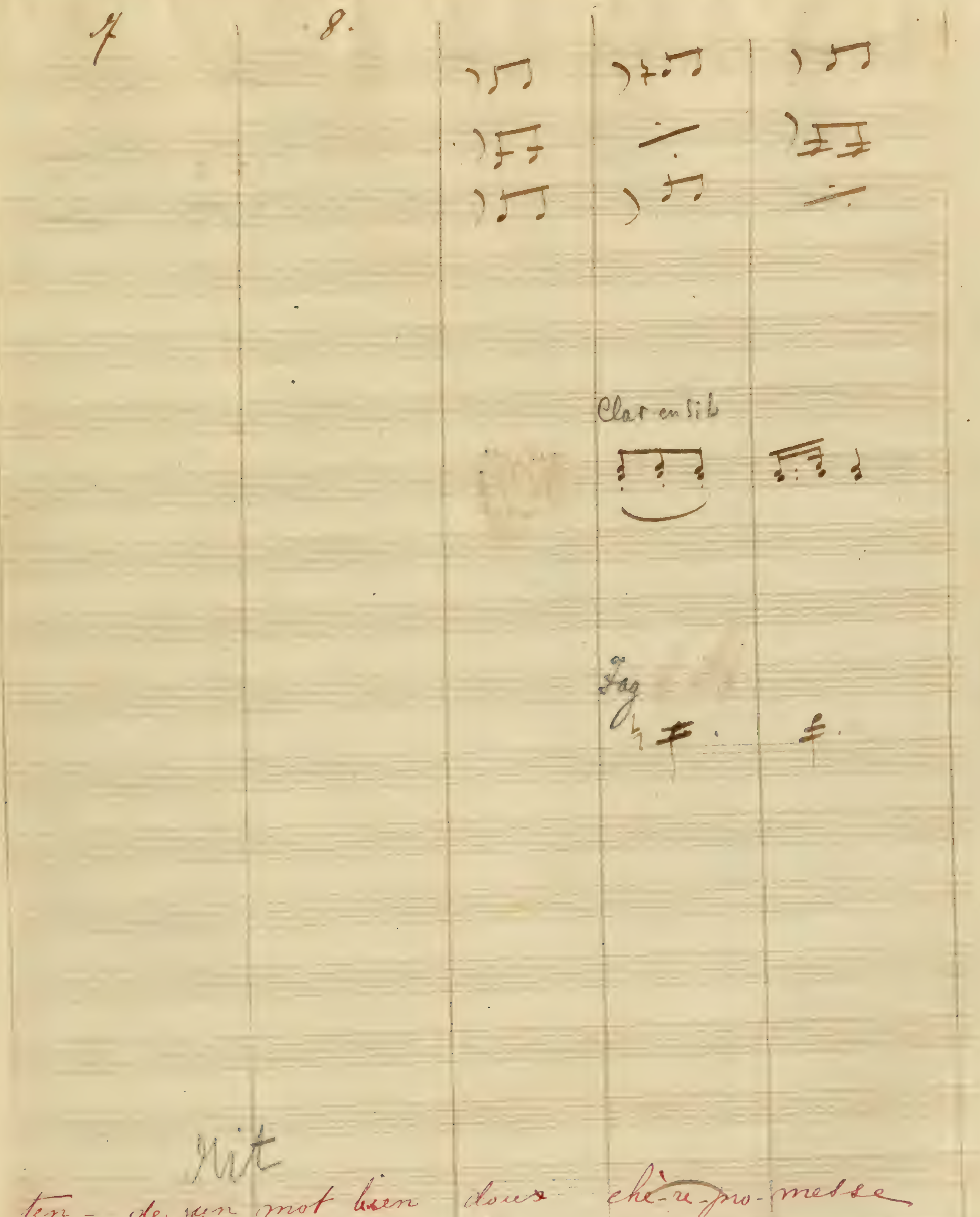

1. 2. 3. 4.
Cantabile:
Vois à tes pieds celui qui te de
è il sol dell' Anima la vita e a

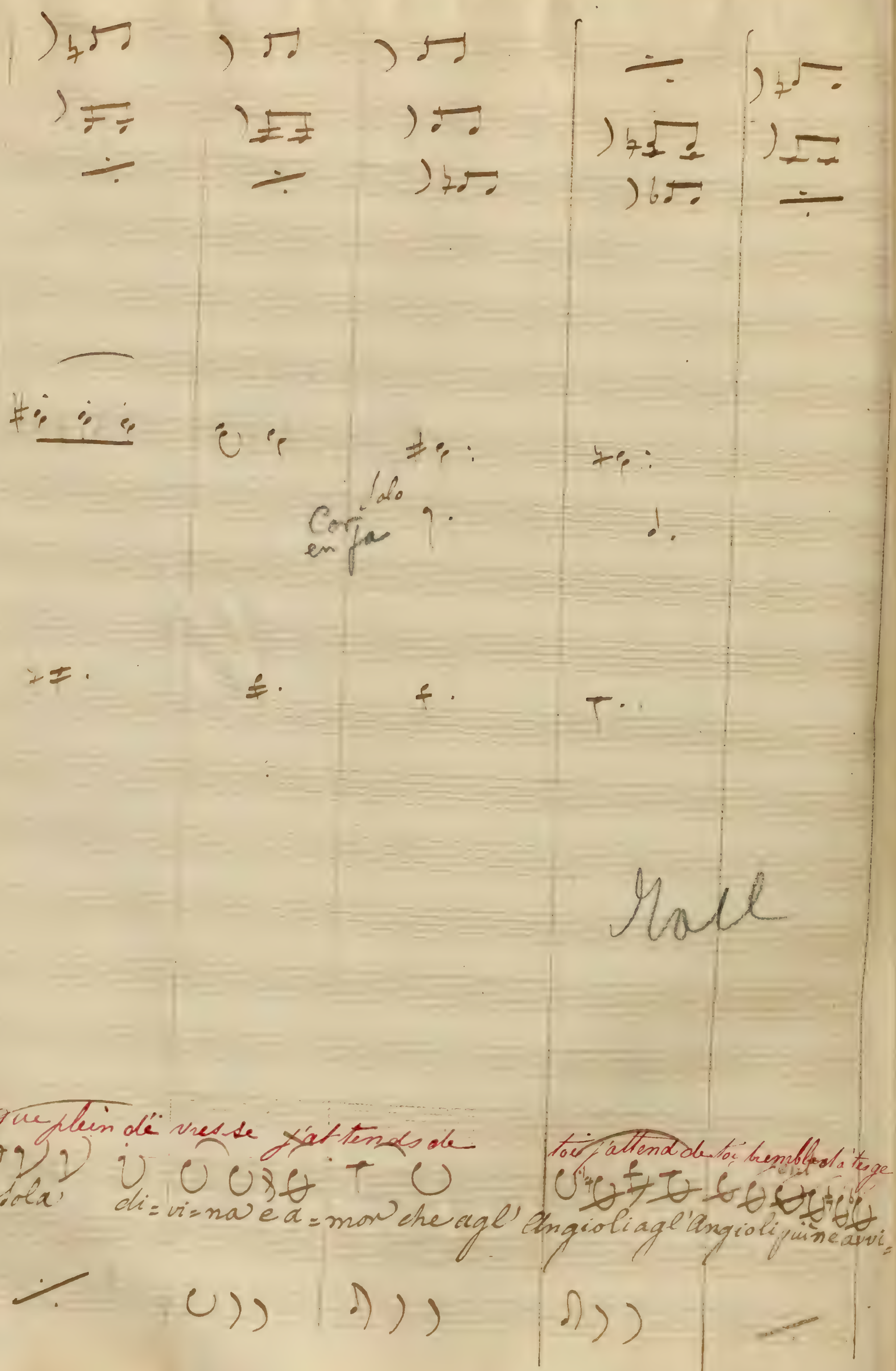

5.
6
7
8.
1.
clar
mande sa gra- ce en terre et sans courroux
-more sua vo- ce il palpito del no=stro co=re

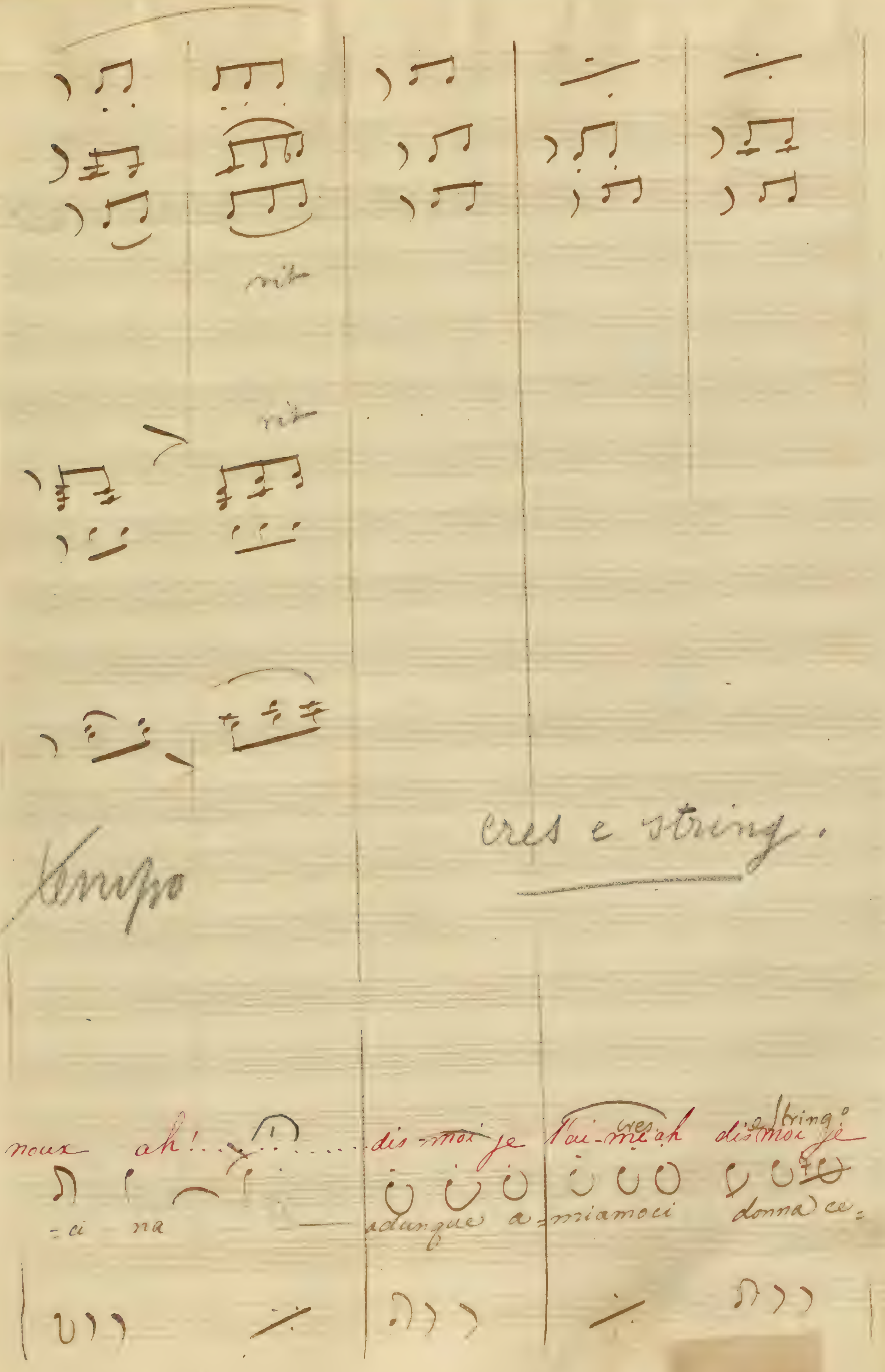
2. 3. 4. 5. 6.

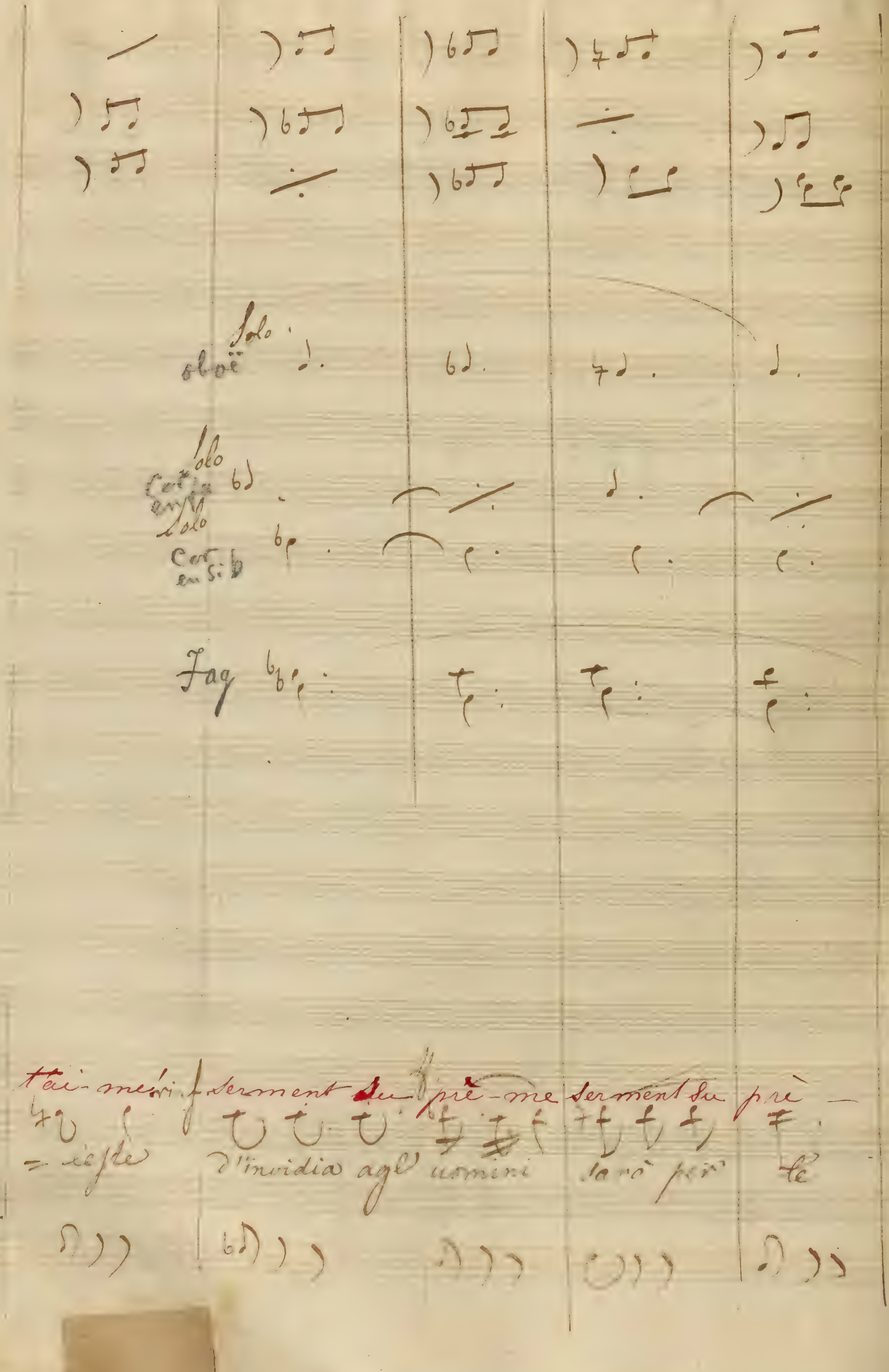
de son amour daigne accepter l'offrande fais qu'il en-

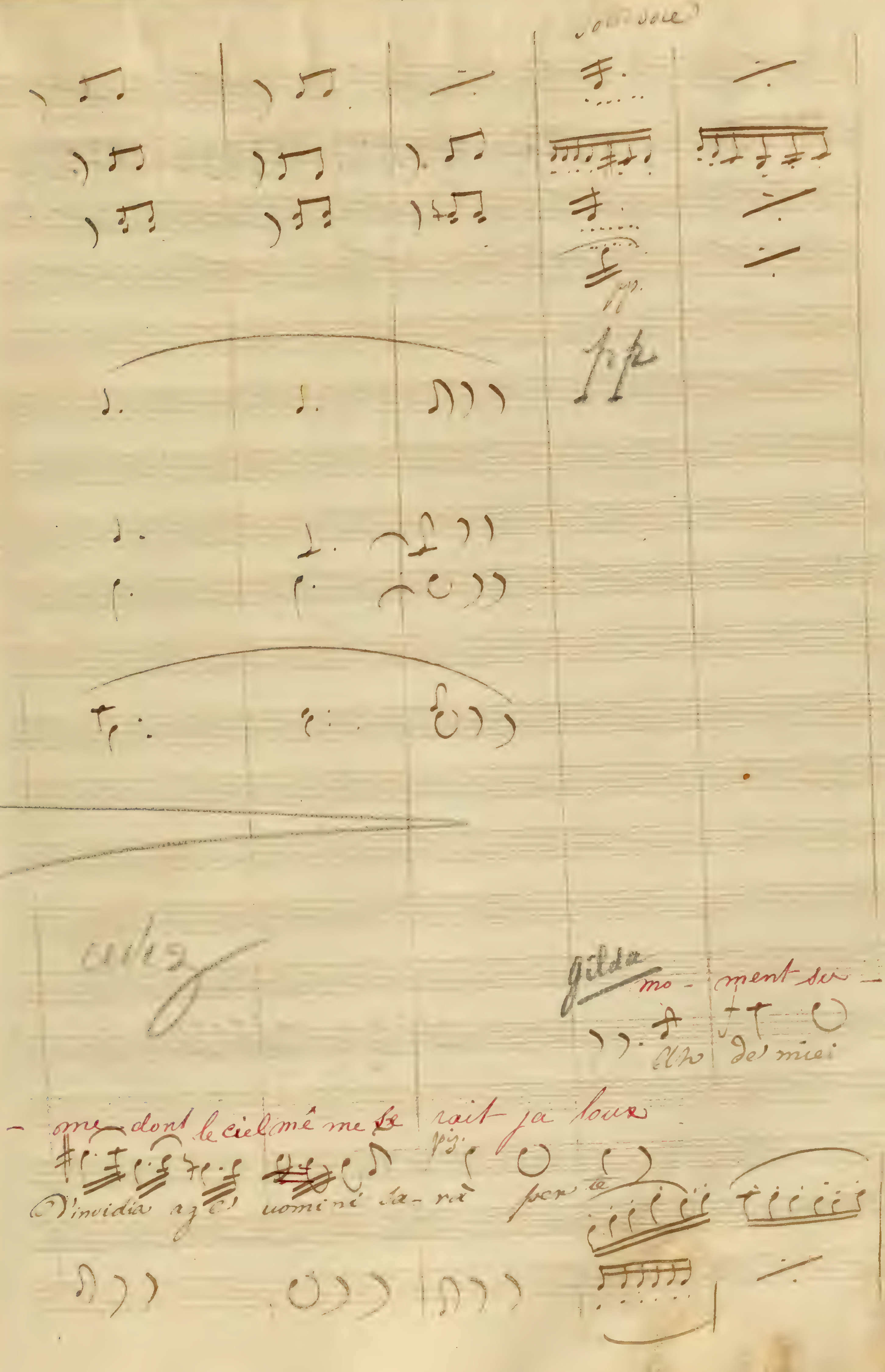
è fama e gloria po= ten=za e trono u= -ma= ne

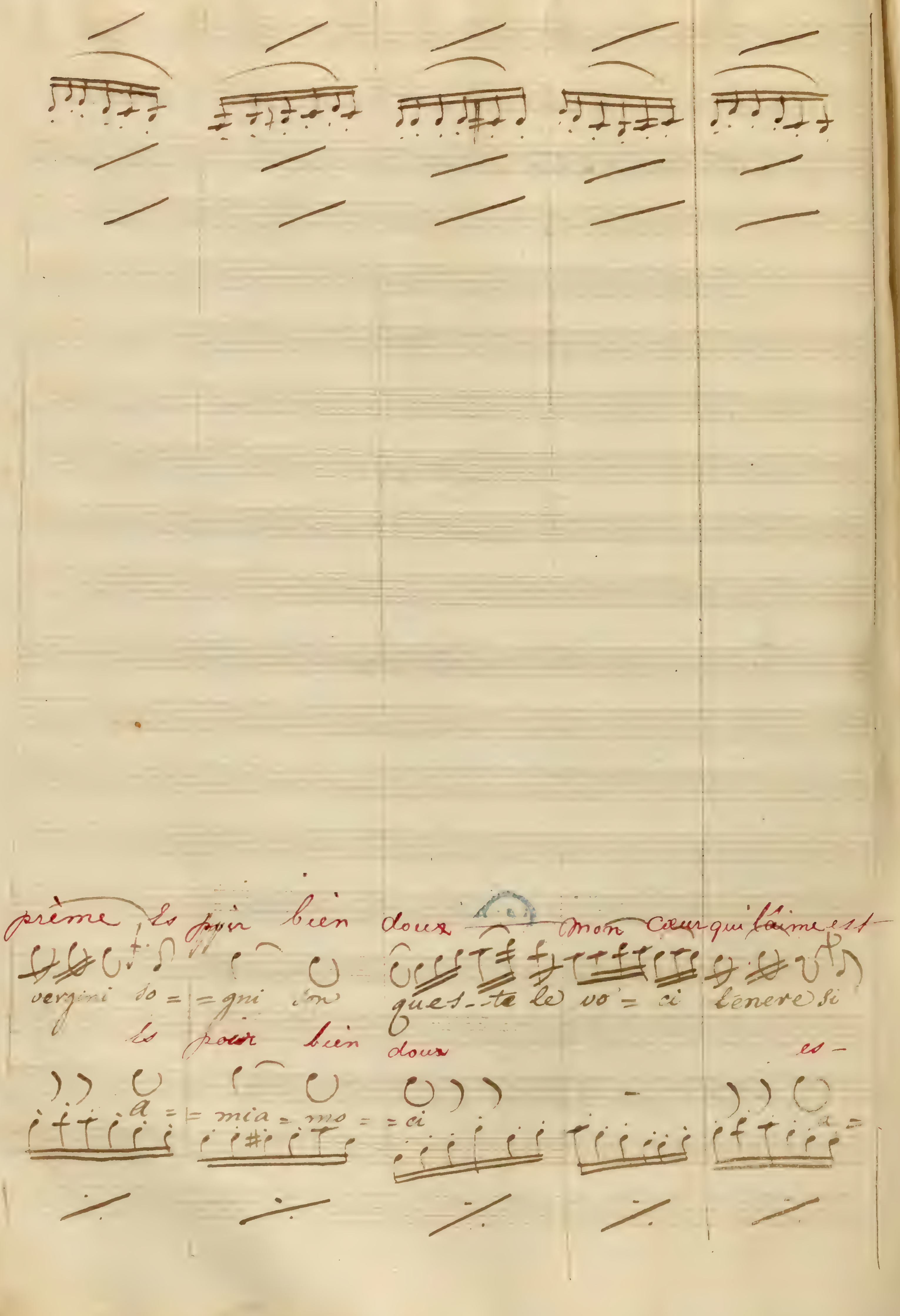

7
8.
Clar en Sib
Fag
rit
ten - de un mot bien doux chè-re pro-messe
fragili qui co = se sono una pur avvene

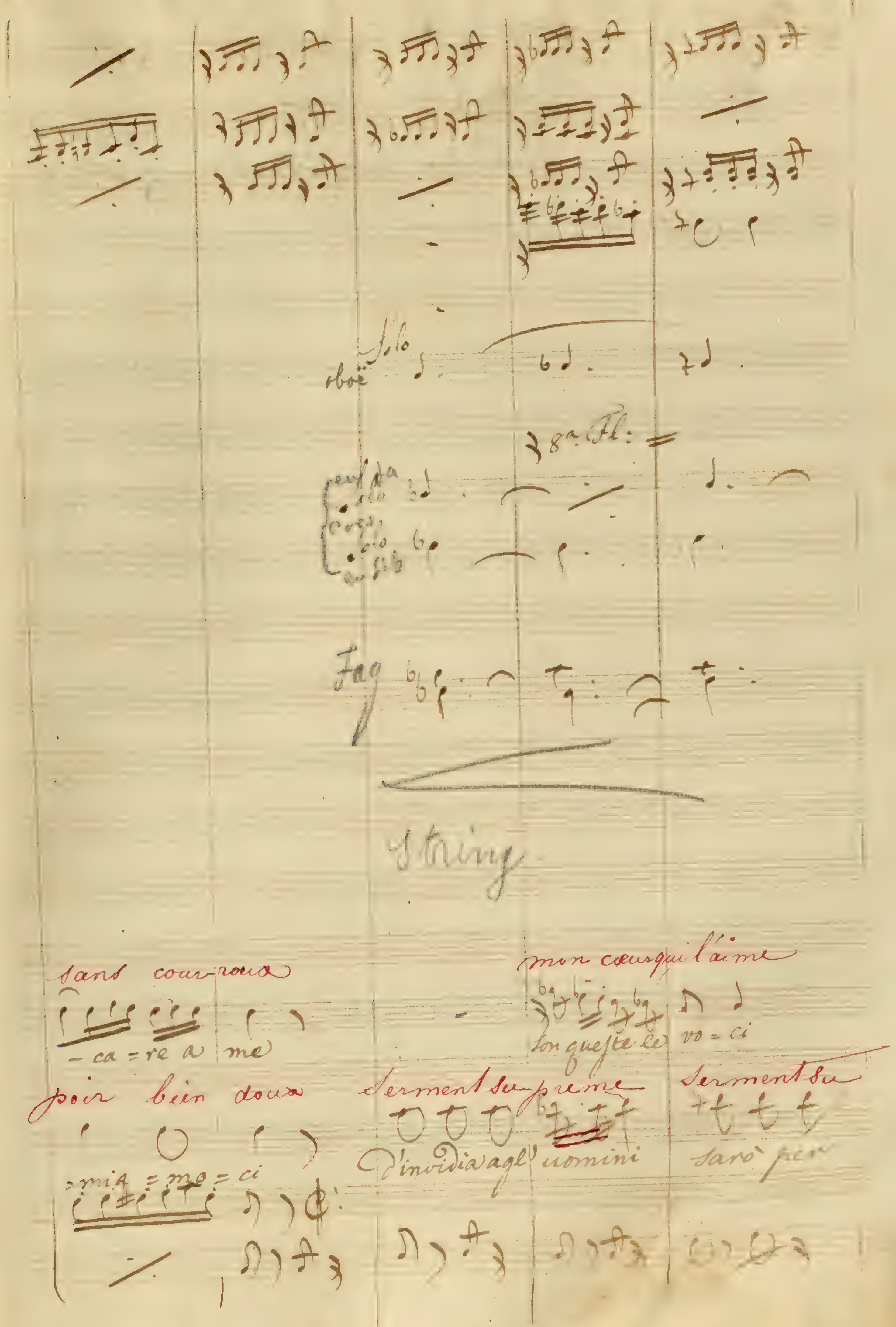

Cor solo en fa
Roll
que plein de vresse j'attends de
toi j'attend de toi
sola
di=vi=na e a=mor che agl' Angioli agl' Angioli

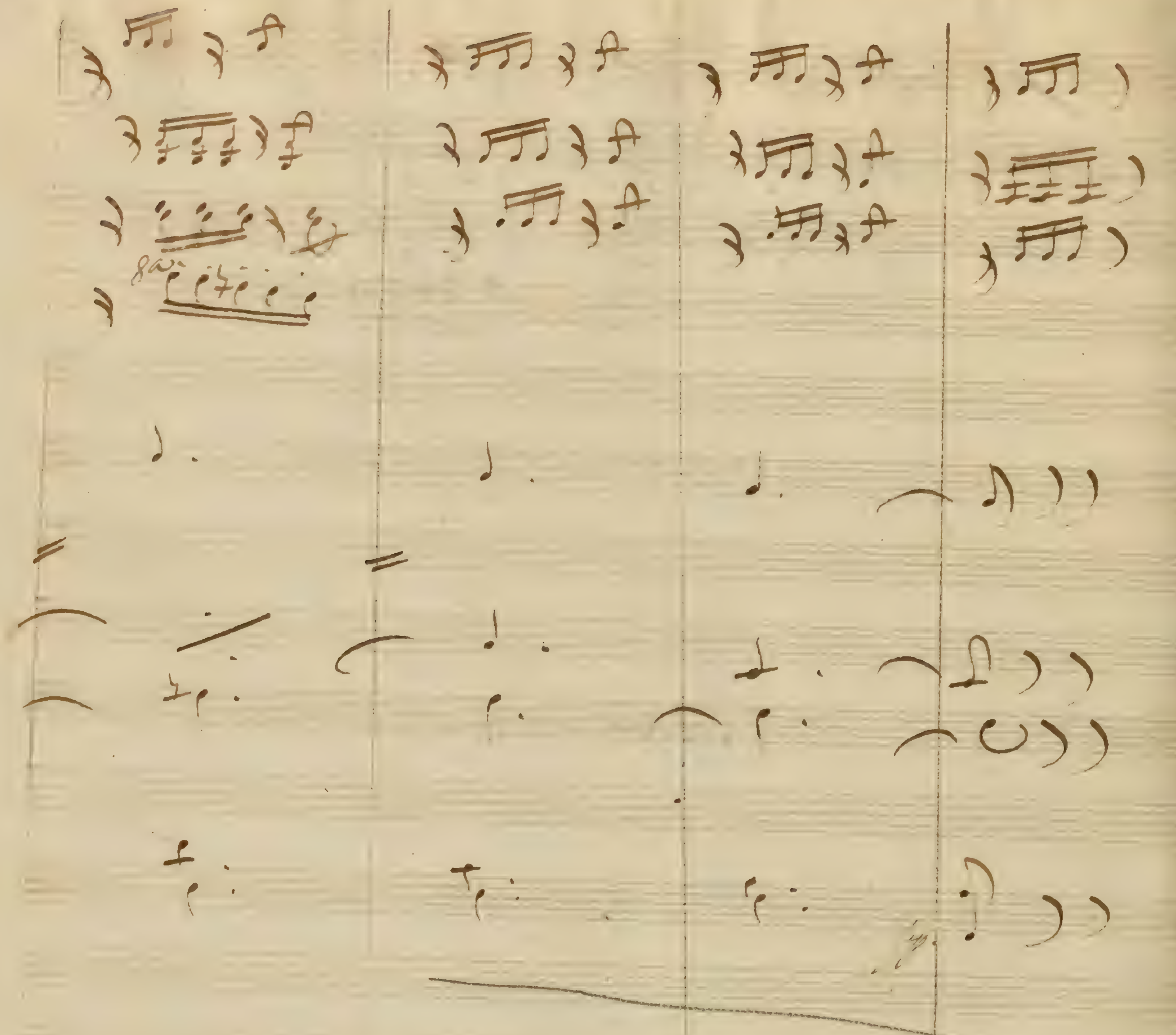

rit
rit
Tempo
cres e string.
noux ah! ... dis moi je t'ai-me ah dis moi je
cres
e string.
ci na adunque a-miamoci donna ce


Solo
oboë
Solo
Solo
Fag
serment du père - me serment du prè -
d'invidia agl' uomini sarò per te

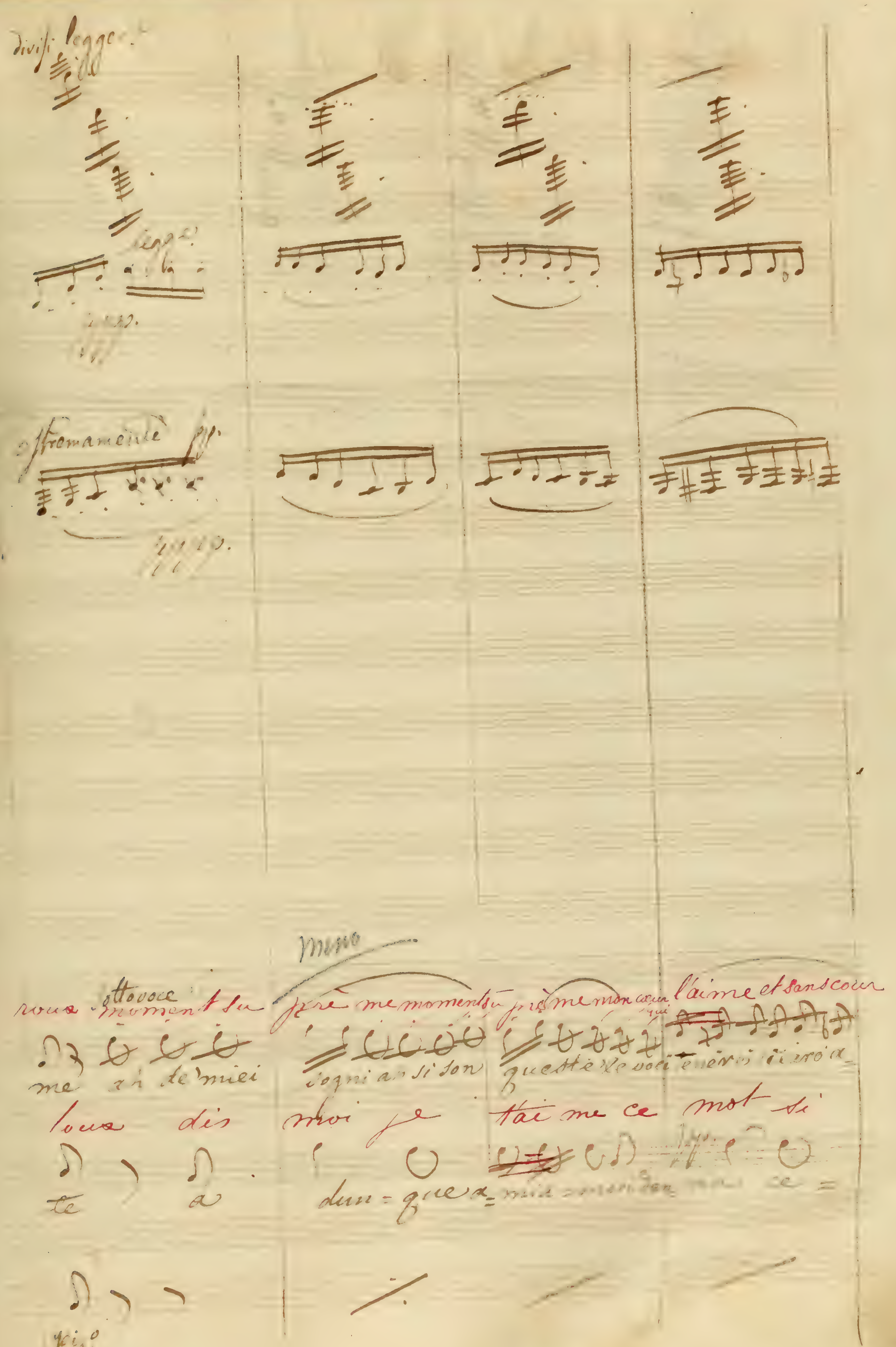

sotto voce
pp
Gilda
mo - ment de -
ella dei miei
- me dont le ciel même me se rait ja loux
D'invidia agli uomini sa- rà per te

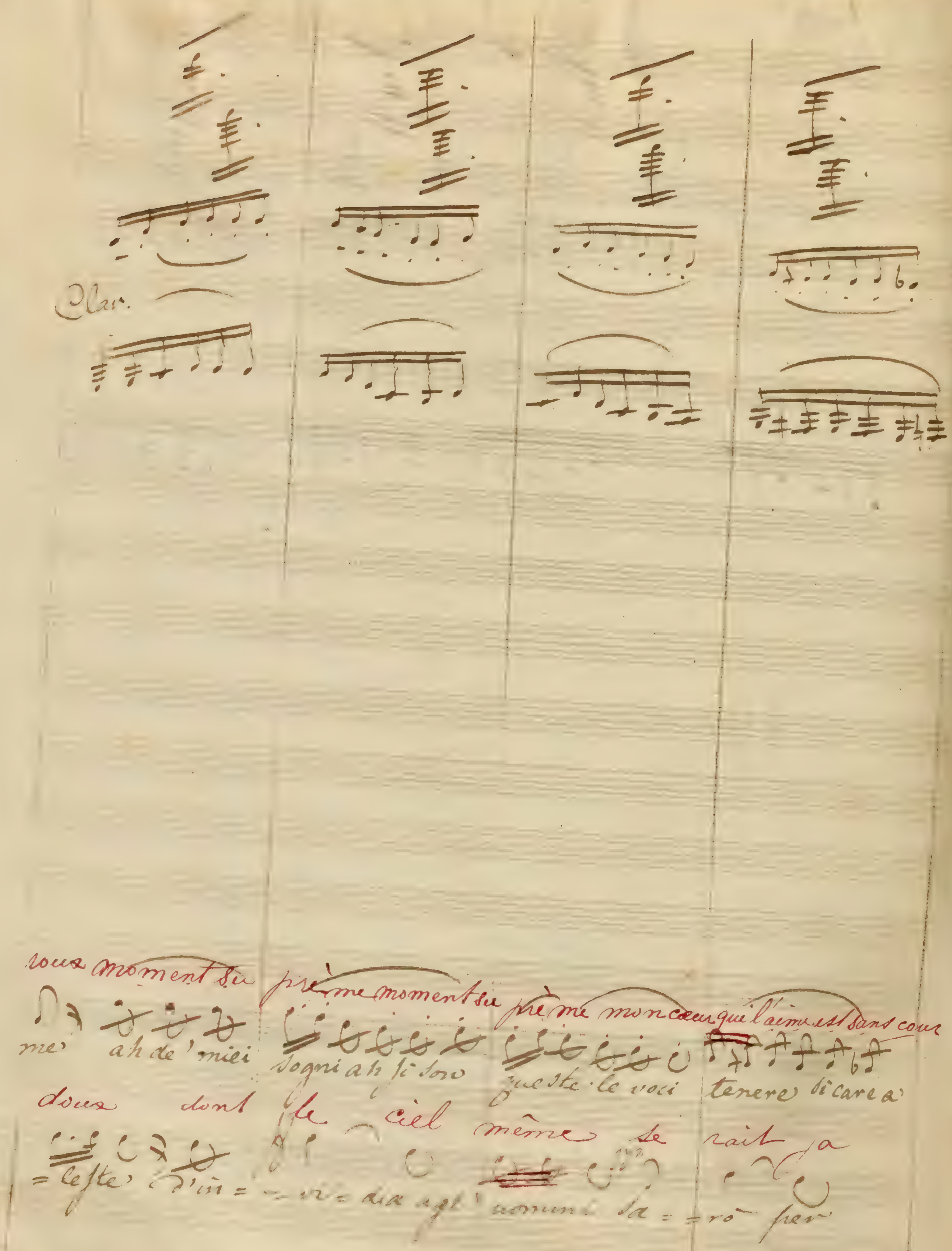

prême Es pour bien doux mon cœur qui t'aime est
vergini do = = gni con ques-ta le vo = ci tenere si
Es pour bien doux es-
a = = mia = mo = = ci

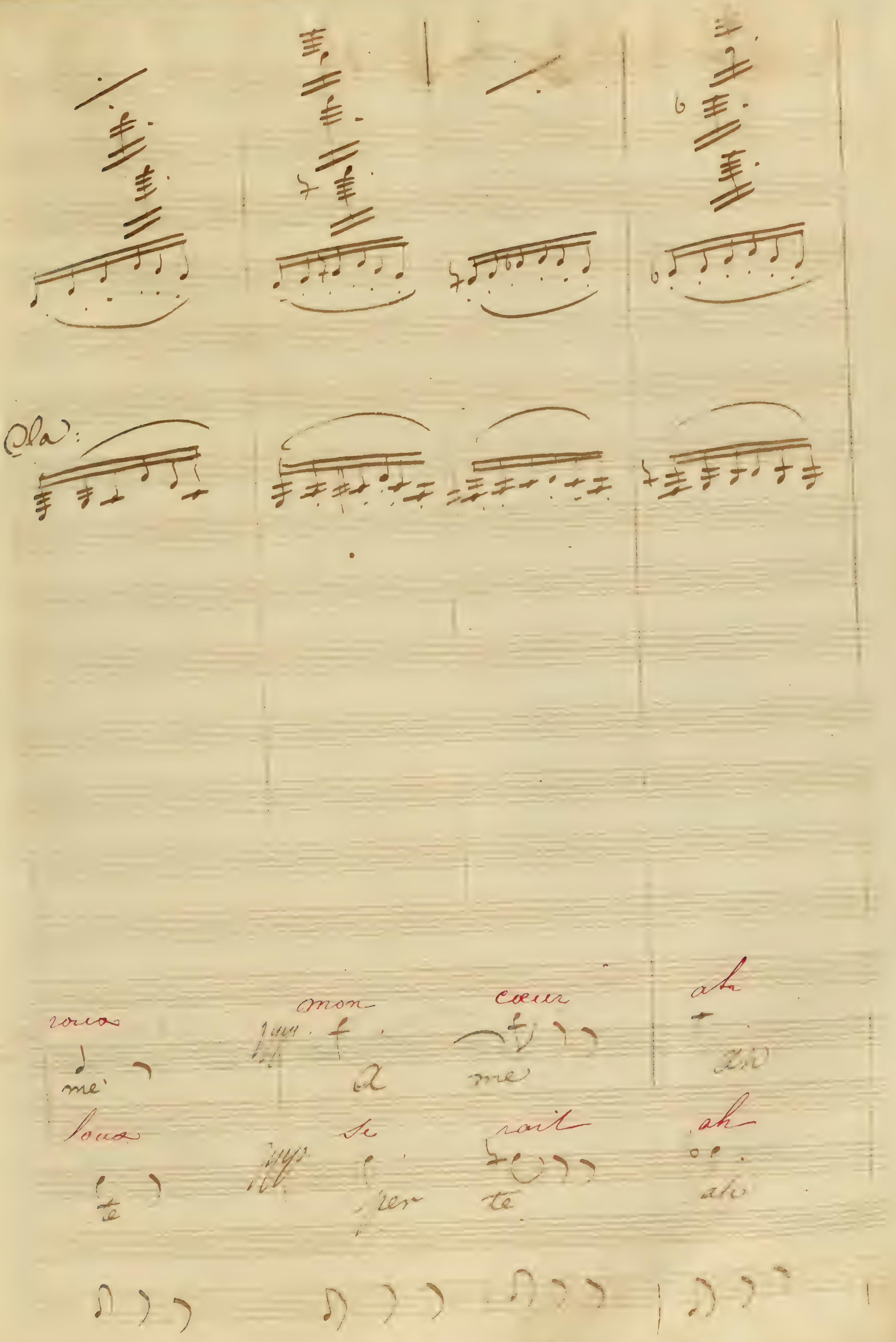

Solo
oboë
8a Fl:
Fag
String
sans courroux
- ca = re a me
pour bien doux
mia = mo = ci
Serment suprême
d'invidia agl' uomini
mon cœur qui l'aime
Son queste le vo = ci
Serment su
sarò per

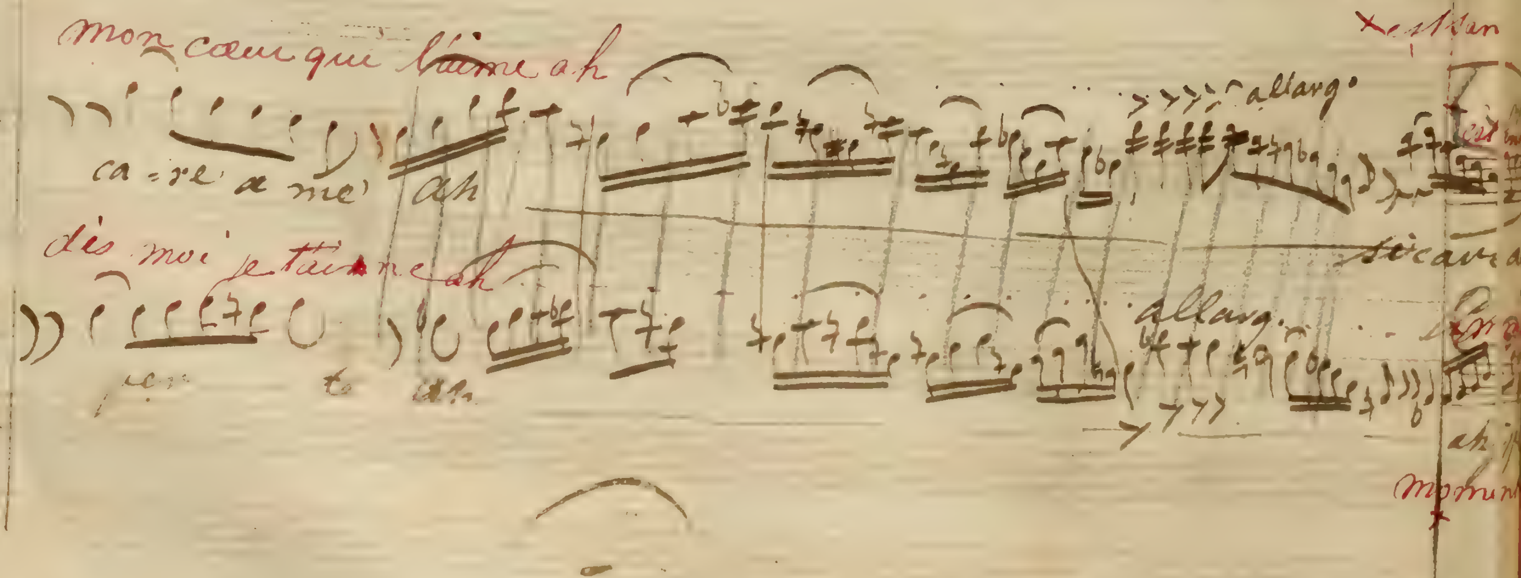


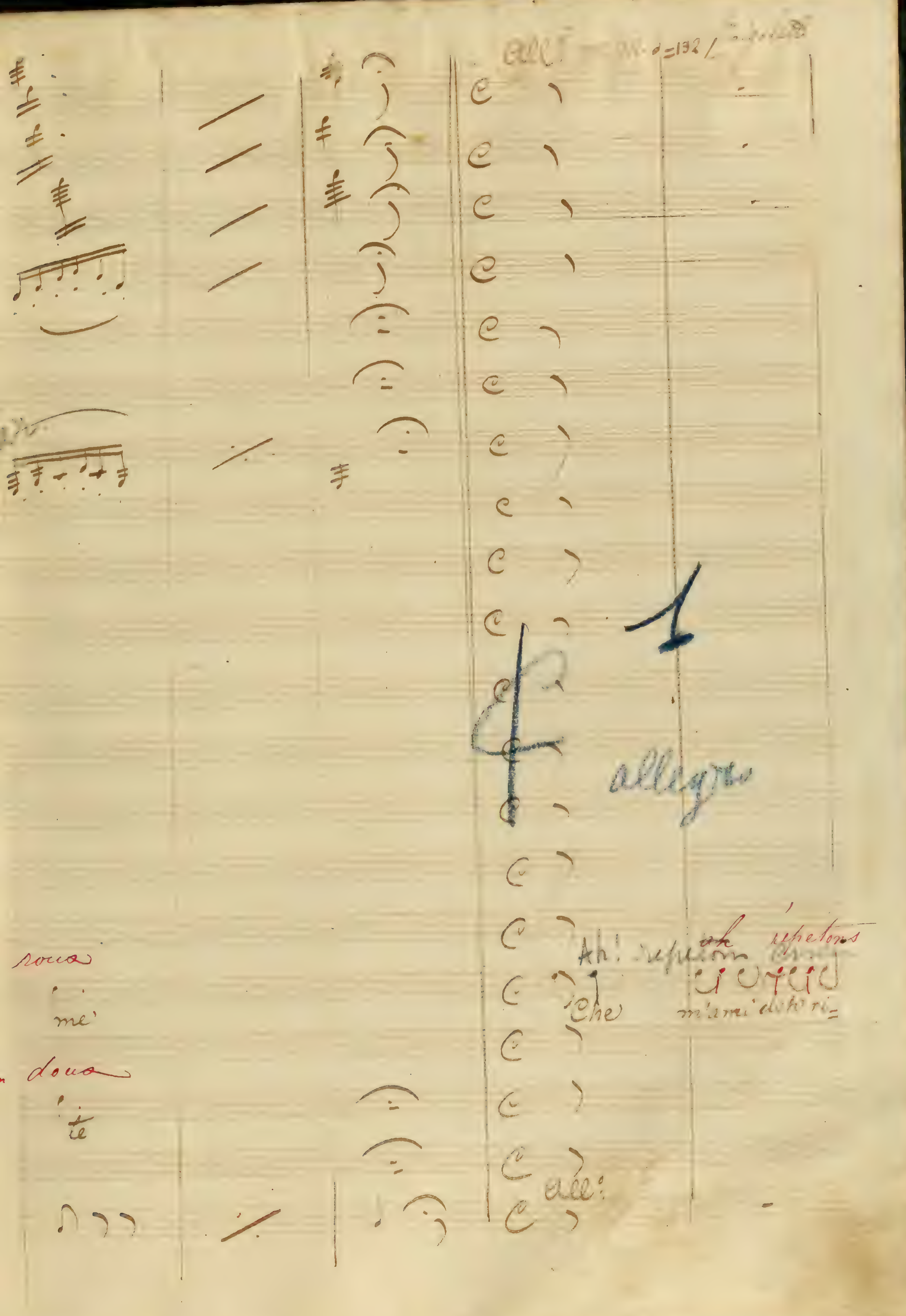
est sans cœur
vous mon cœur qui
l'aime est
sans cœur
vo = ci
tene = re si
en = re si
ca = re a
prè
me dont le ciel même se
rait ja
te
d'invidia
agl'
uomi = ni sa = rò
per


divisi legg.
fremamente
meno
sottovoce
me ai de' miei
dis moi je
dunque a

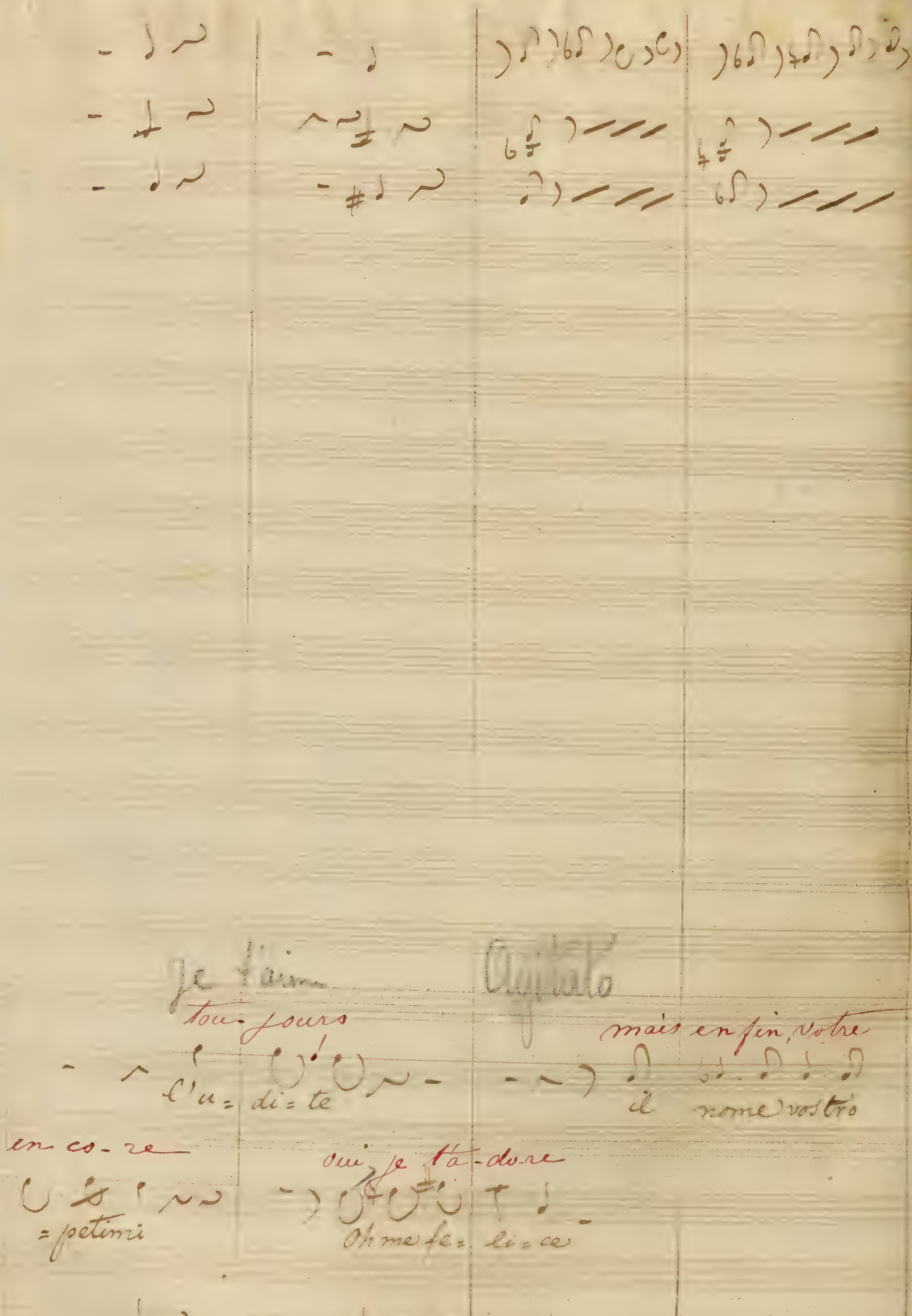

Clar.
rous moment su prême moment su prême mon cœur qui l'aime est sans cour
me ah de' miei sogni ah si sono queste le voci tenere bi care a
doux dont le ciel même se rait a
= leste d'in = = vi = dia agl' uomini sa = = rò per

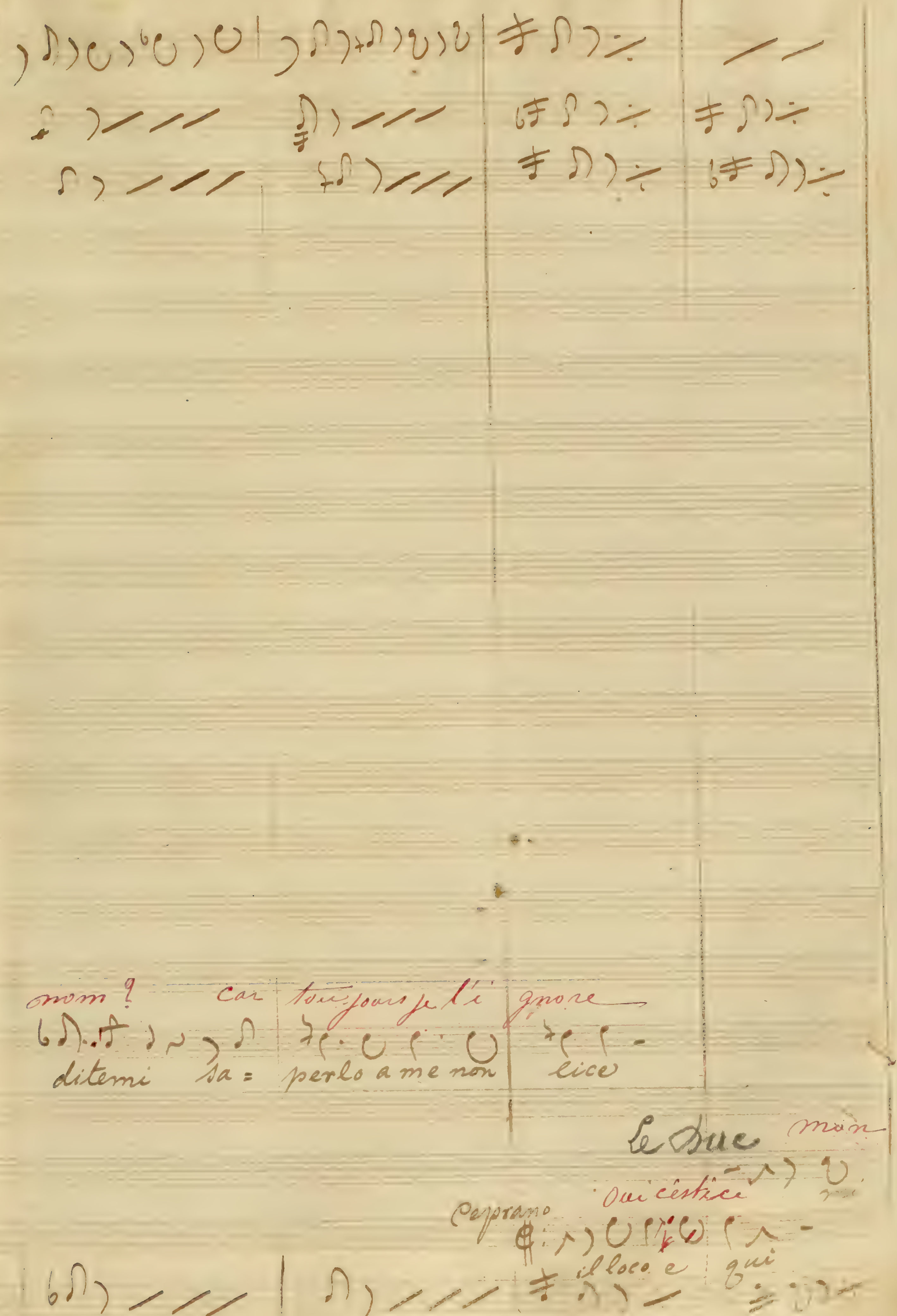

mon
cœur
ah
me
me
se
rait
ah
te
te
ah


mon cœur qui l'aime ah
ca-re a me ah
allarg.
dis moi je t'aime ah
allarg.



all°
allegro
Ah! repetons ah répetons
Che m'ami dolori=
sous
me
doux
te
all:


Je t'aime
Agitato
tou- jours
l'u= di= te
mais en fin, votre
il nome vostro
en co- re
=petimi
oui je t'a- dore
Oh me fe= li= ce


nom ? car toujours je l'ignore
ditemi sa = perlo a me non lice
Le Duc
mon
Oui c'est ici
Ceprano
il loco e qui

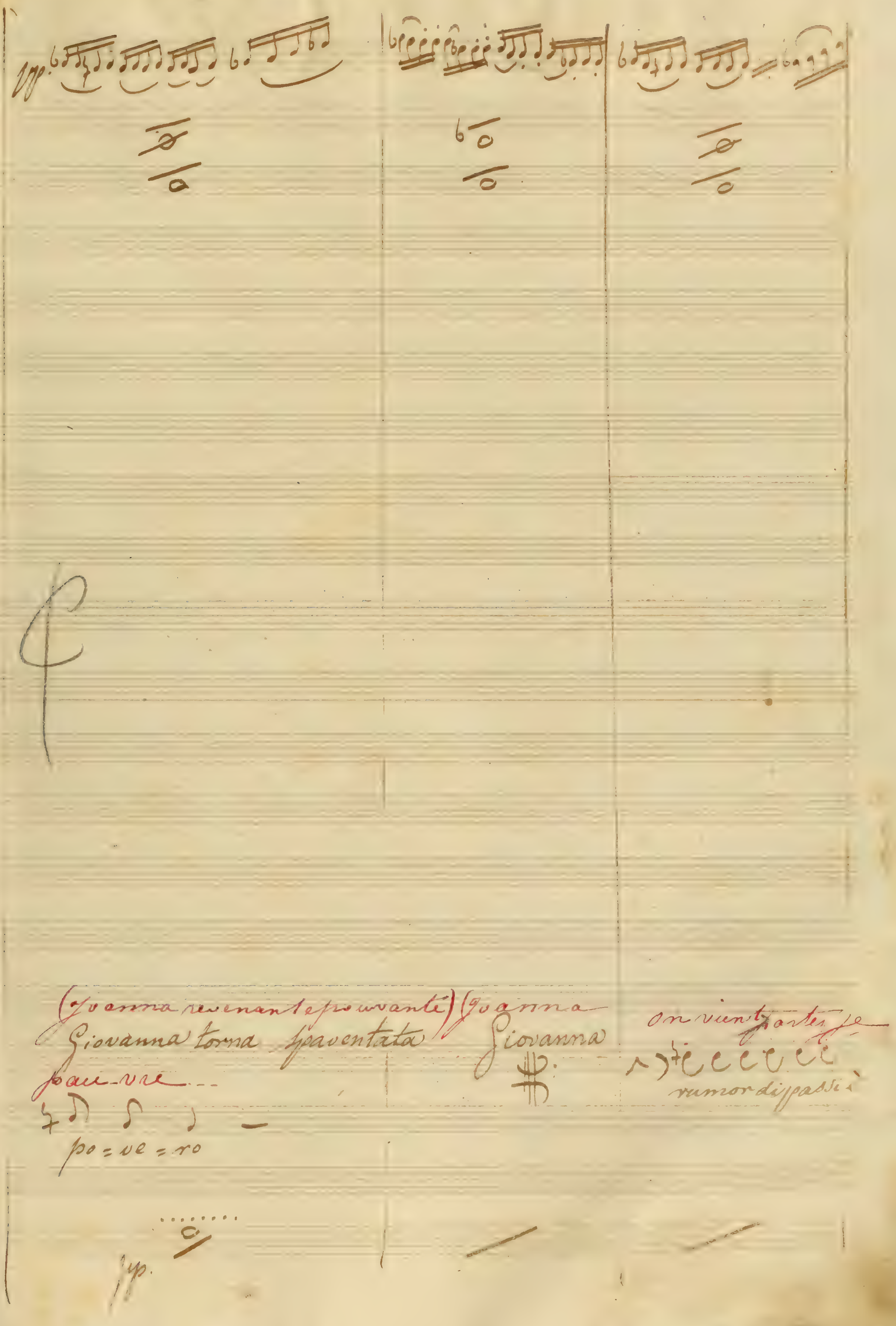
Recit

Borso lieu sûr

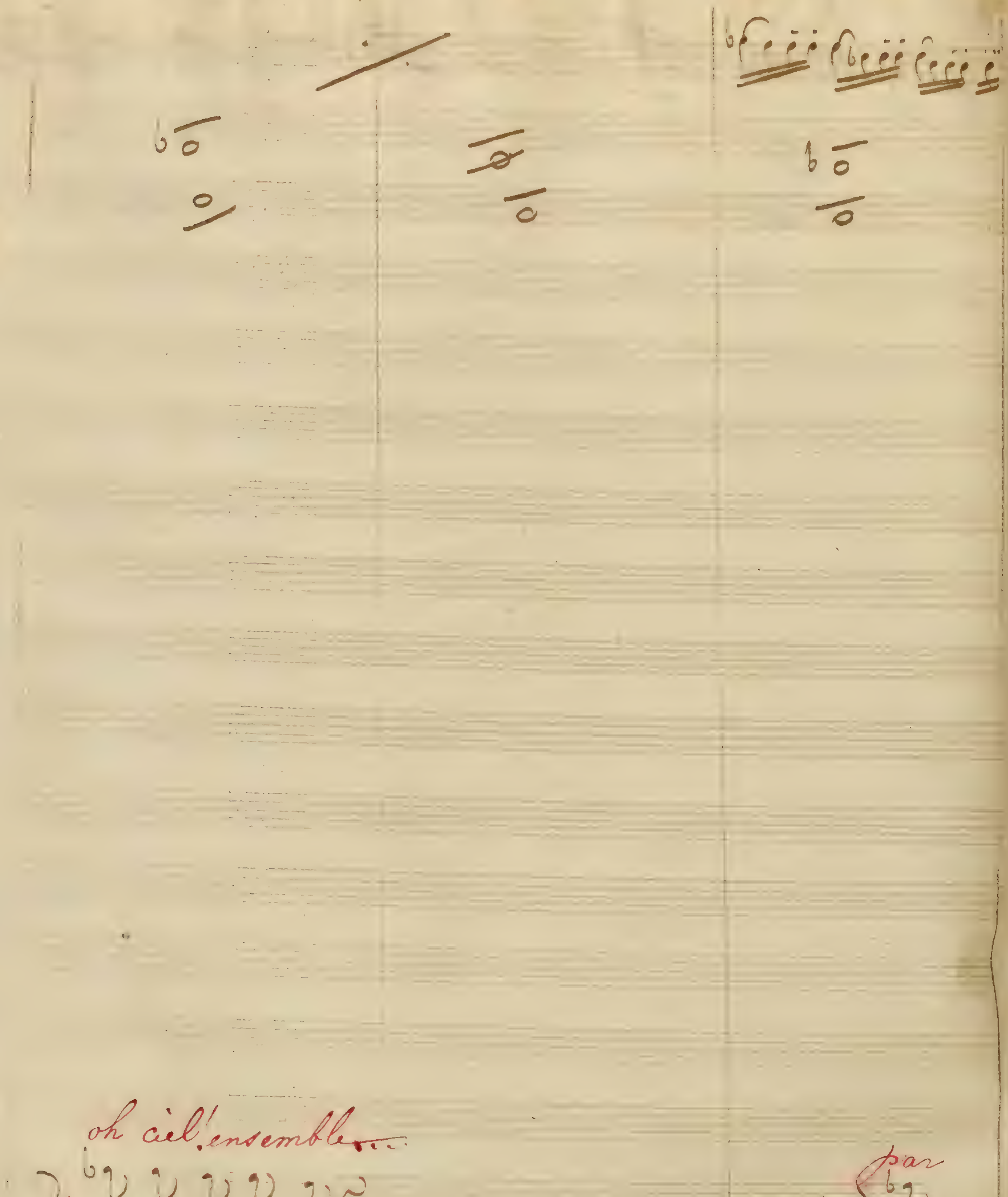
ripartono

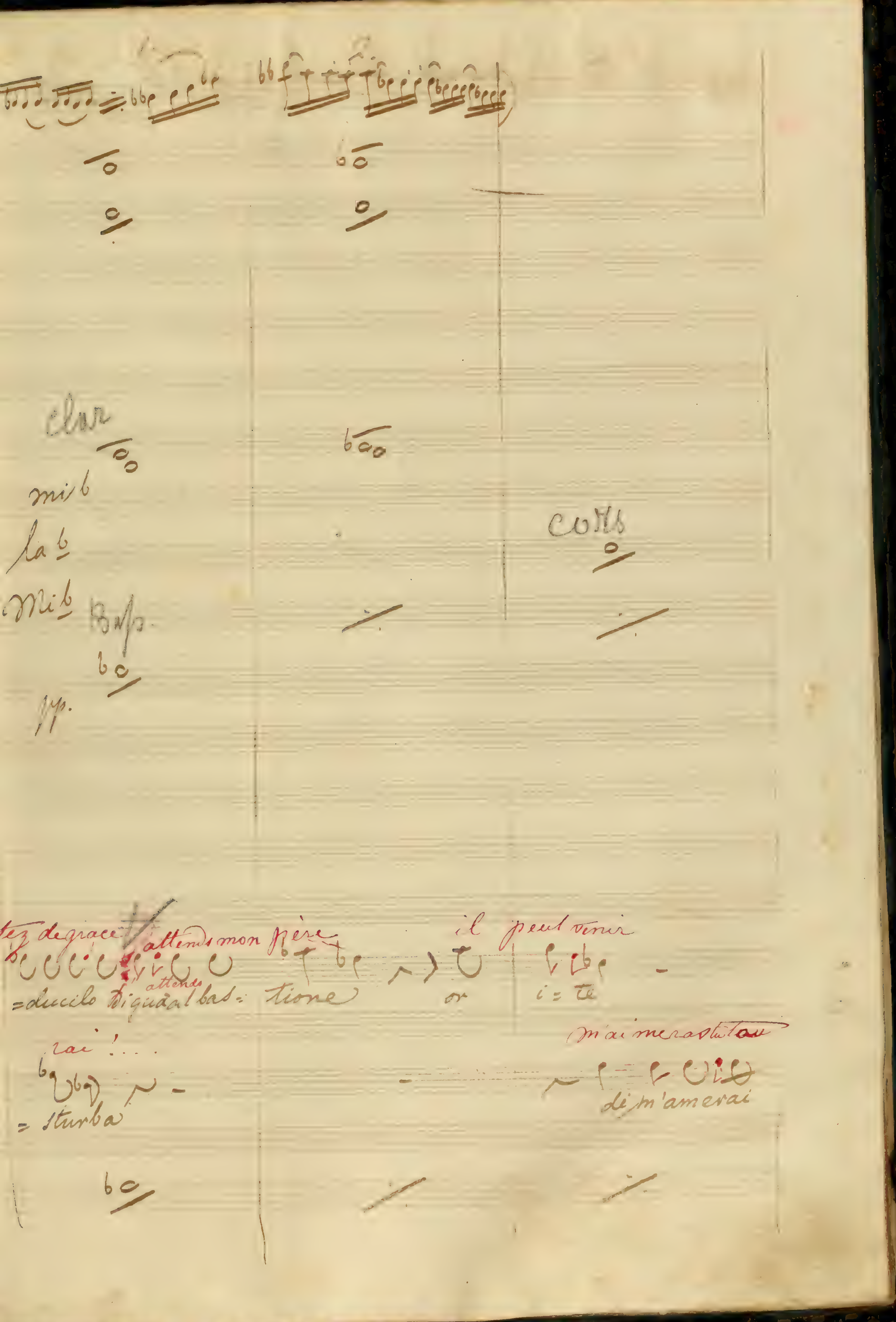
noan sta Carlo Bal di sans ti-tre, obscur, et

Nomino Qualtiermal di studente sono e

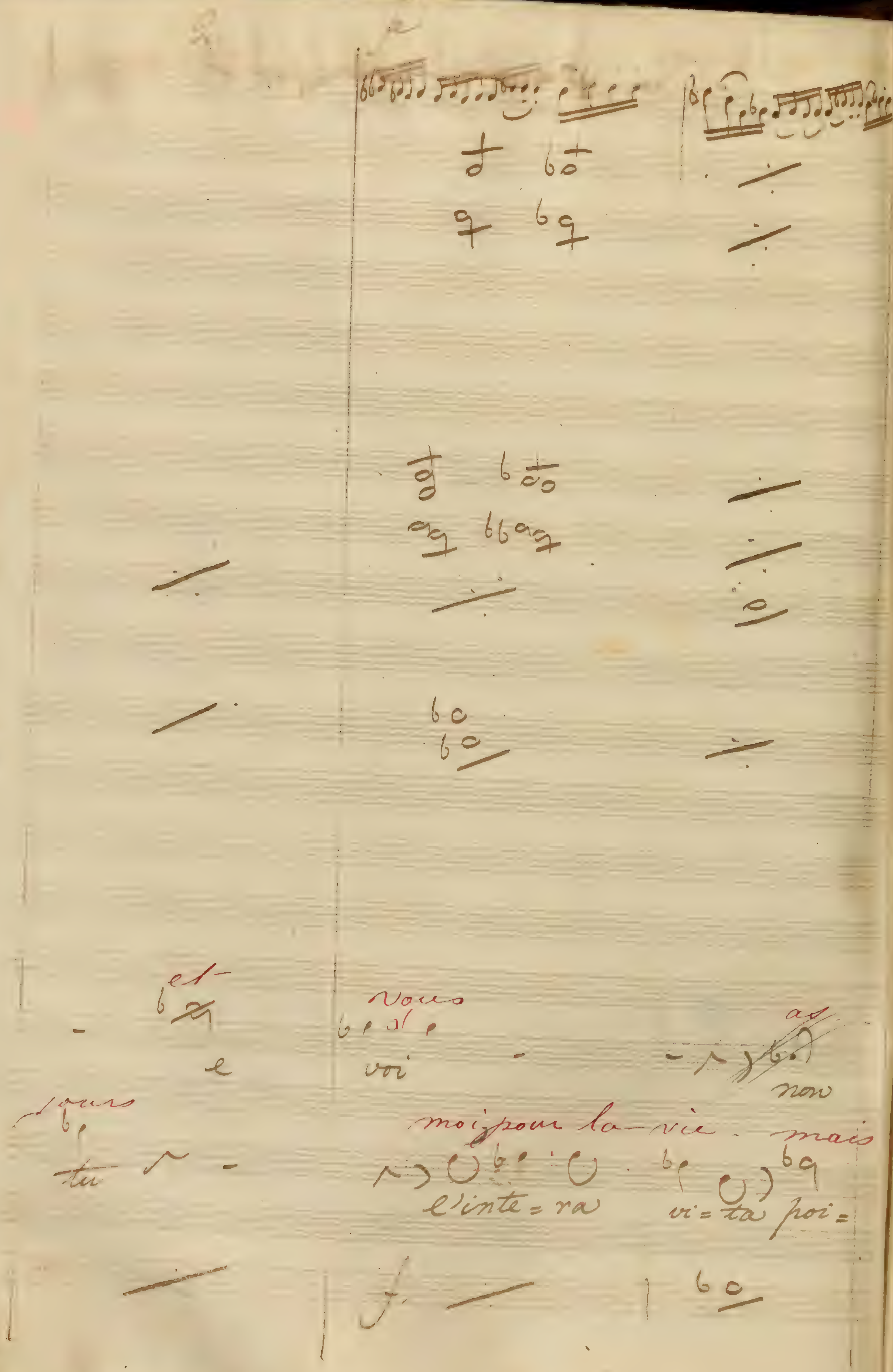


(Joanna revenant épouvantée) (Joanna
Giovanna torna spaventata
Giovanna
On vient, partez, je
pau-vre ...
po=ve=ro
rumor di passi
pp.

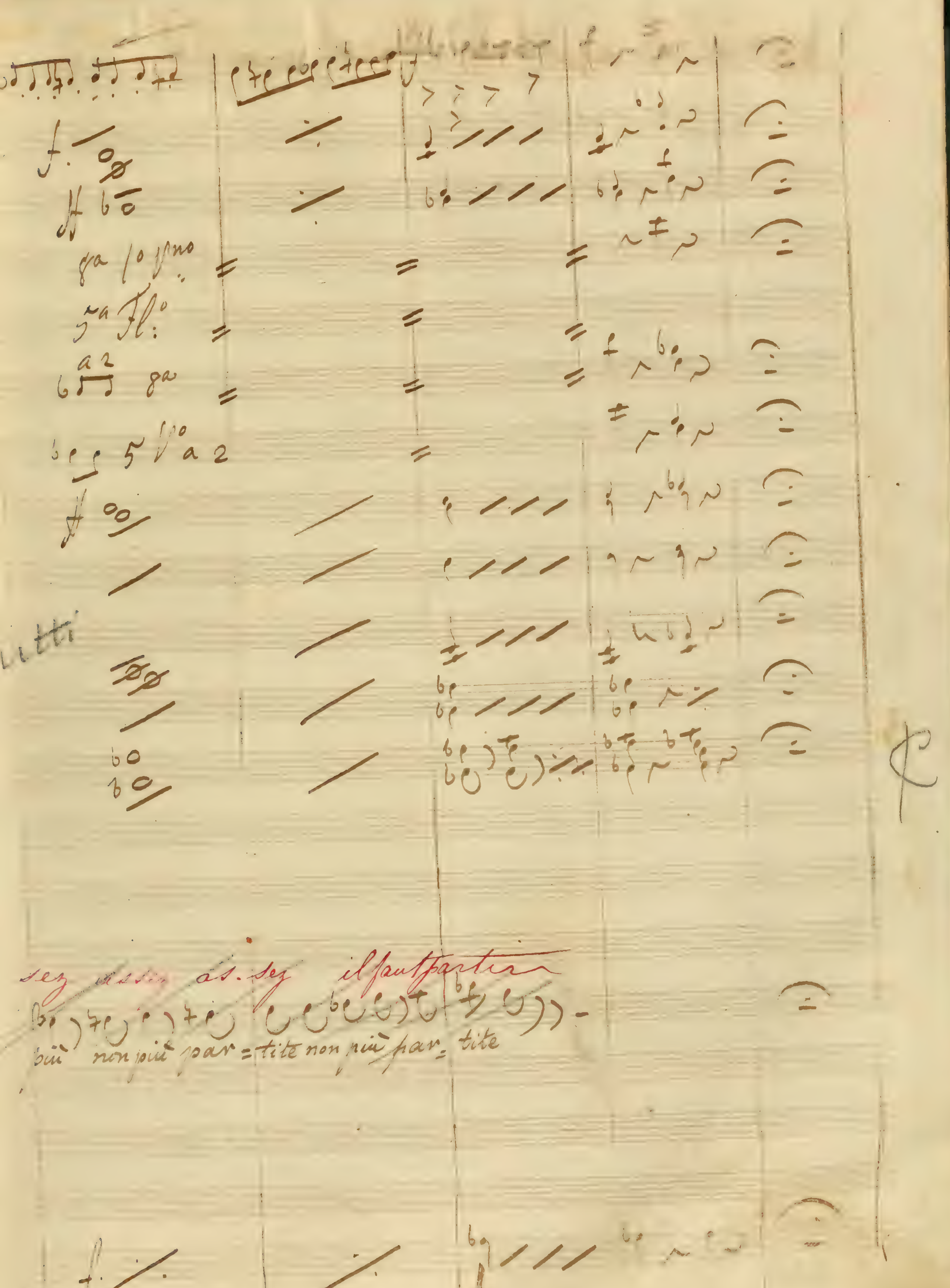

oh ciel! ensemble...
par
Ad=
mio padre
fuora
de nous trouberon a l'au dace je puni
Ah cogliere potessi il tradi= tore che si mi

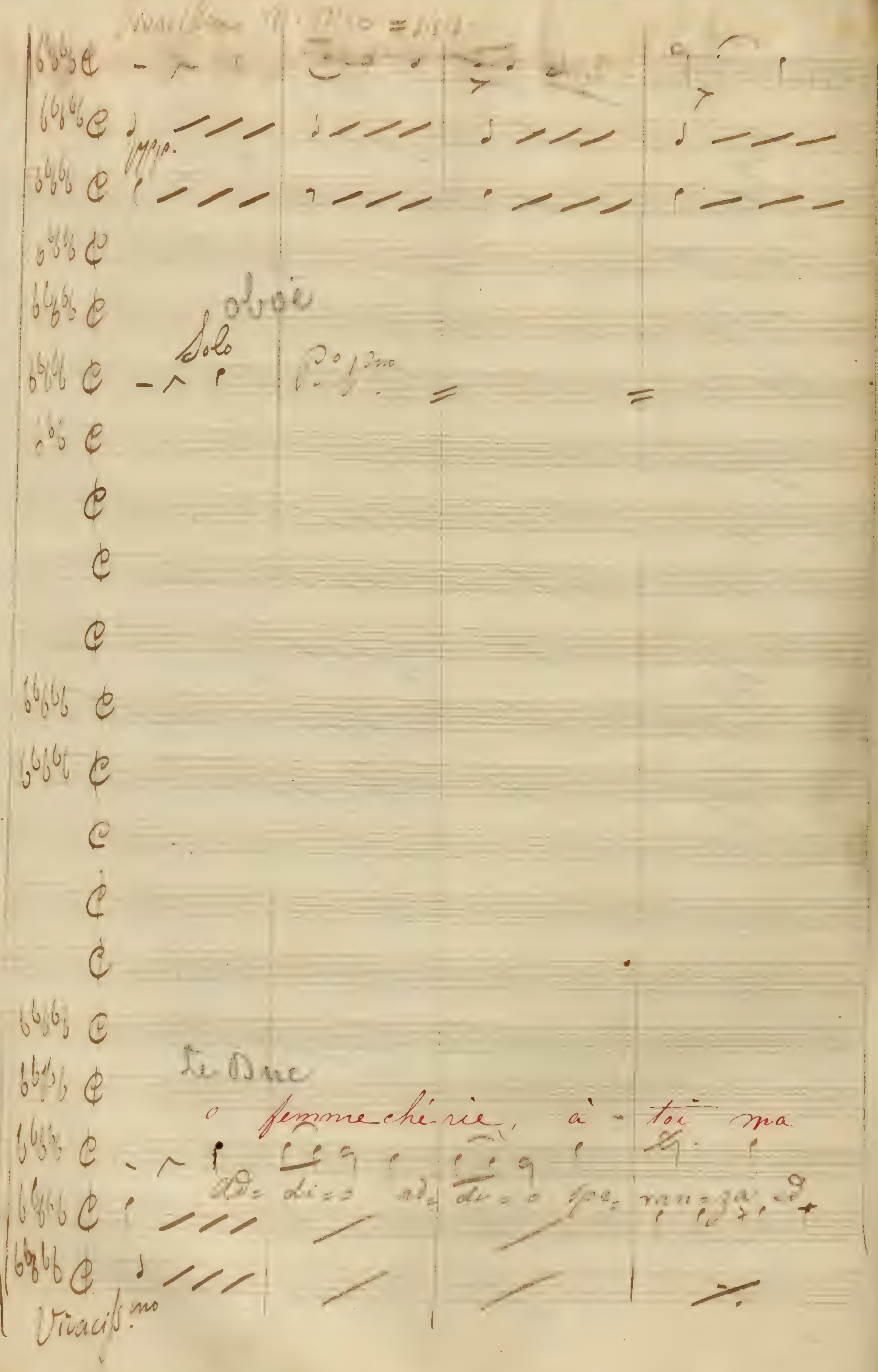


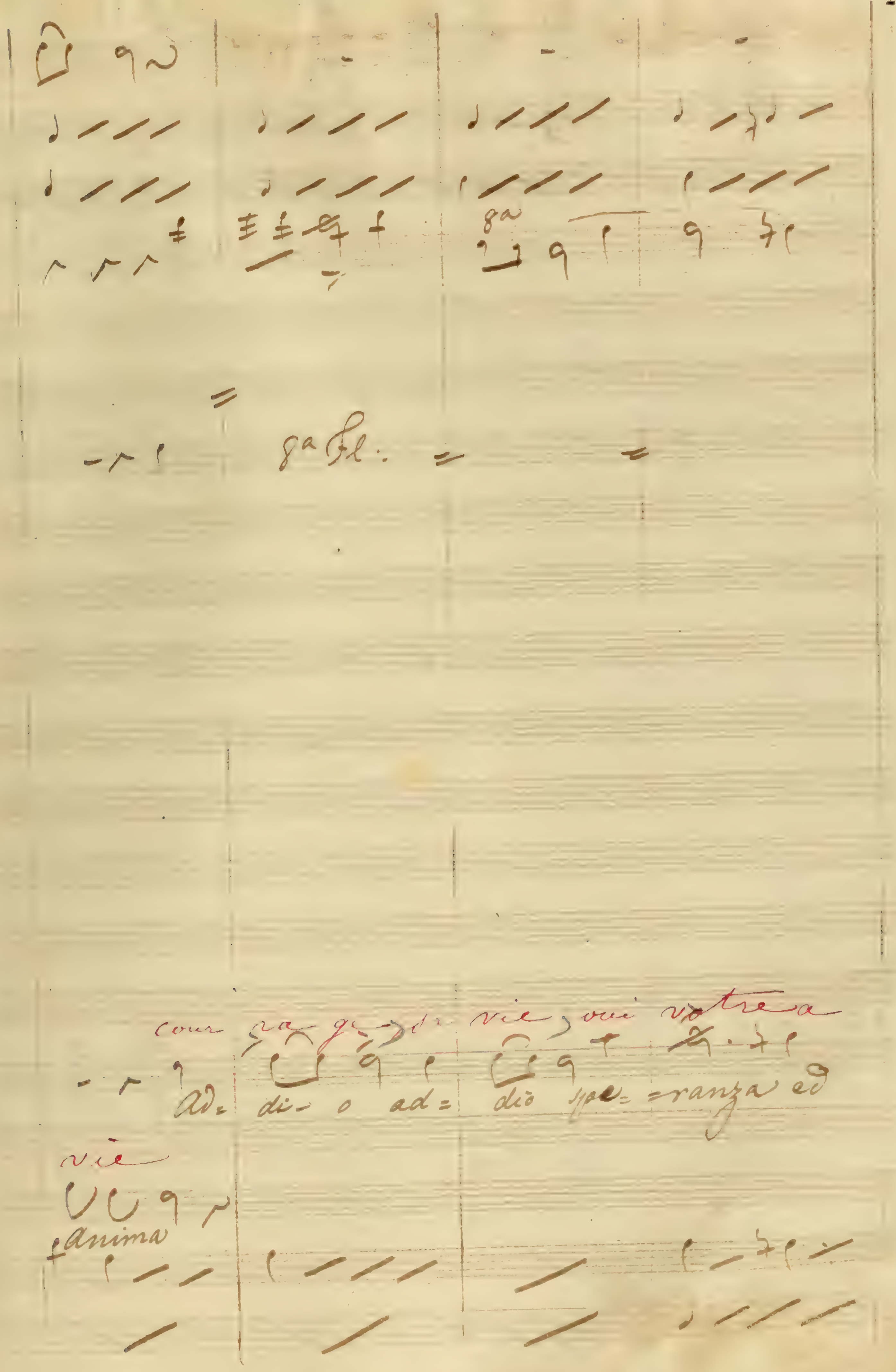
clar
mi b
la b
Mi b
Bass.
pp.
cors
attends mon père
il peut venir
rai!...
sturba
or
m'aimeras-tu
di m'amerai

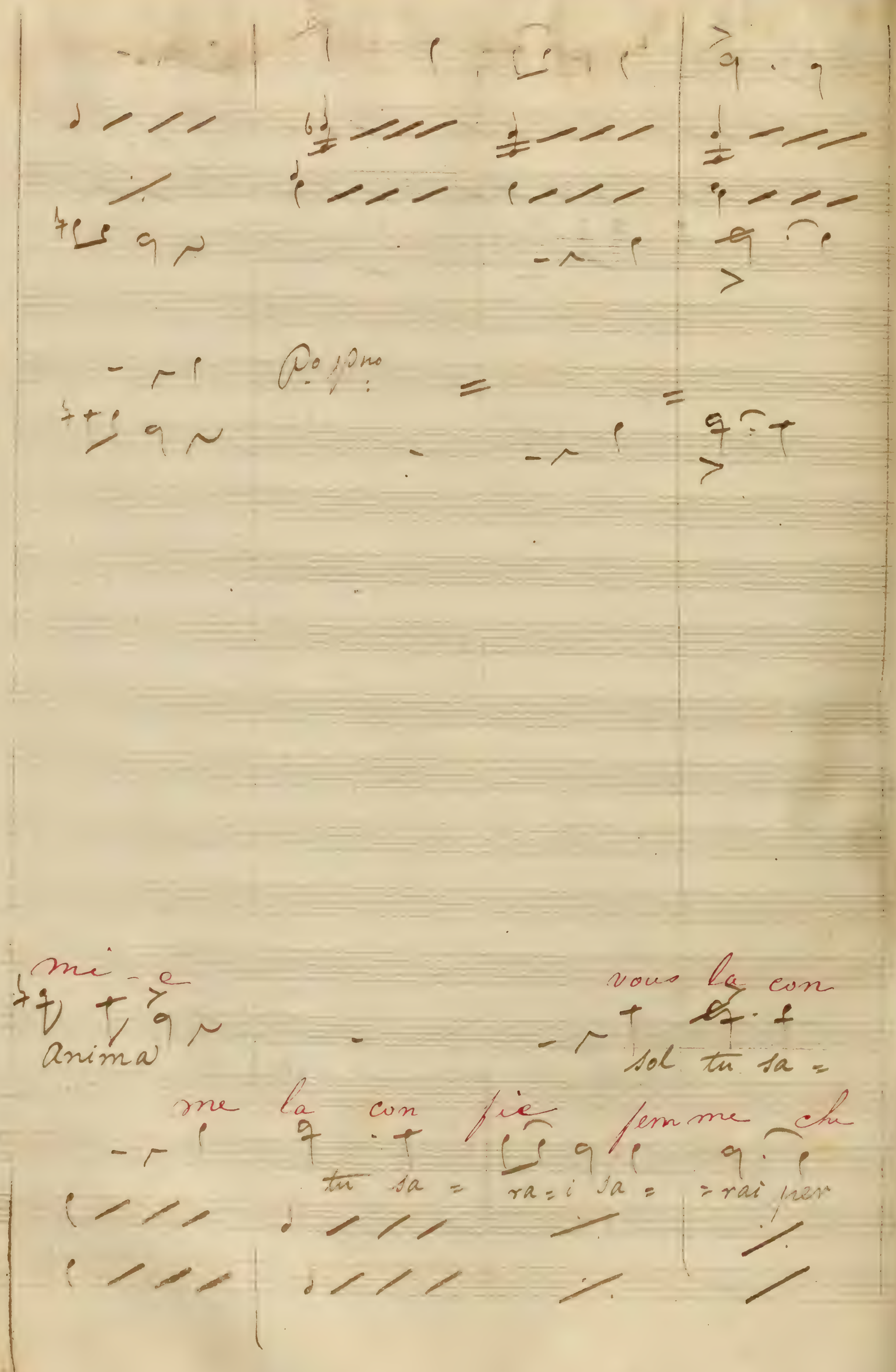


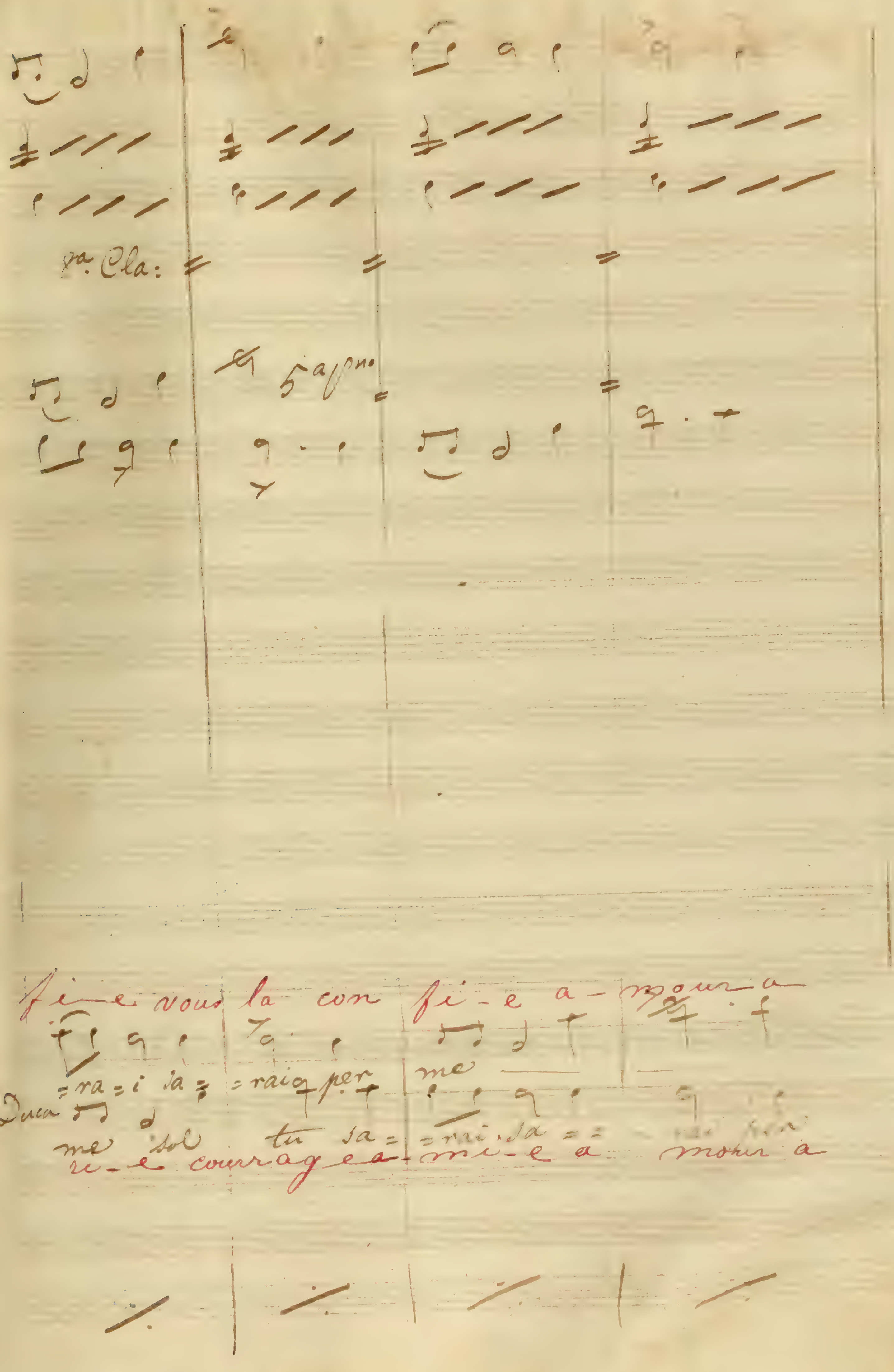
et
e
vous
voi
as
non
jours
tu
moi pour la vie
mais
l'inte = ra
vi = ta poi =

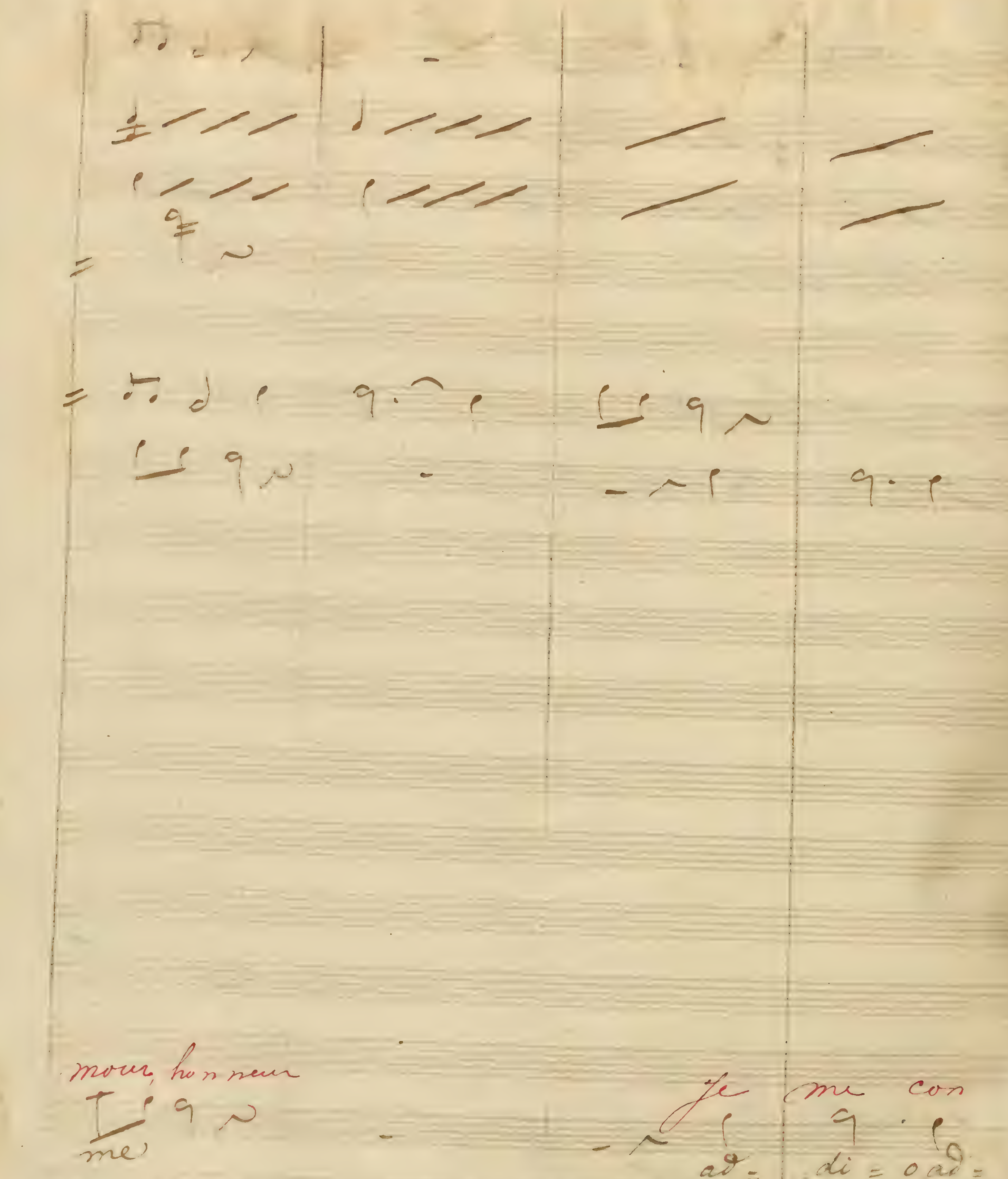

a 2
il faut partir
più non più par=tite non più par=tite

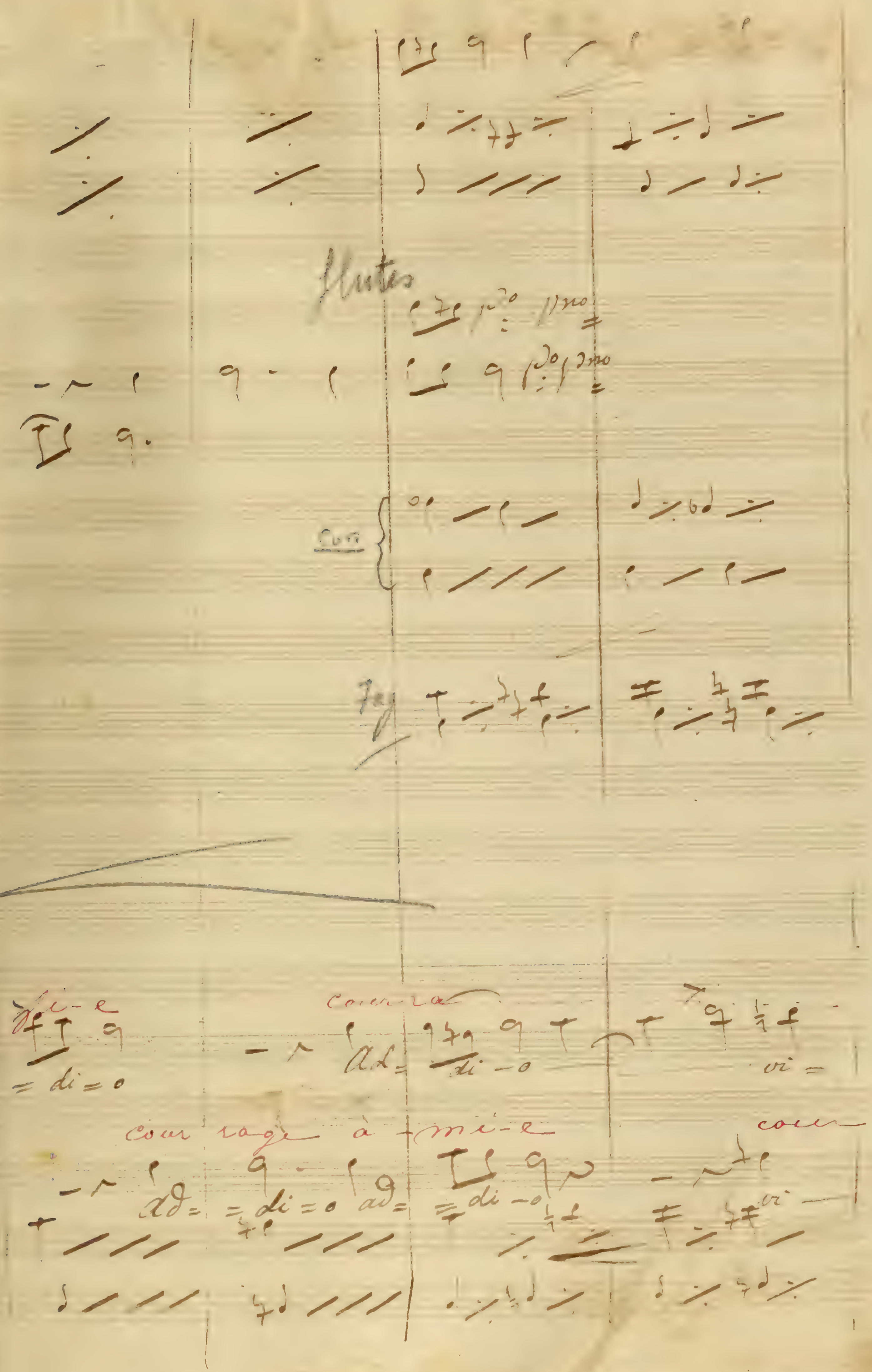

oboe
Solo
o femme ché-rie, à toi ma
Vivacis.mo


8a Fl.
vie, oui votre a
Ad= di- o ad= dio spe= =ranza ed
vie
Anima

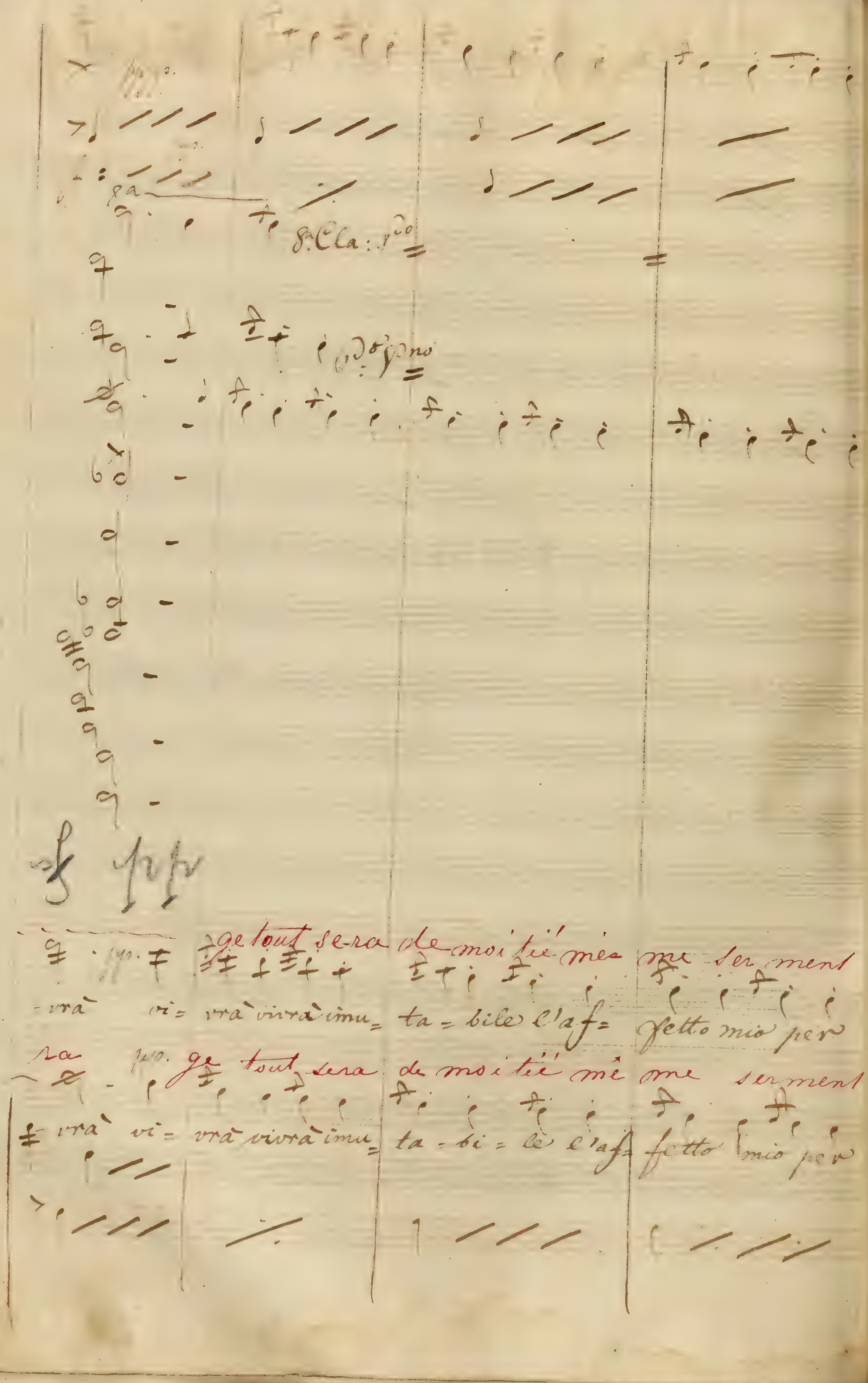

Po. pno:
me - e
Anima
vous la con
sol tu sa =
me la con fie femme che
tu sa = ra = i sa = = rai per

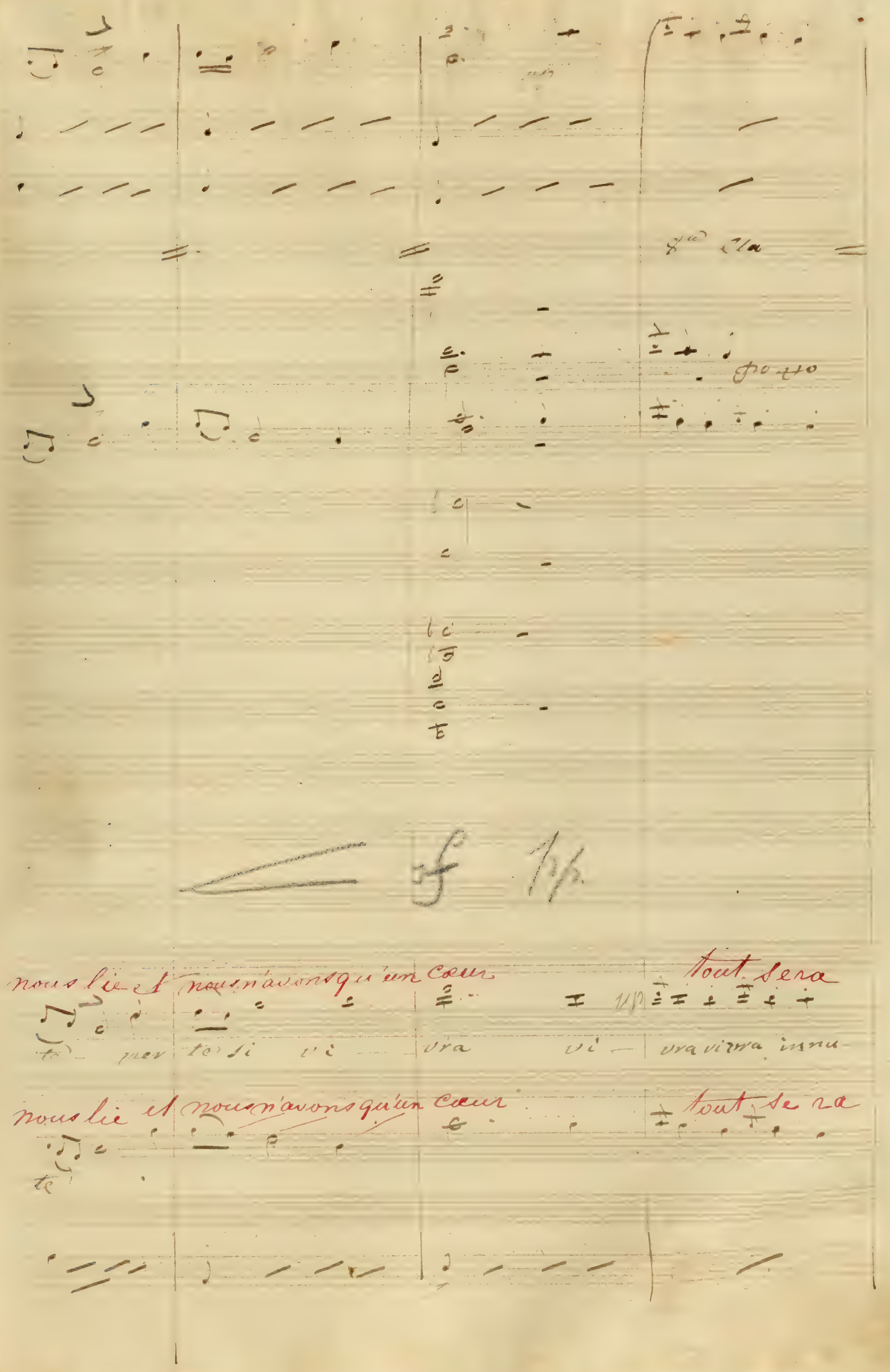

2a. Cla:
fi-e vous la con fi-e a-mour a
Duca
me
courrage a-mi-e a mour a

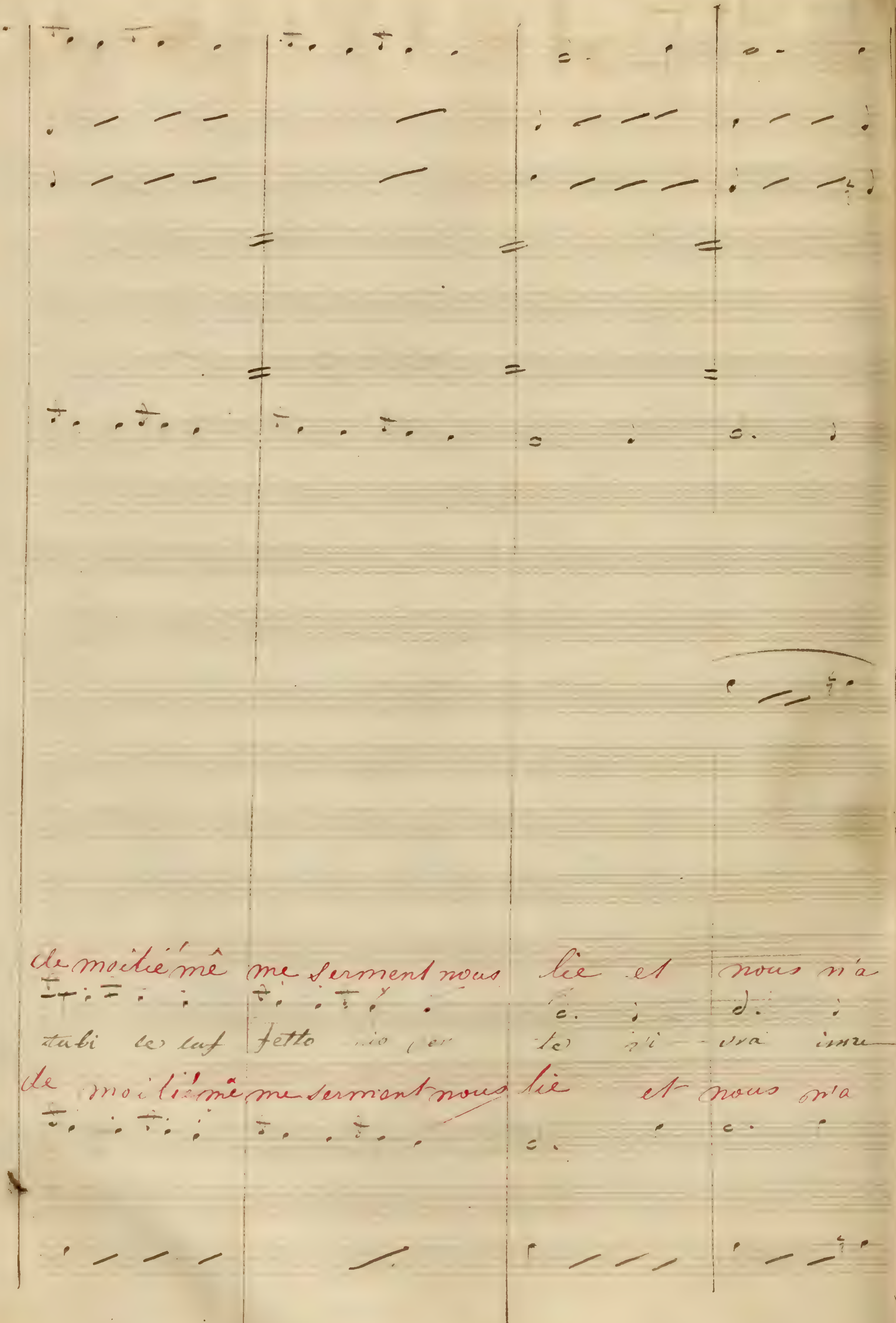

mour, honneur
me
Je me con
ad= di = o ad=
mour honneur courrage a mi- e
me ad= di= o ad=
di= o

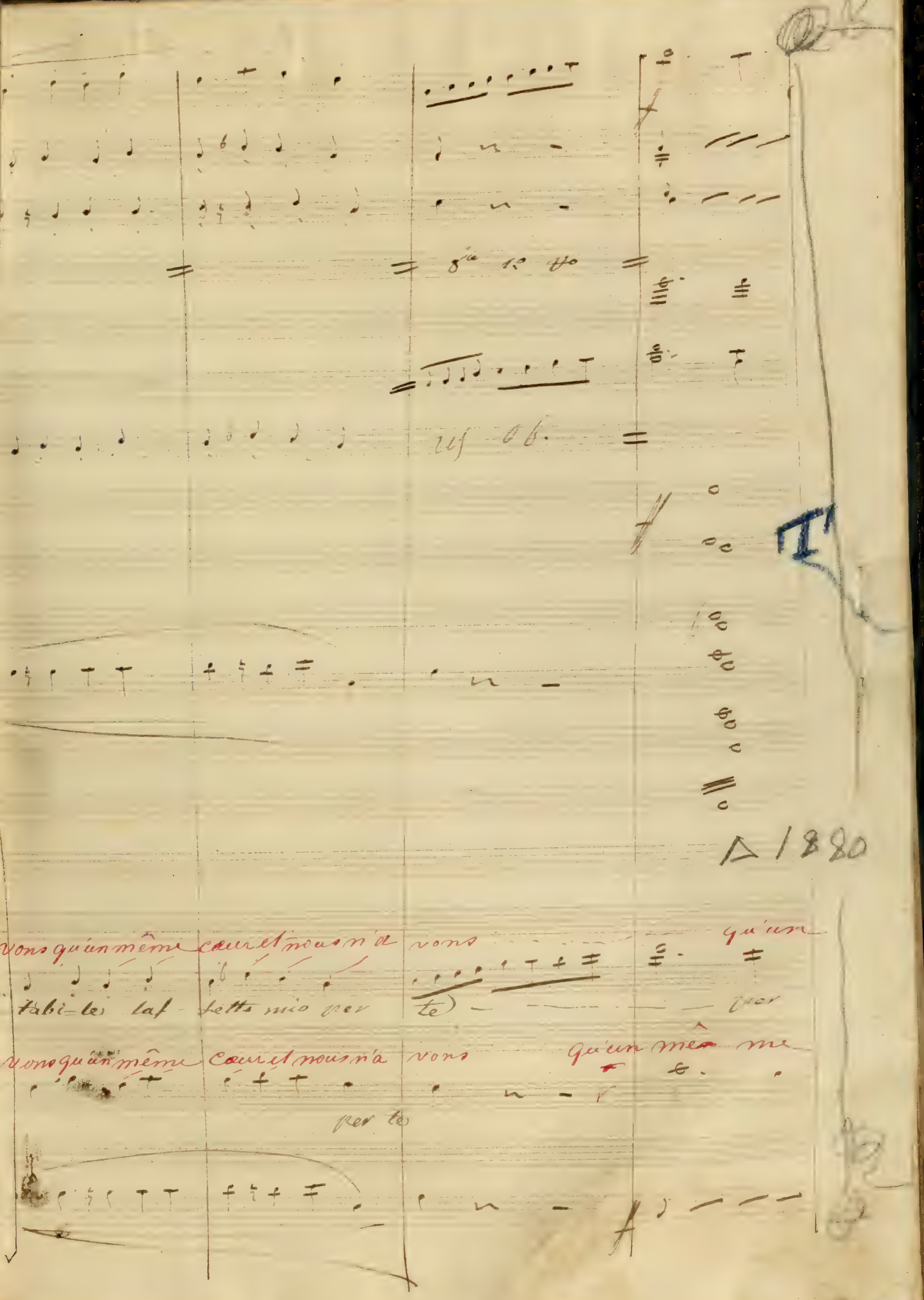


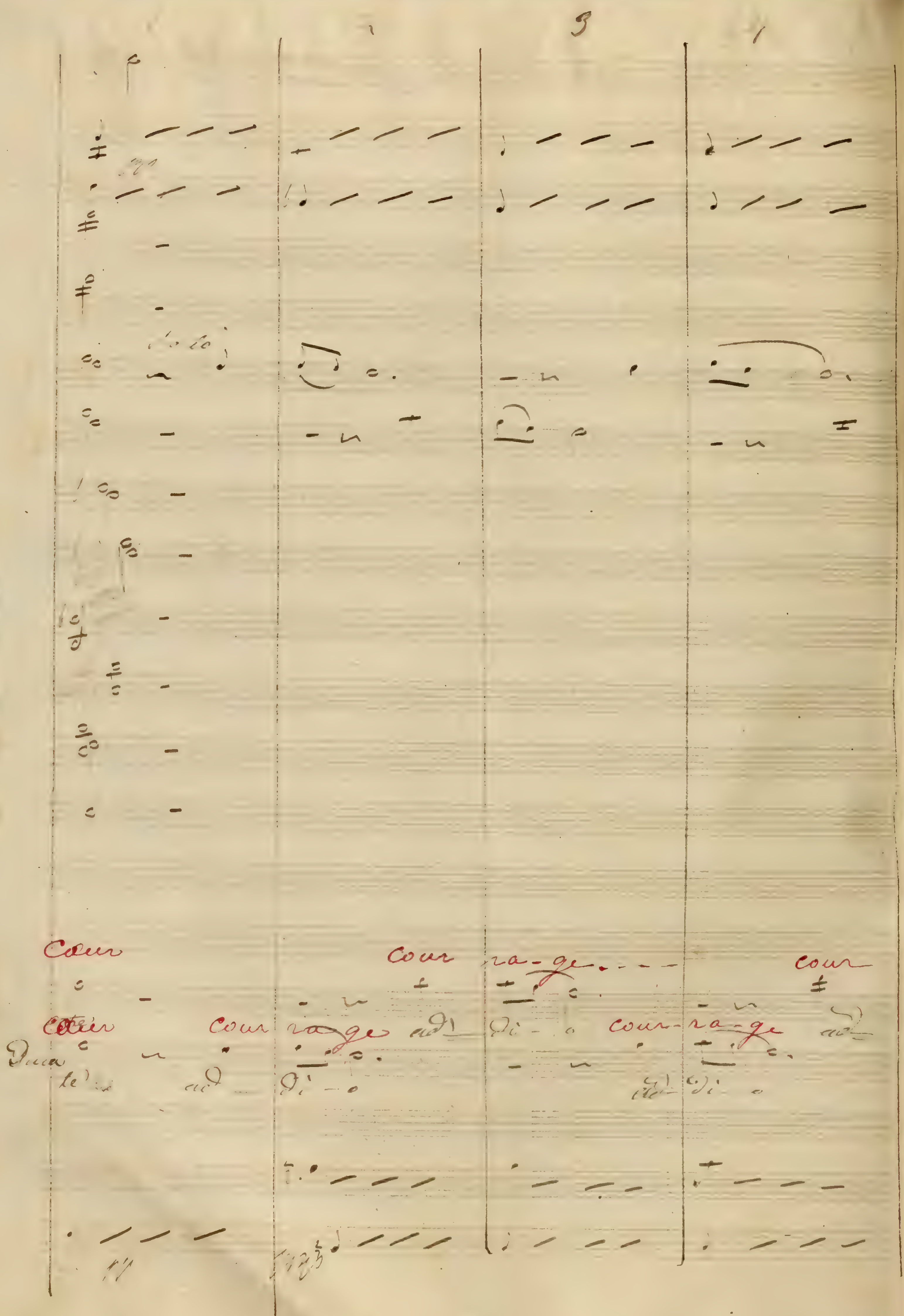
flutes
Cor
Fag
-i-e
cou-ra
di-o
ad
cour rage à mi-e
cour
vi

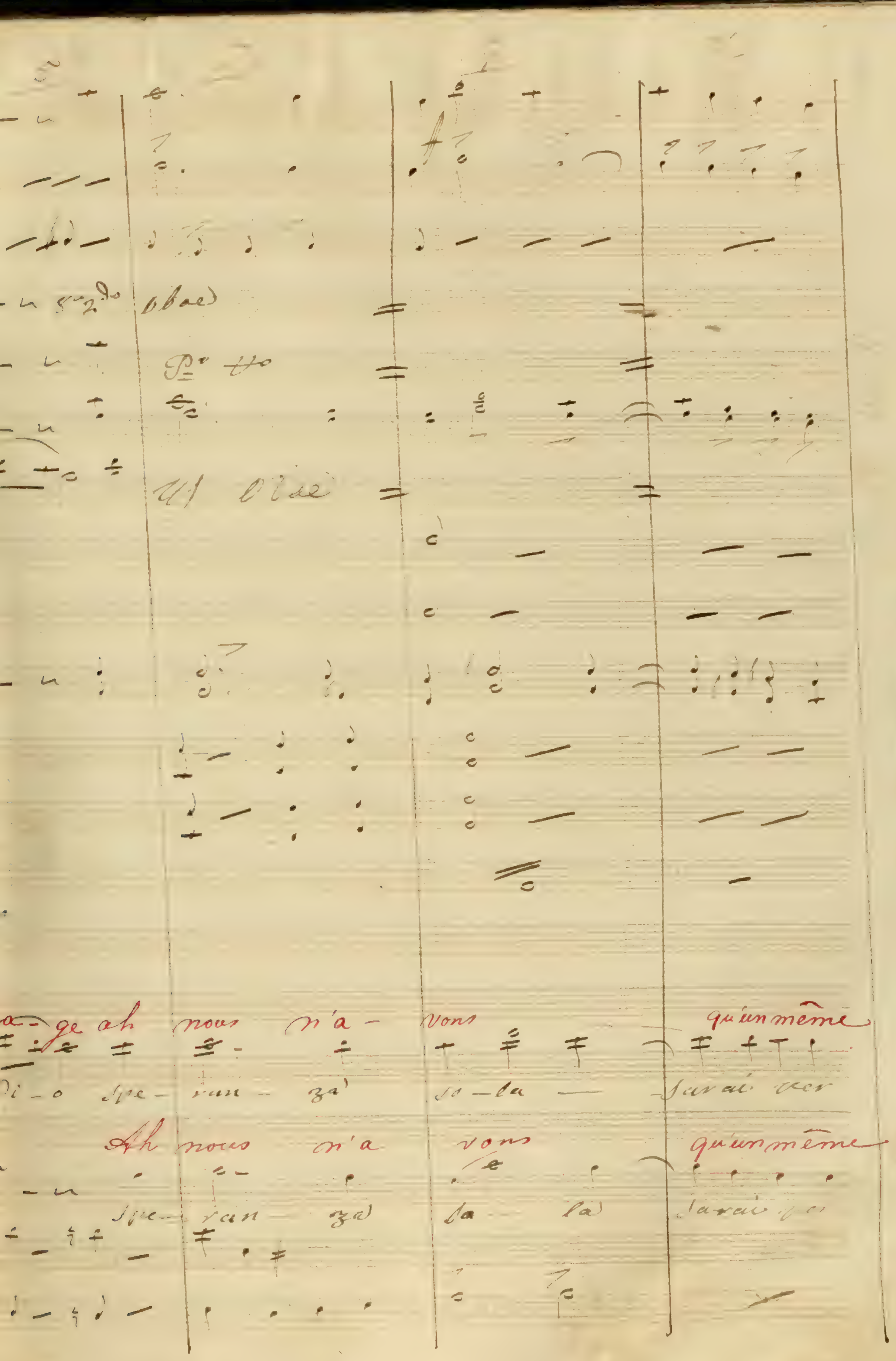

ge tout se-ra de-moi tié mes me ser ment
-vrà vi= vrà vivrà imu= ta = bile l'af= fetto mio per
sa ge tout sera de moi tié mê me serment
vrà vi= vrà vivrà imu= ta - bi = le l'af= fetto mio per


8va Cla
poco
sf
pp
nous lie et nous n'avons qu'un cœur
tout sera
te per te si vi vra vi vra vivra innu-
nous lie et nous n'avons qu'un cœur
tout se ra
te

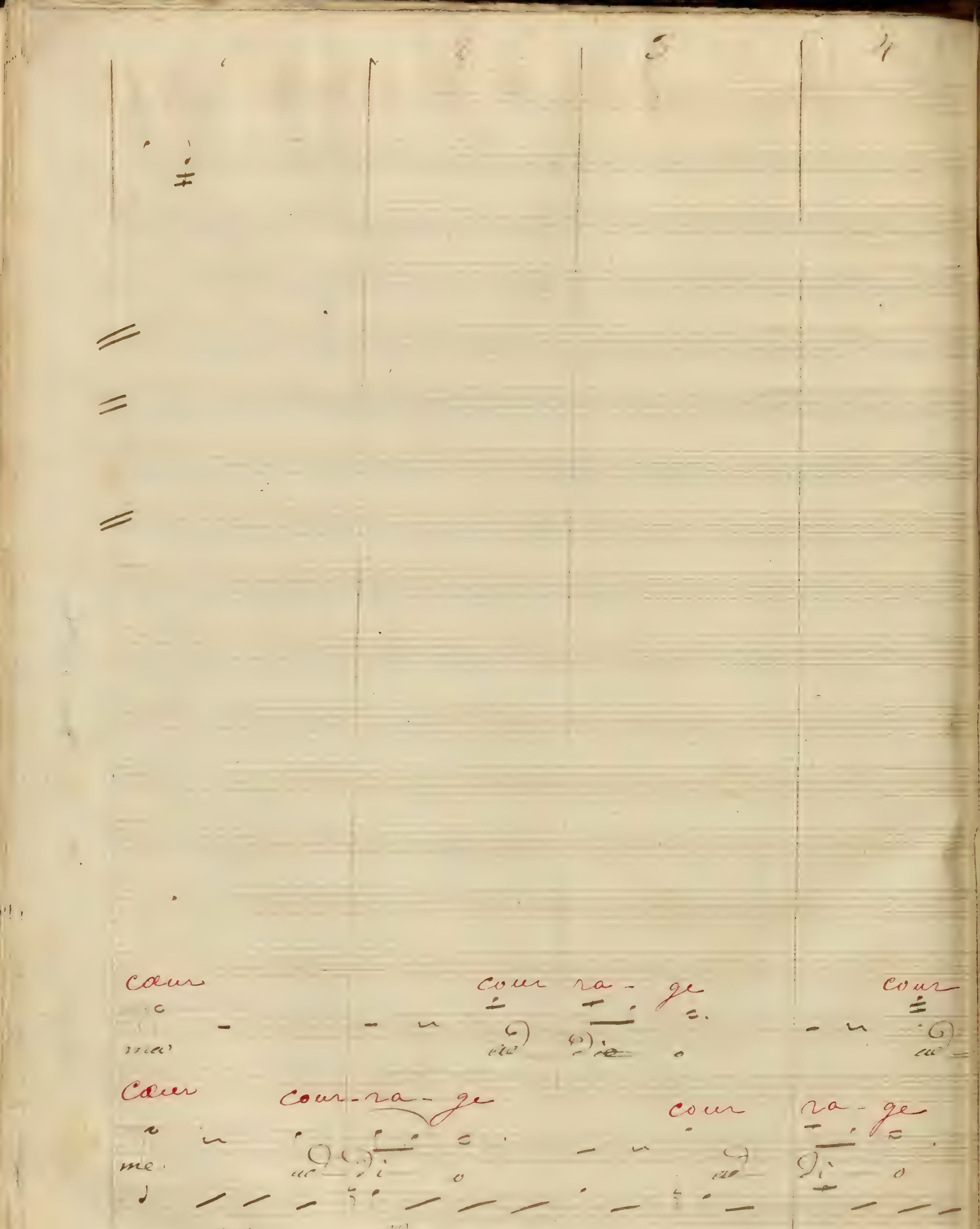

de moitié mê me serment nous lie et nous n'a
de moi tié mê me serment nous lie et nous n'a

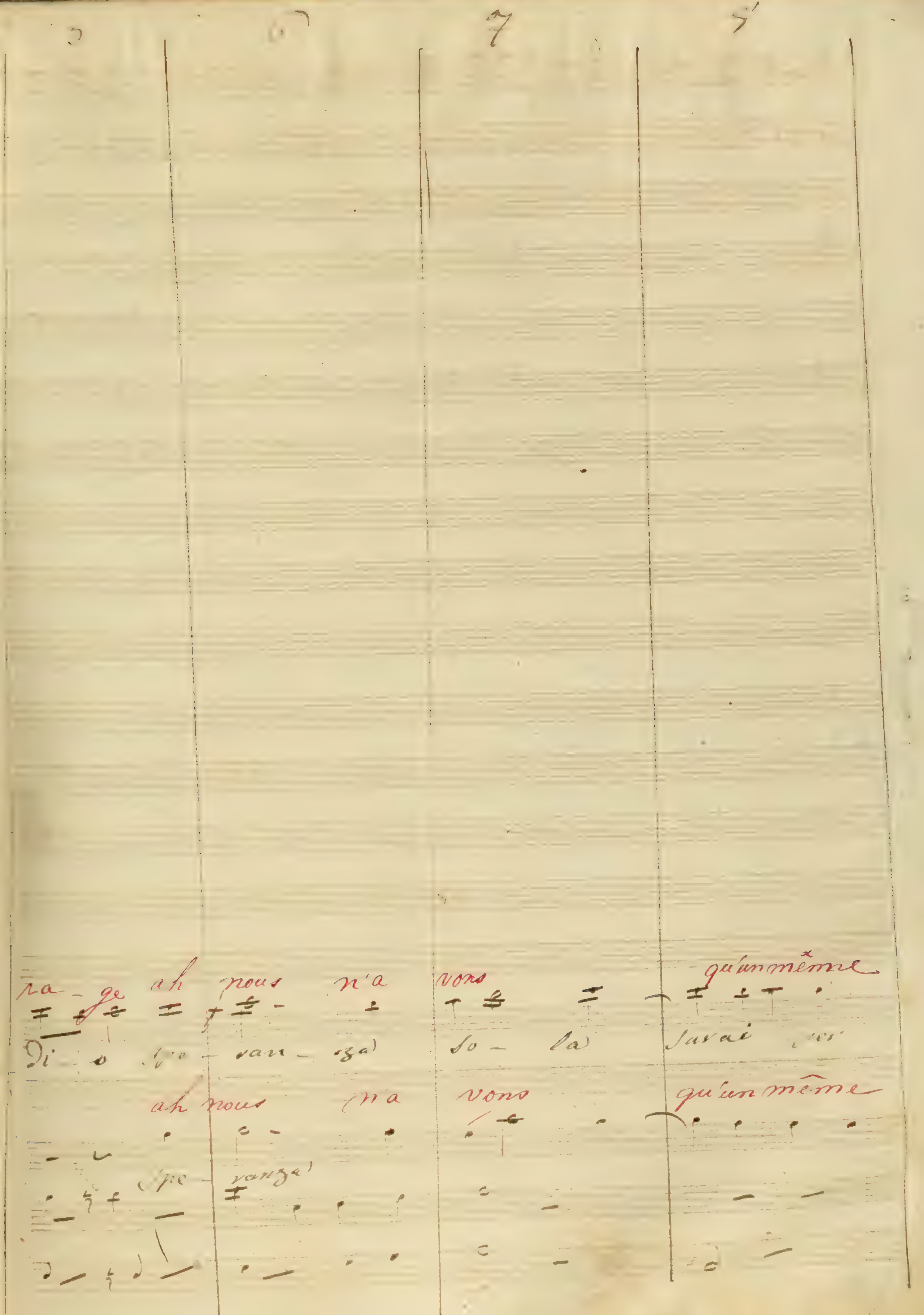

II
Δ 1880
vons qu'un même cœur et nous n'a vons
qu'un
tabi-le laf-fetto mio per te
per
vons qu'un même cœur et nous n'a vons
qu'un mê-me
per te


Cour
cour ra-ge.
cour
Coeur
cour ra-ge ad-
cour-ra-ge ad-

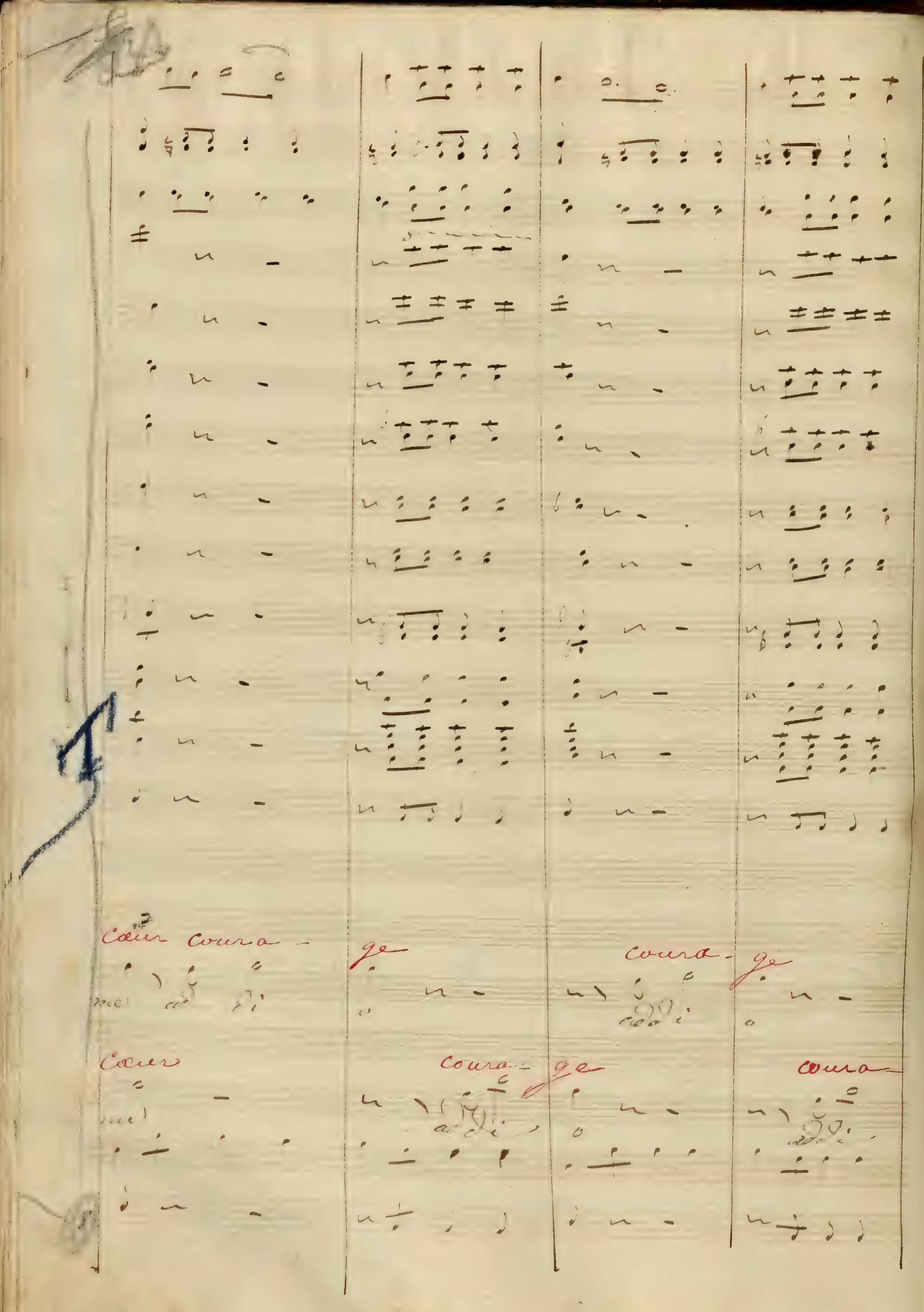


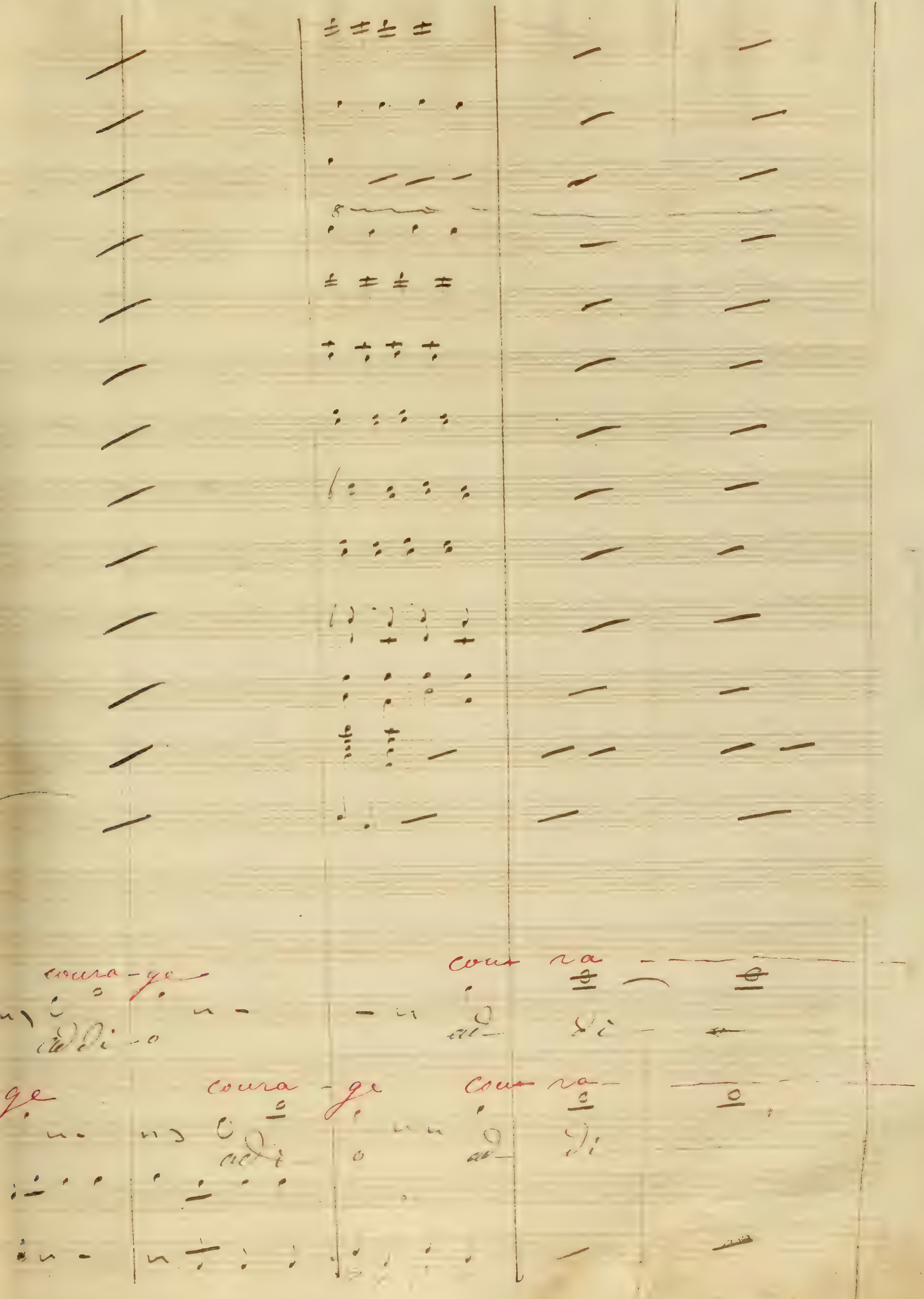
oboe
a- ge ah nous n'a- vons qu'un même
Di - o spe- ran - za so - la sarai ver
Ah nous n'a vons qu'un même
spe- ran - za la la sarai per

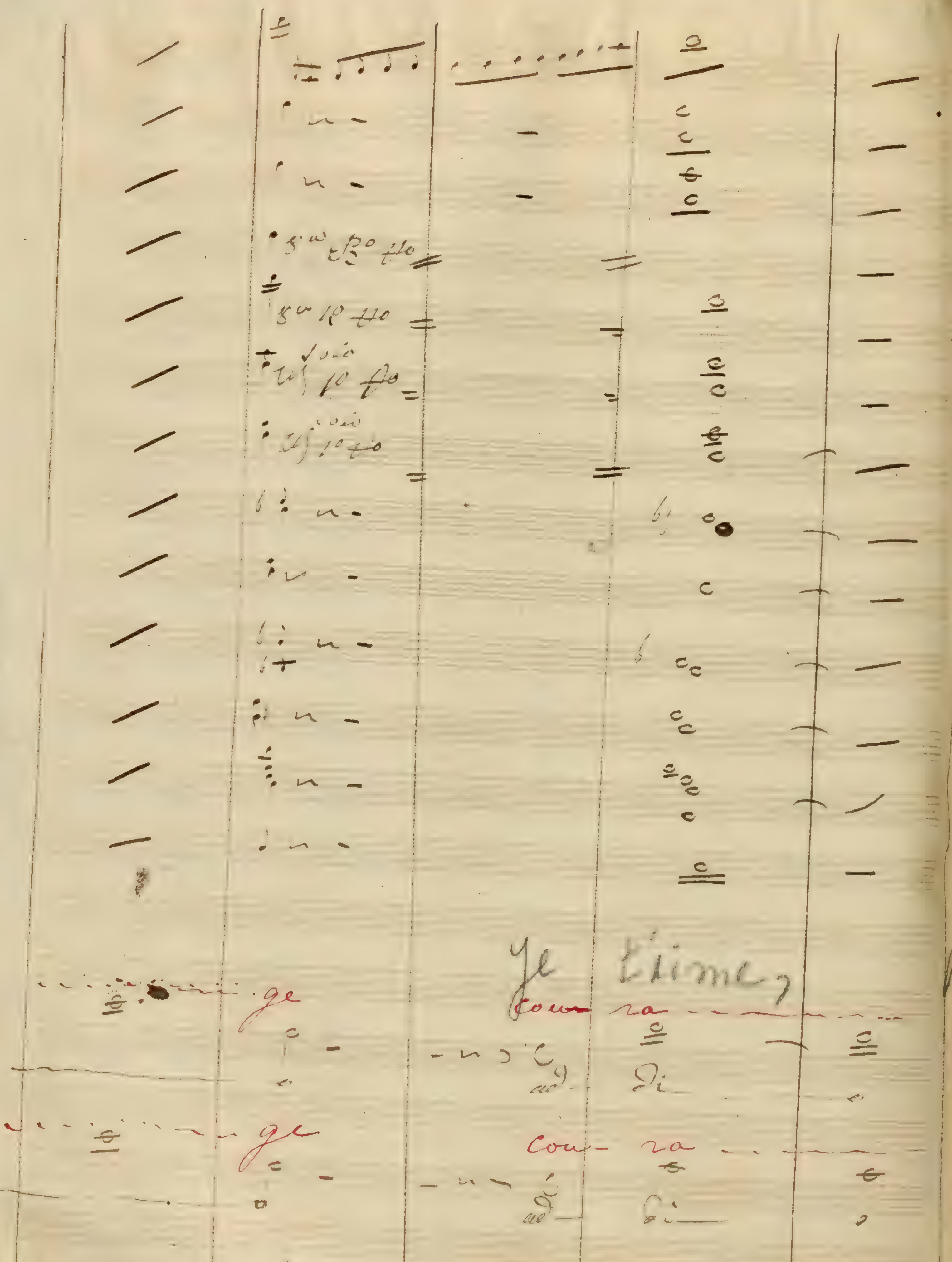

3
4
cœur
cou ra - ge
cœur
ma
Cœur
cour-ra-ge
cou ra-ge
me

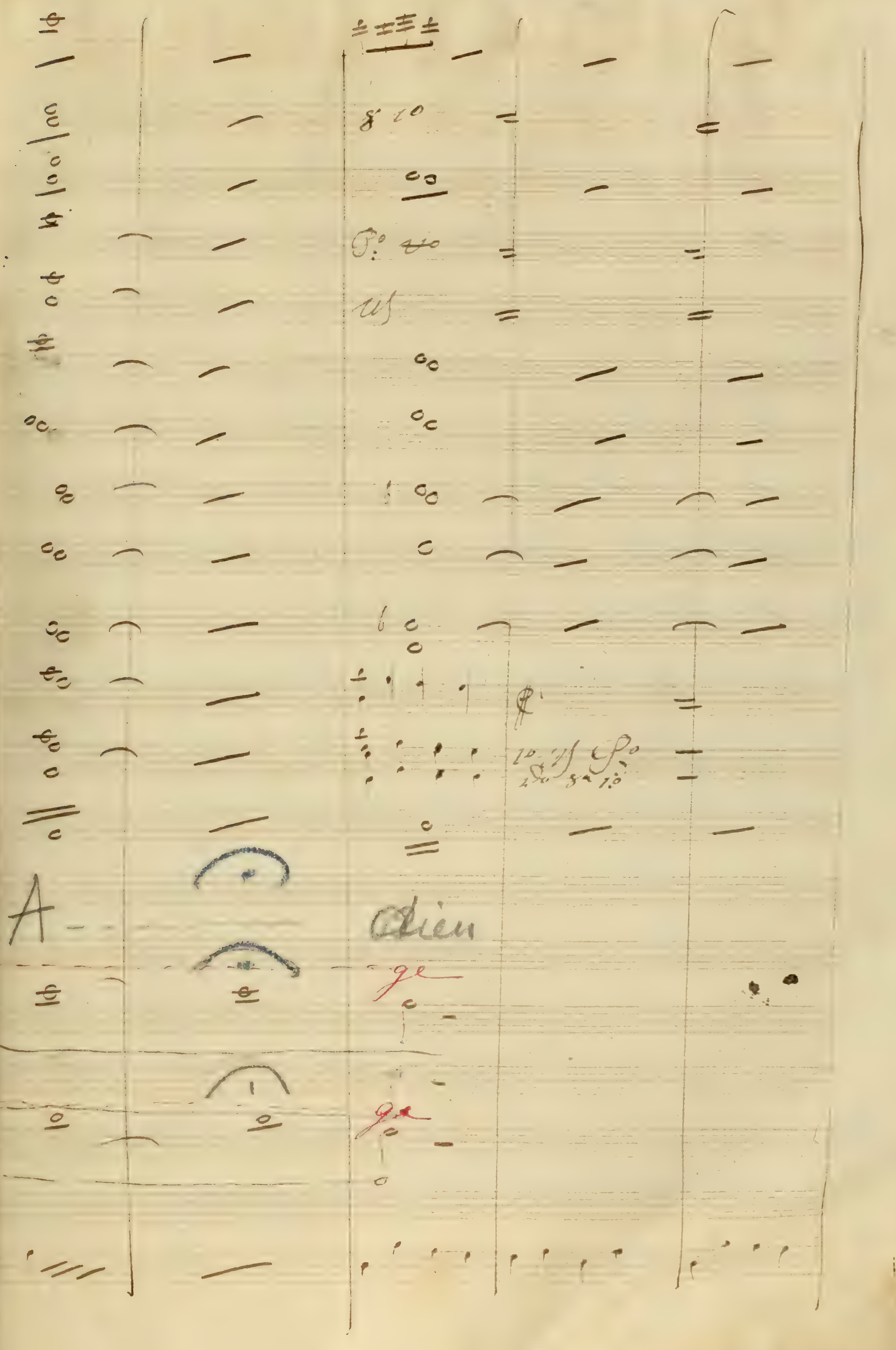


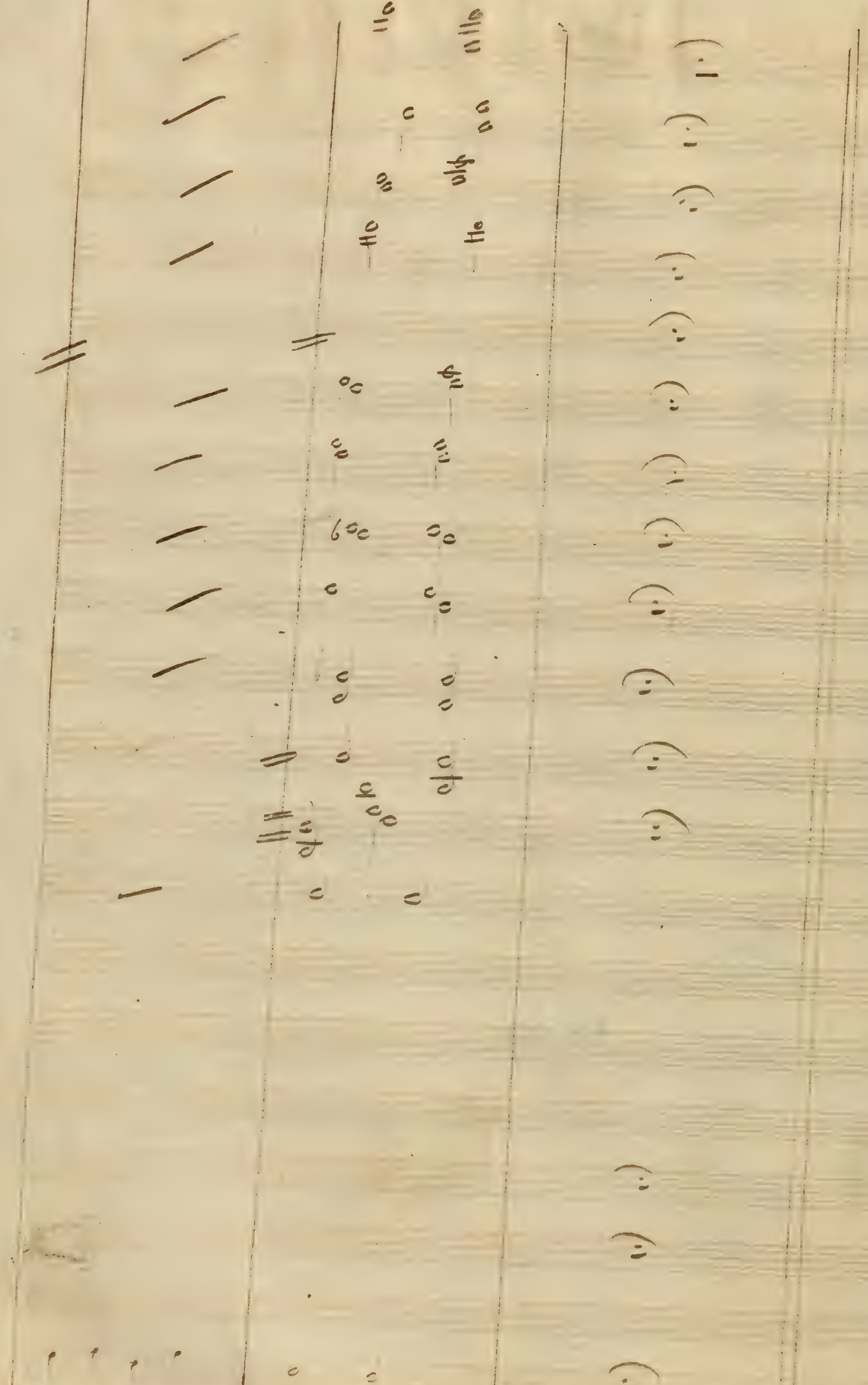
ra - ge ah nous n'a vons qu'un même
Di - o spe - ran - za so - la
ah nous n'a vons qu'un même
spe - ranza

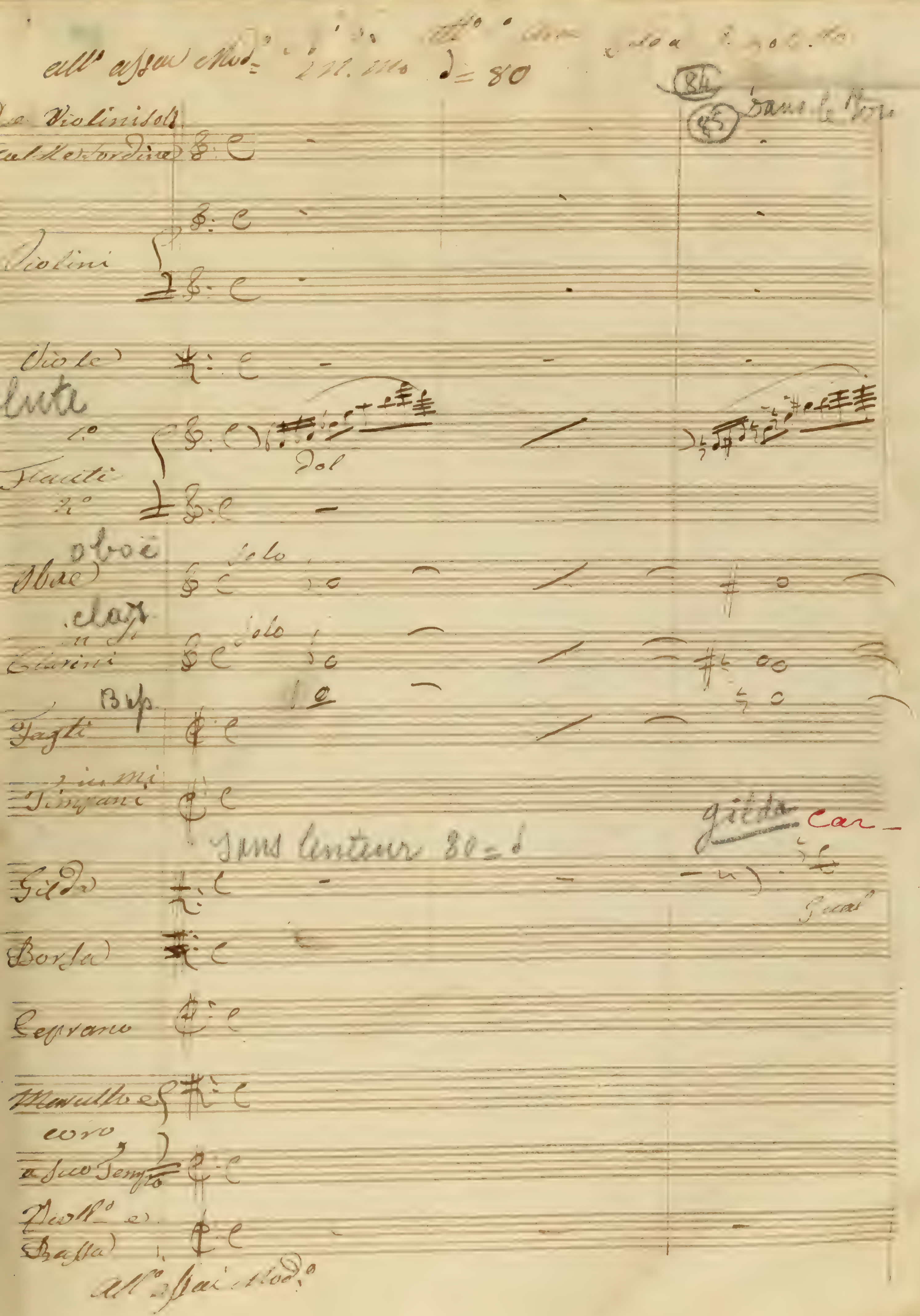

Cœur coura- ge
coura- ge
Cœur
coura- ge
coura-

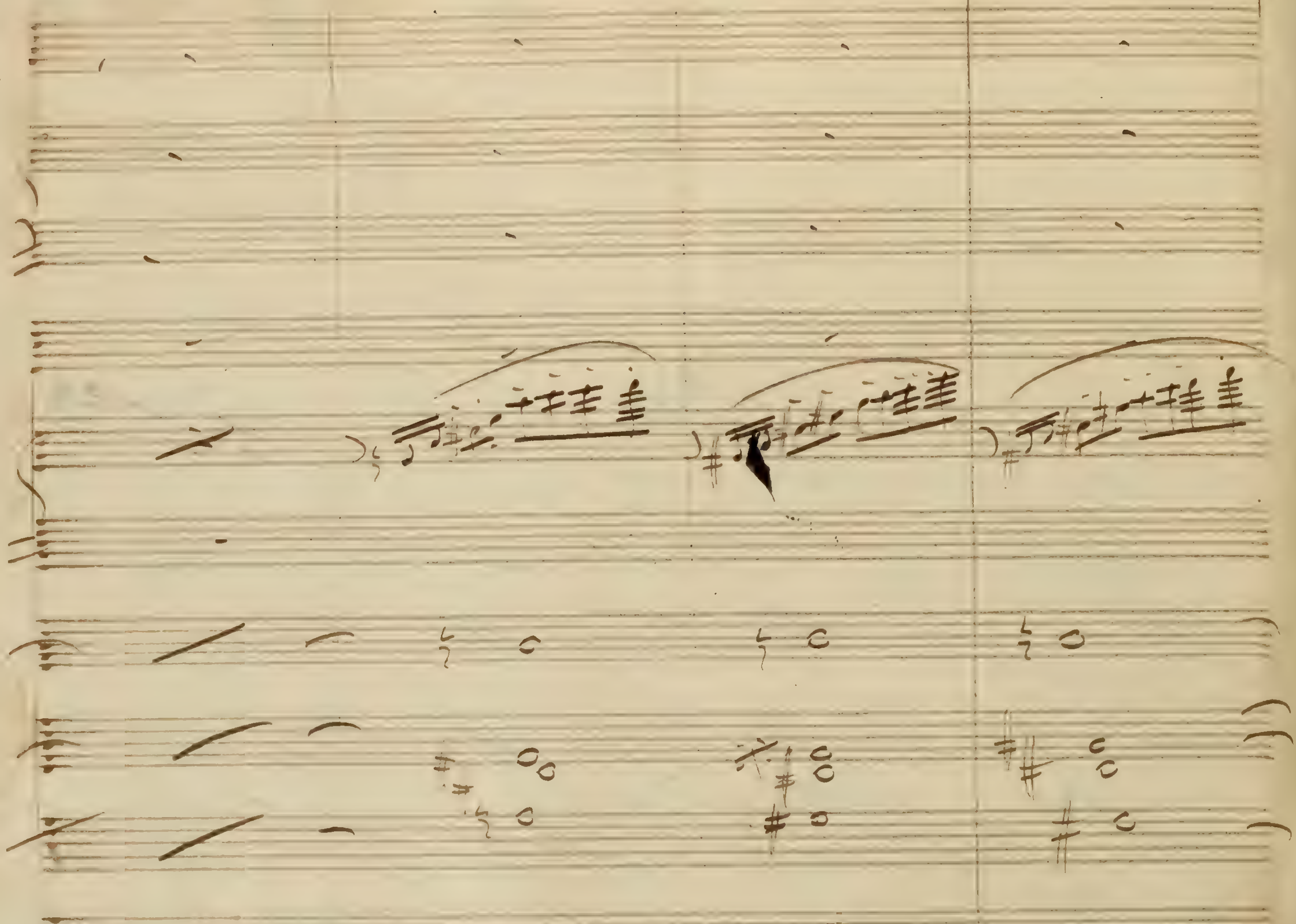

coura-ge
addi-o
cou ra
ad di
ge
coura - ge
cou ra
ad di

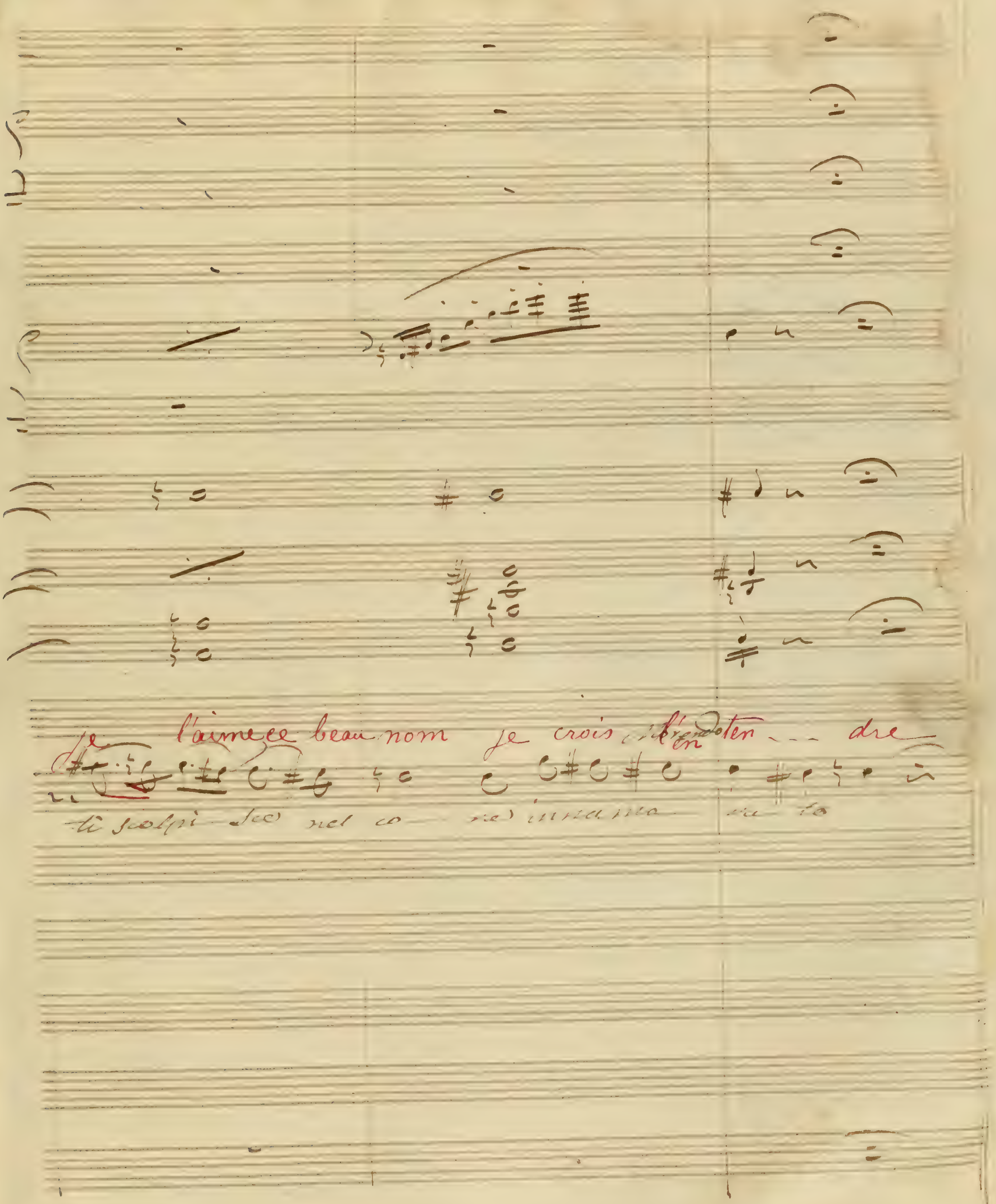

Je t'aime,
ge
Cou- ra
di
ge
Cou- ra
di

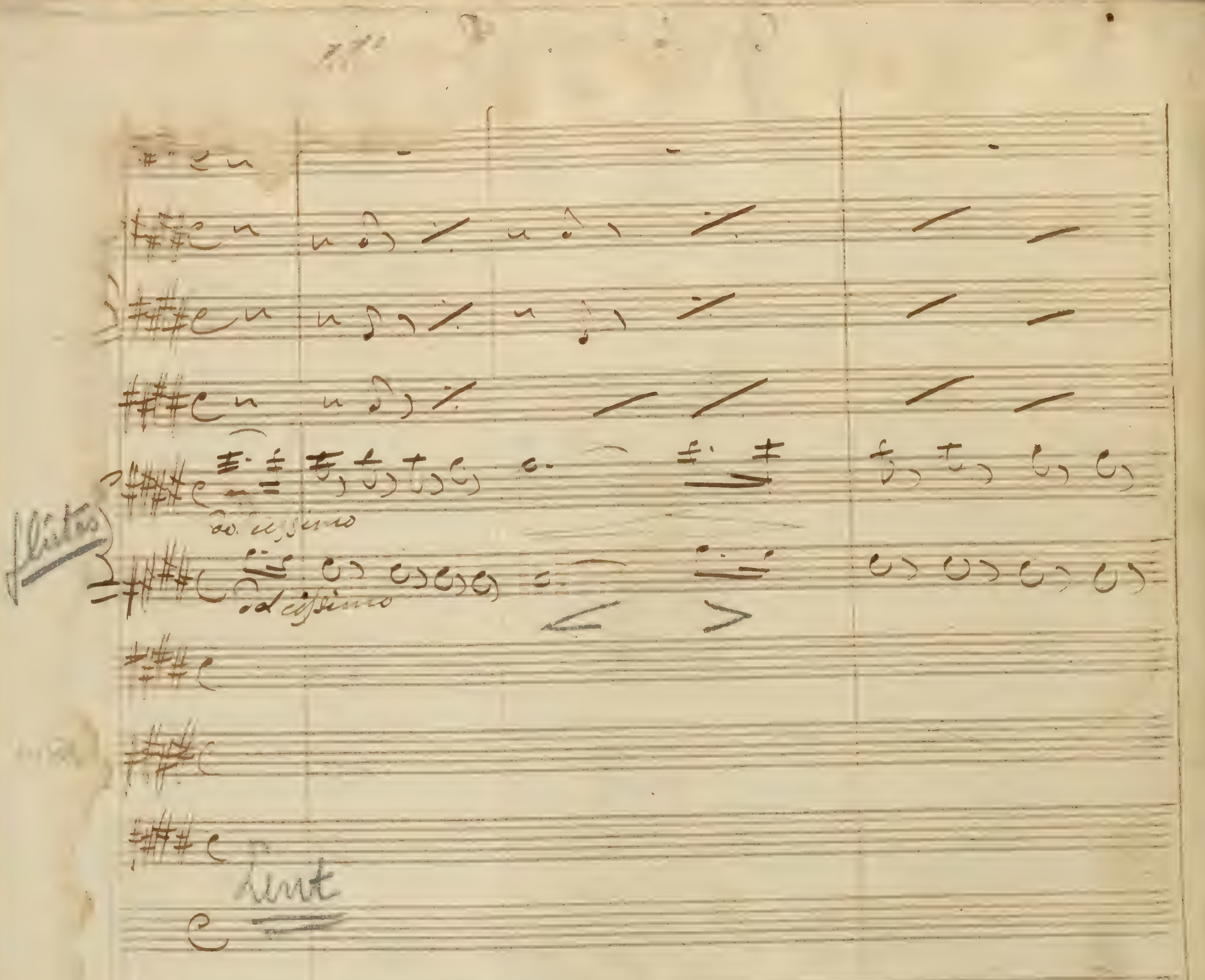

A
Rien



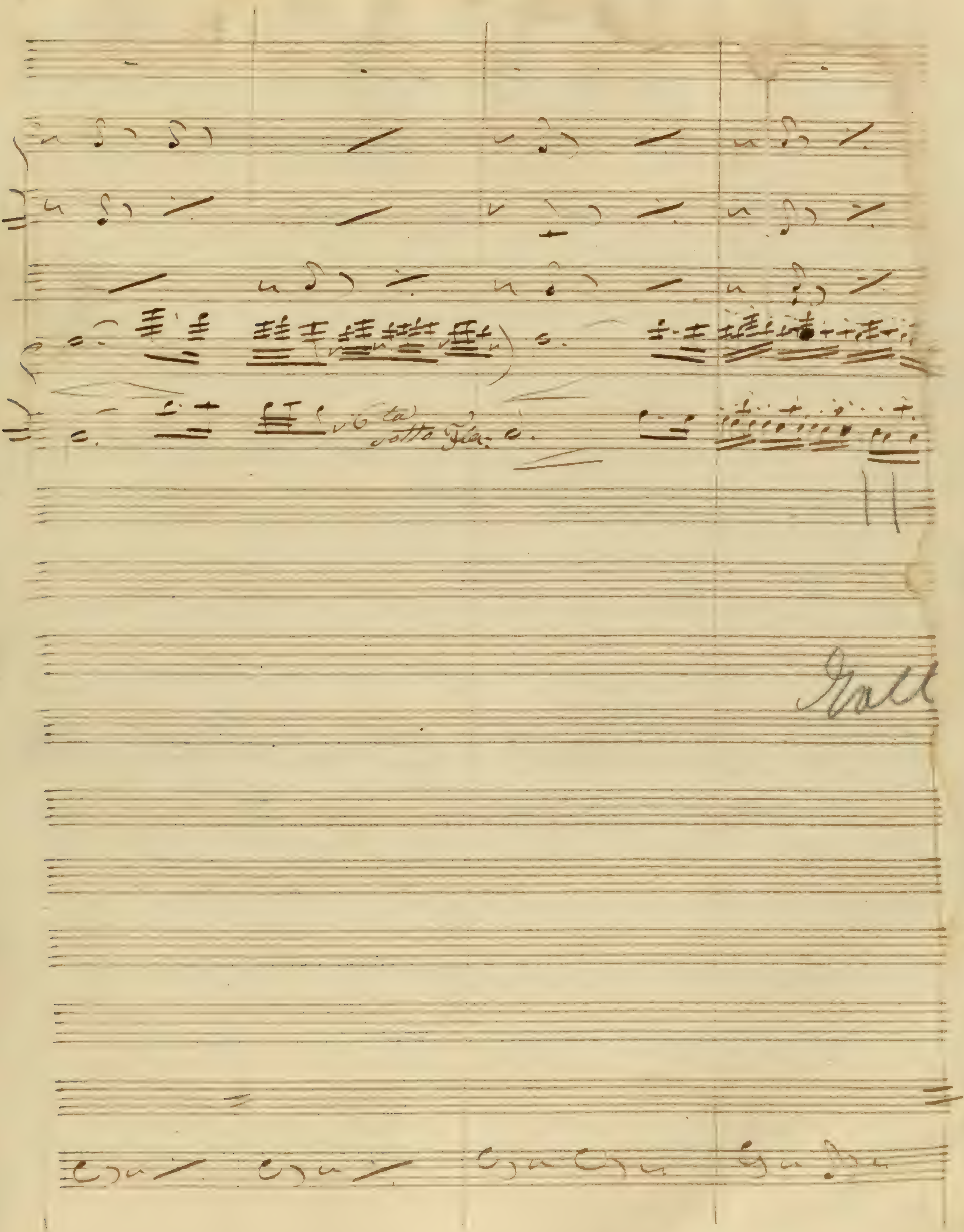

All° assai Mod° = M.Mo ♩= 80
Violini soli
Violini
Viole
Flute
Flauti
oboe
Oboe
Solo
Clarini
Solo
Dol
B.
Fagotti
Timpani
Sans lenteur 80 = ♩
Gilda
Borsa
Ceprano
Marullo e coro
a suo tempo
Viol.lo e Basso
All° assai Mod°
Gilda
Car_

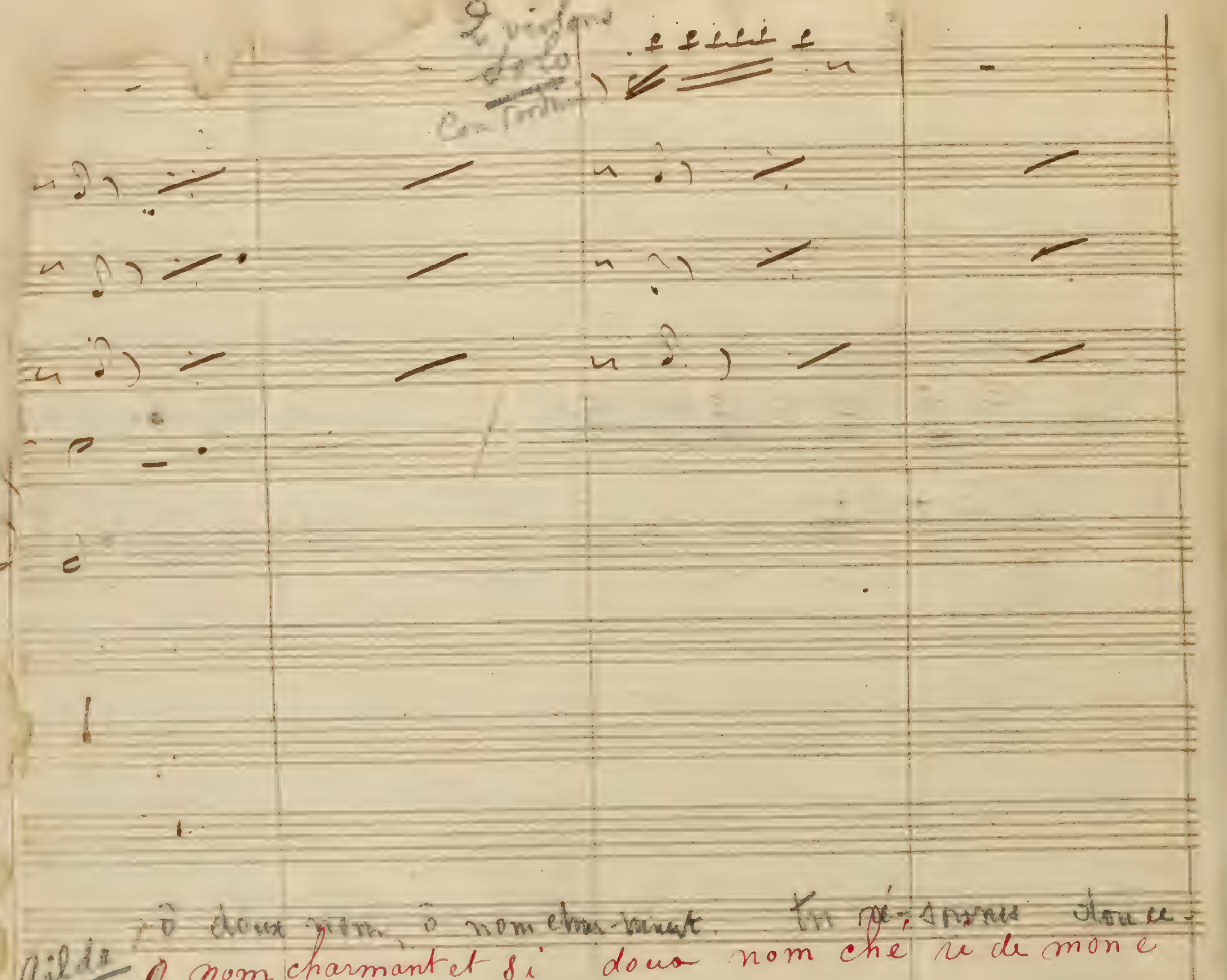

to Bal- di
m'a dit sa voix si ten - dre
nome di lui gia- ma — to


Je l'aime ce beau nom je crois en ten ... dre
ti scolpi- sce nel co- re inna mo ra to

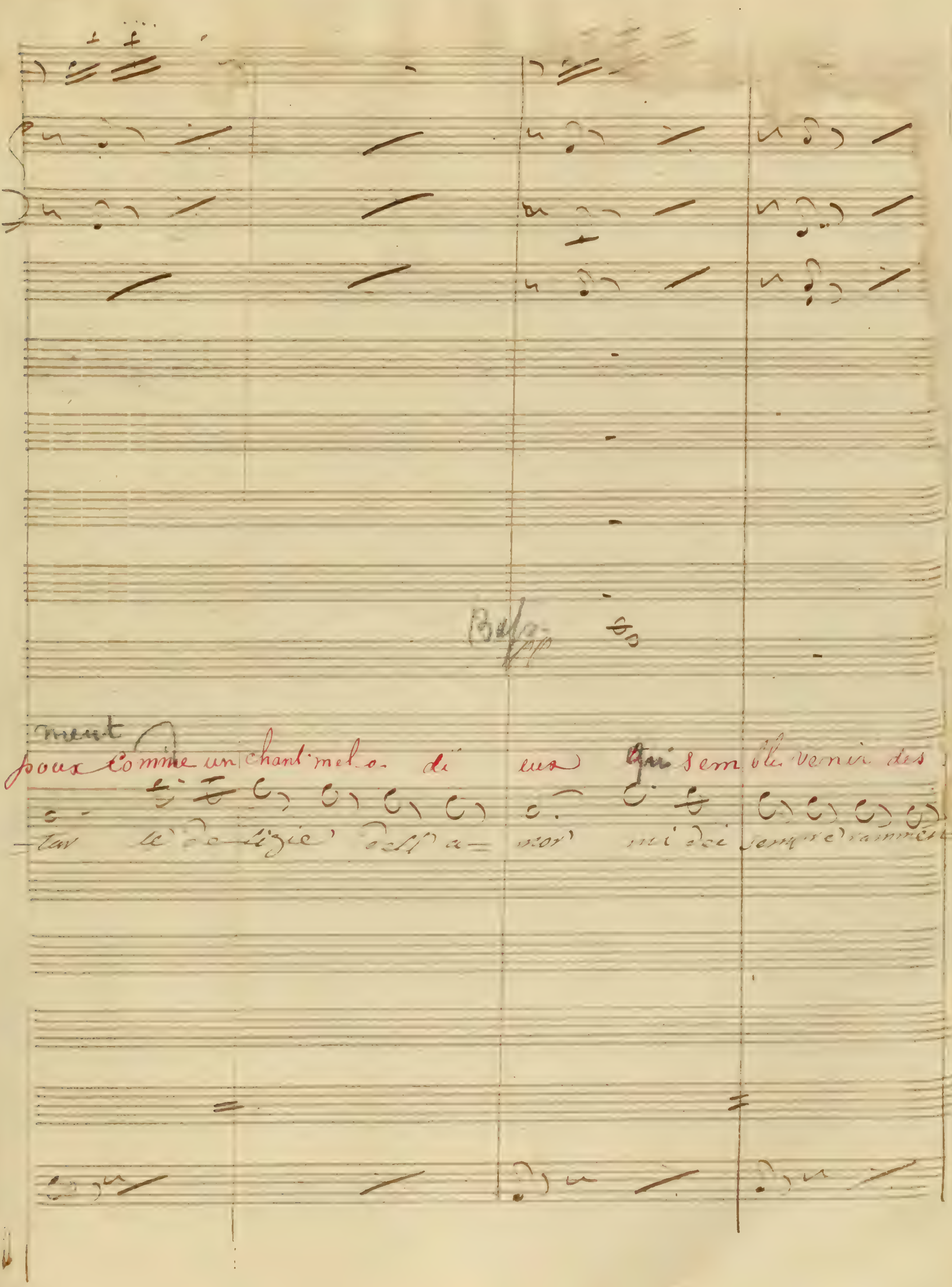


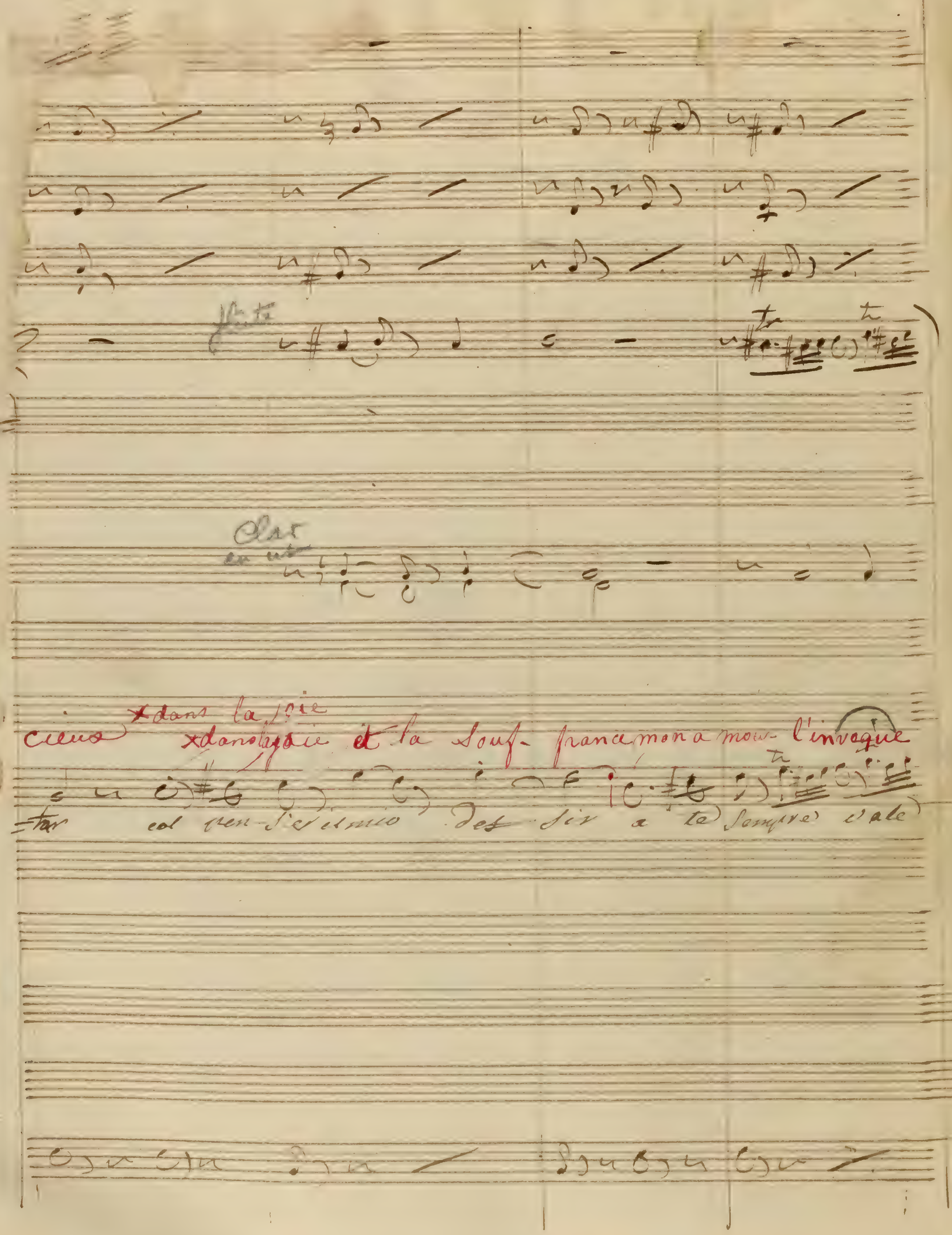
Flûtes
dolcissimo
Lent
All° Mod°

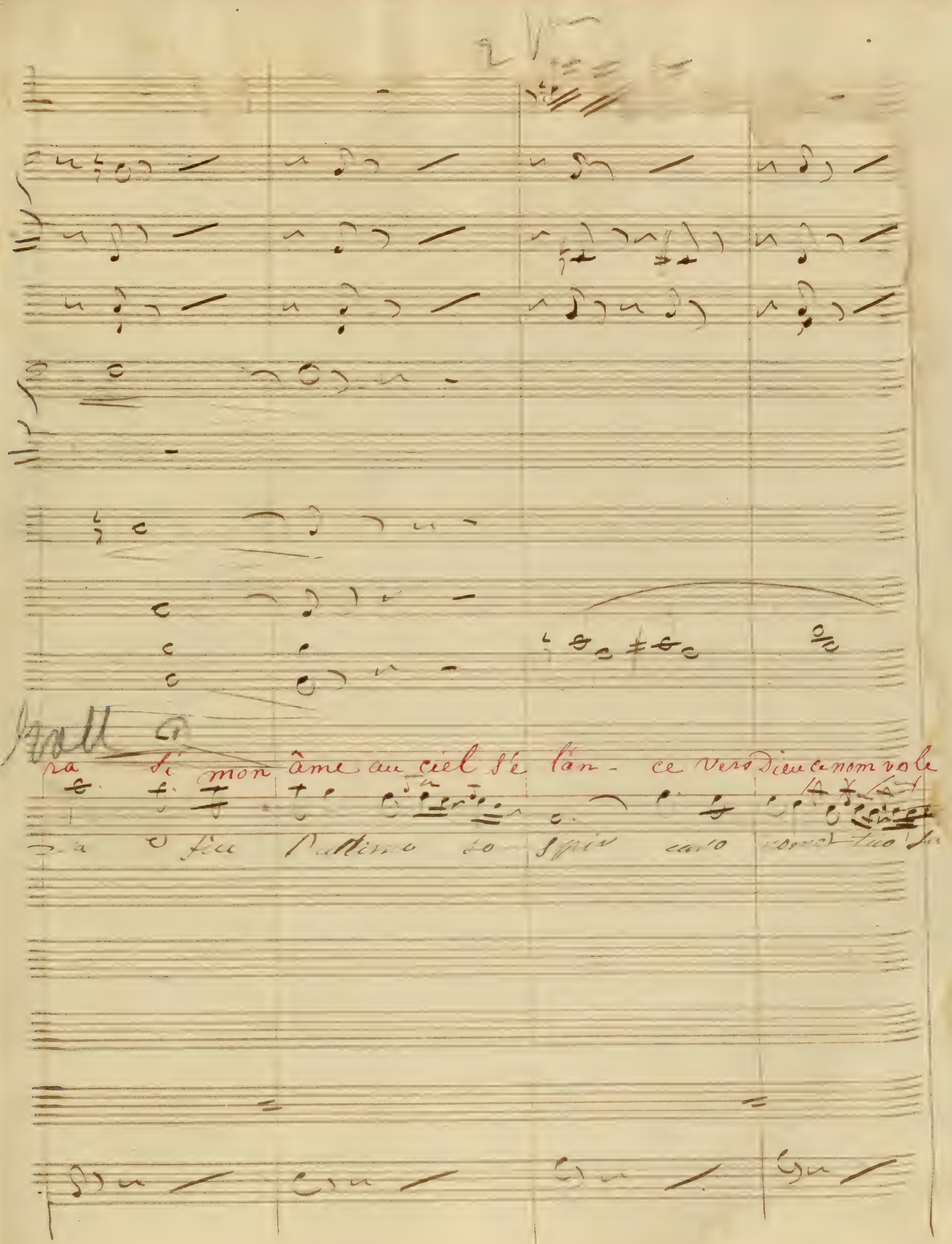


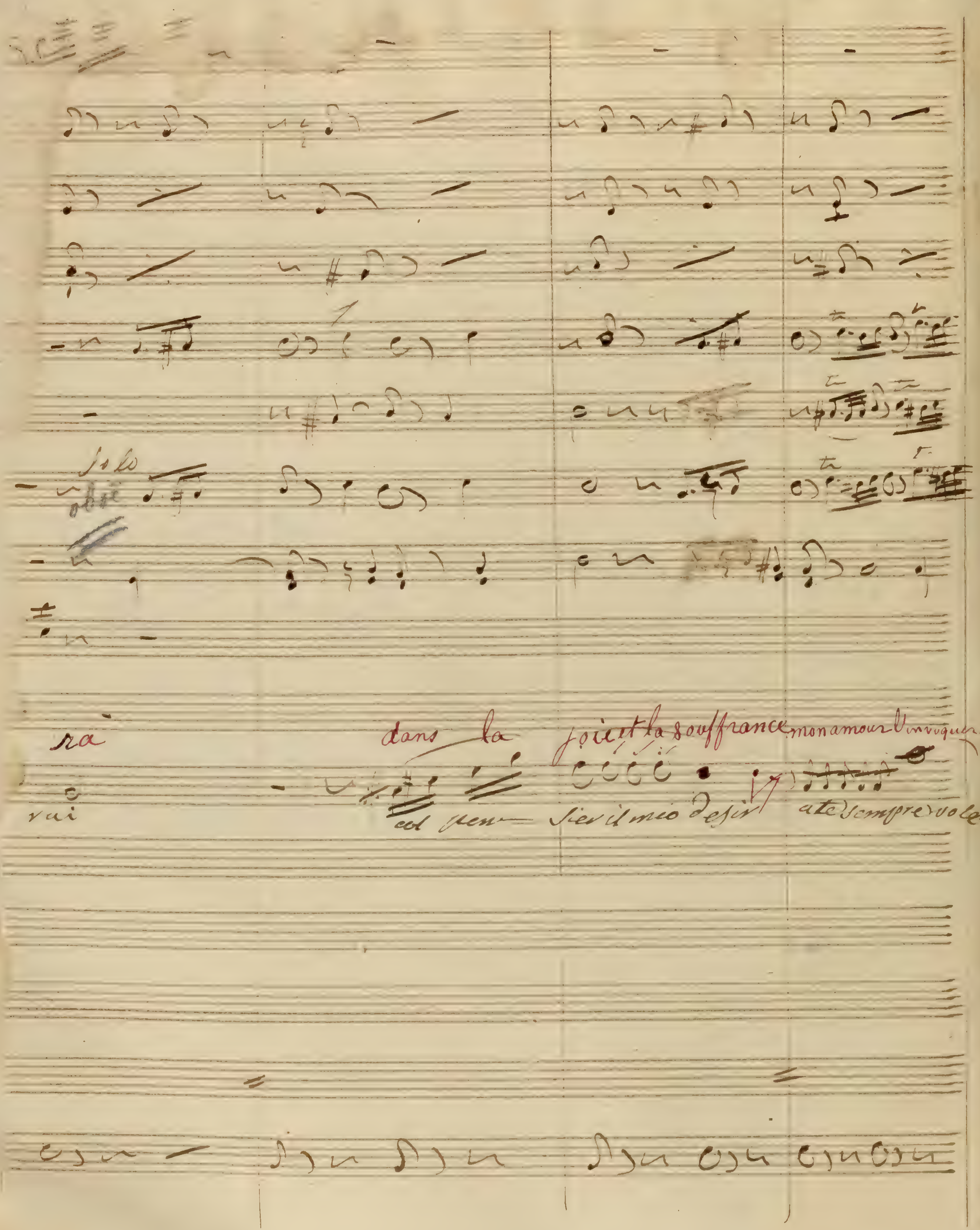


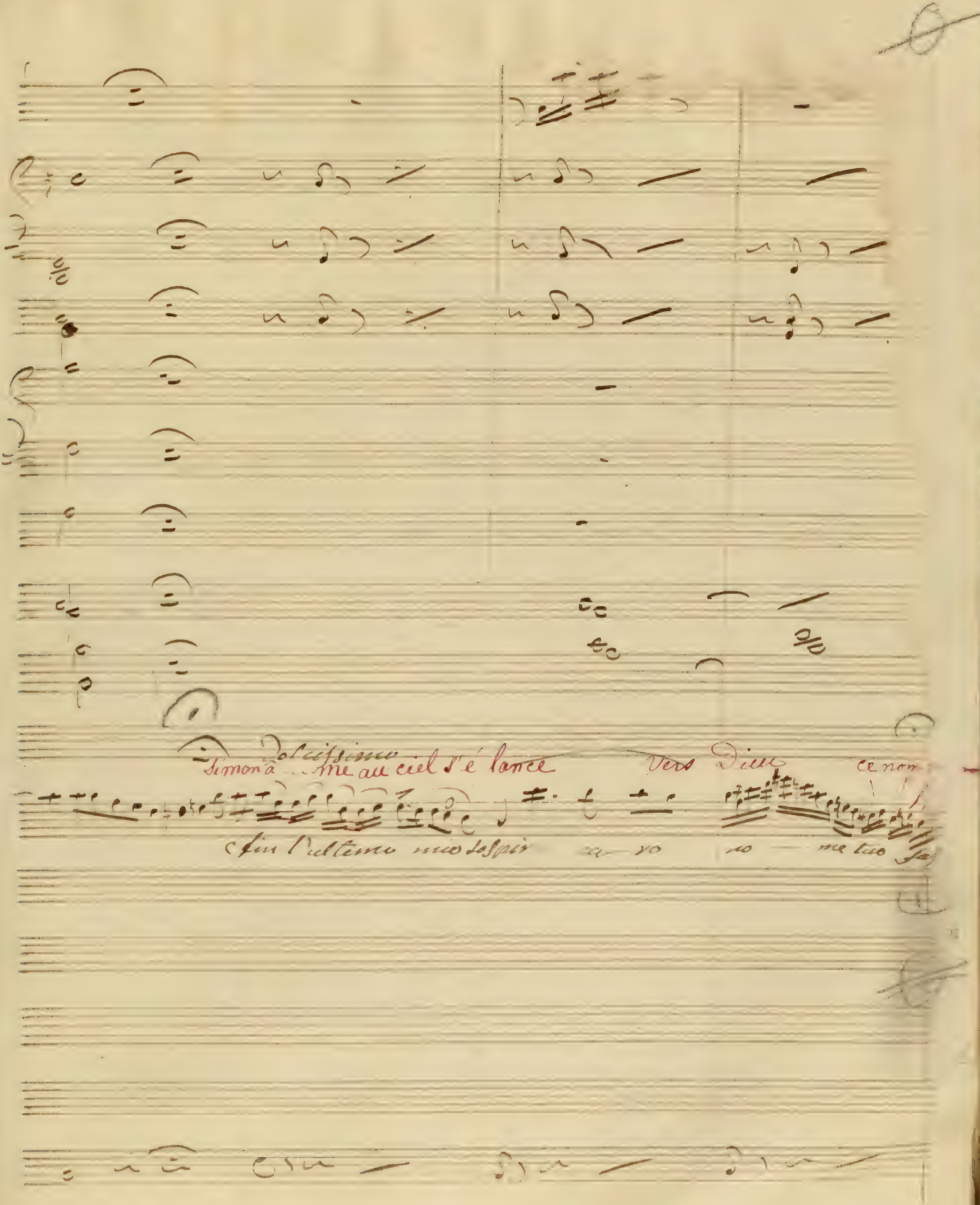
Con Sordini
Gilda
O nom charmant et si doux nom
Caro nome che il mio cor festi primo palpi-

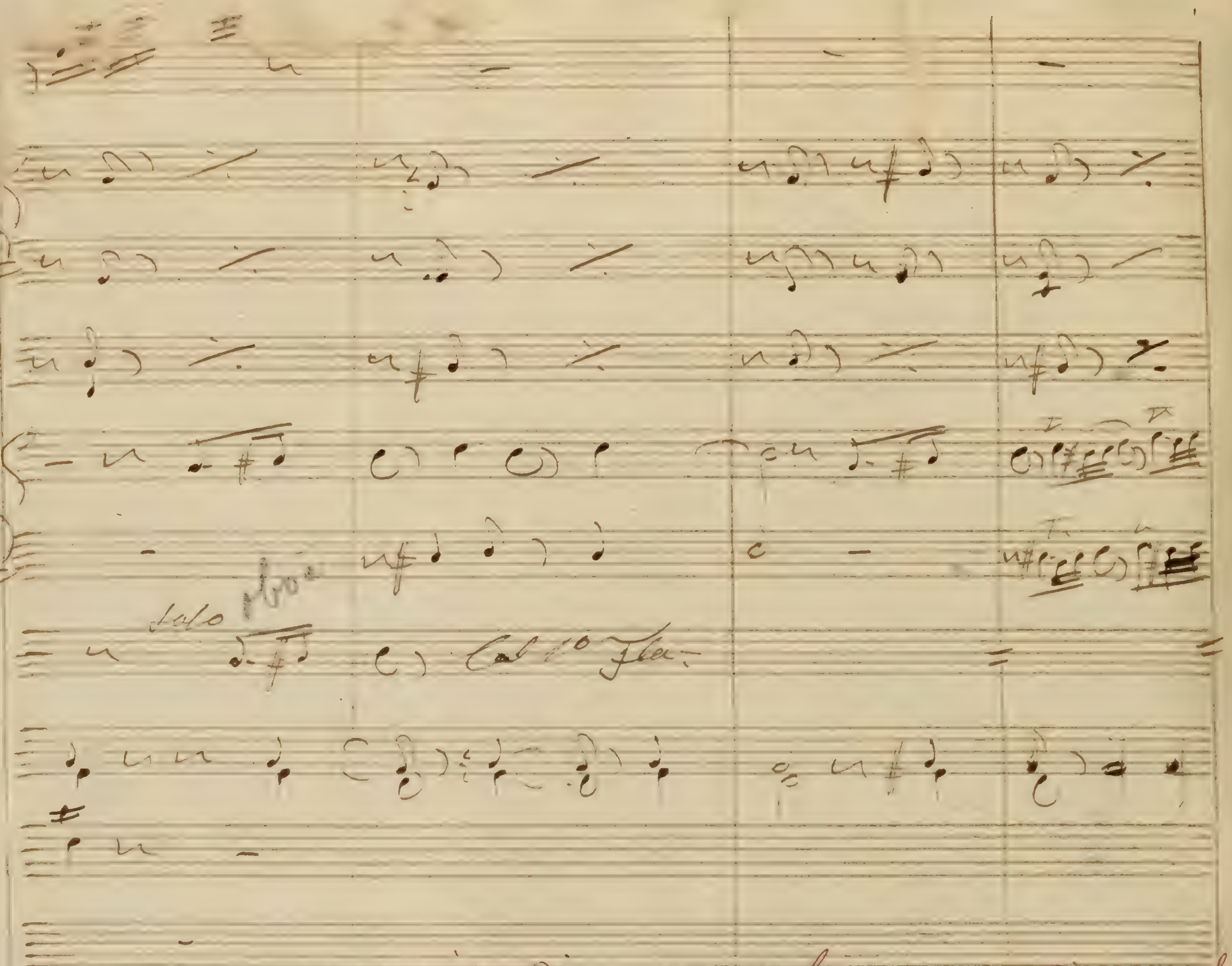

ment
pour comme un chant mél.o. di eux qui sem ble venir des
le delizie dell' a mor mi dei

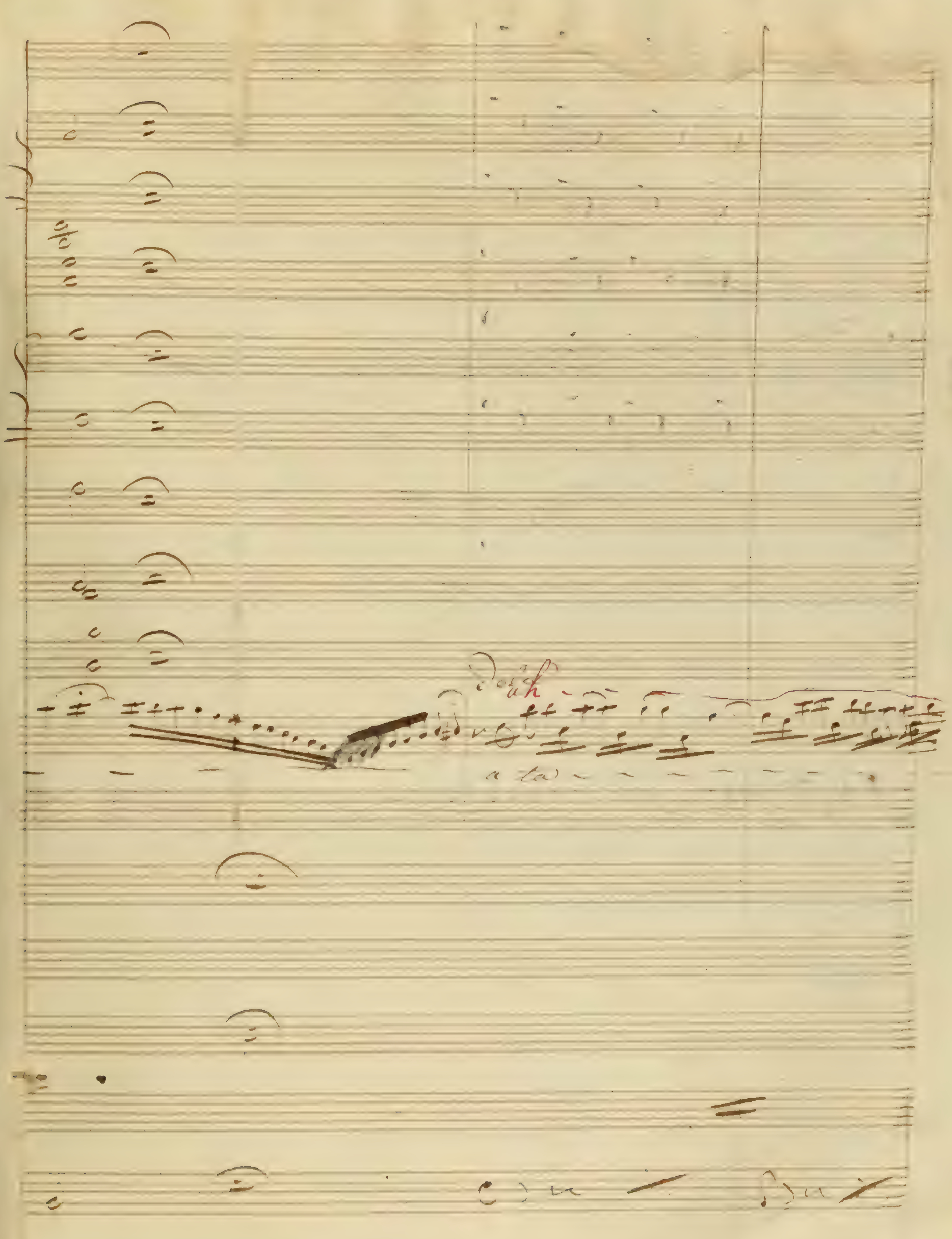

Flûte
Clar en ut
cieux ×dans la joie et la souf- france mon amour l'invoque
×dans la joie
col des sir a te sempre

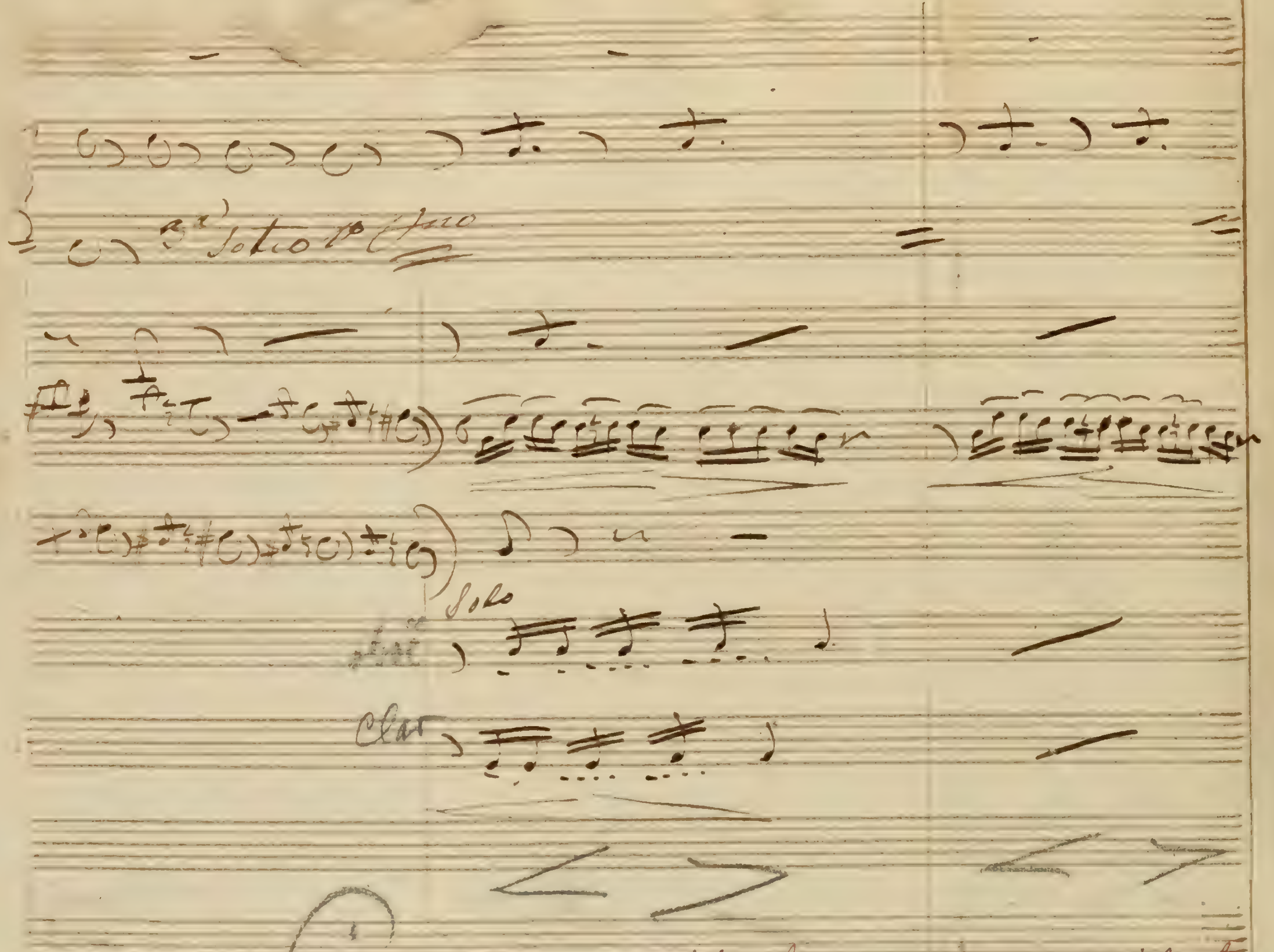

Rall
ra si mon âme au ciel s'élan- ce vers Dieu ce nom vole
o fia l'ultimo so spir caro nome tuo

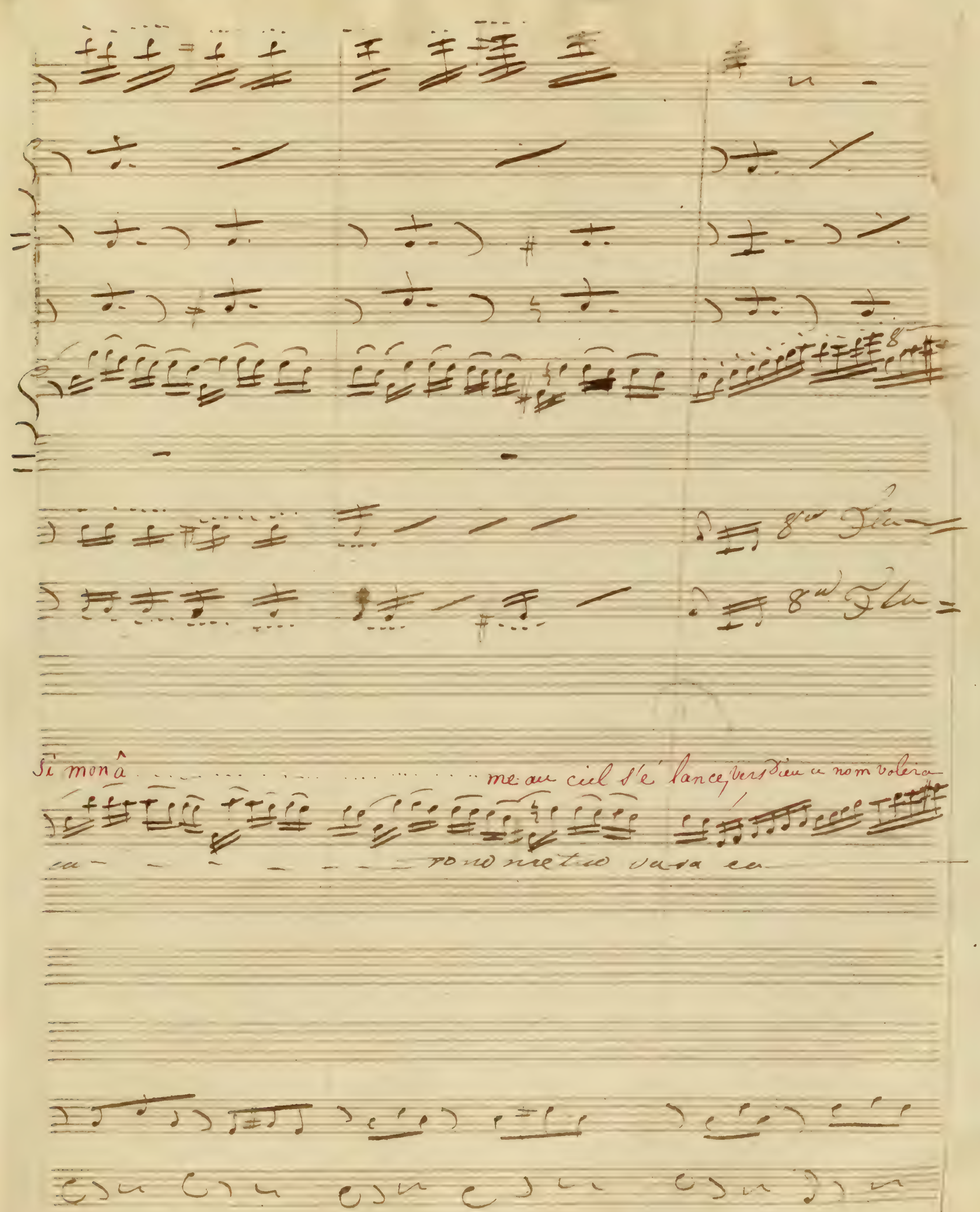

solo
oboé
ra
vai
dans la joie et la souffrance mon amour t'invoquera
col pen- sier il mio desir a te sempre volera

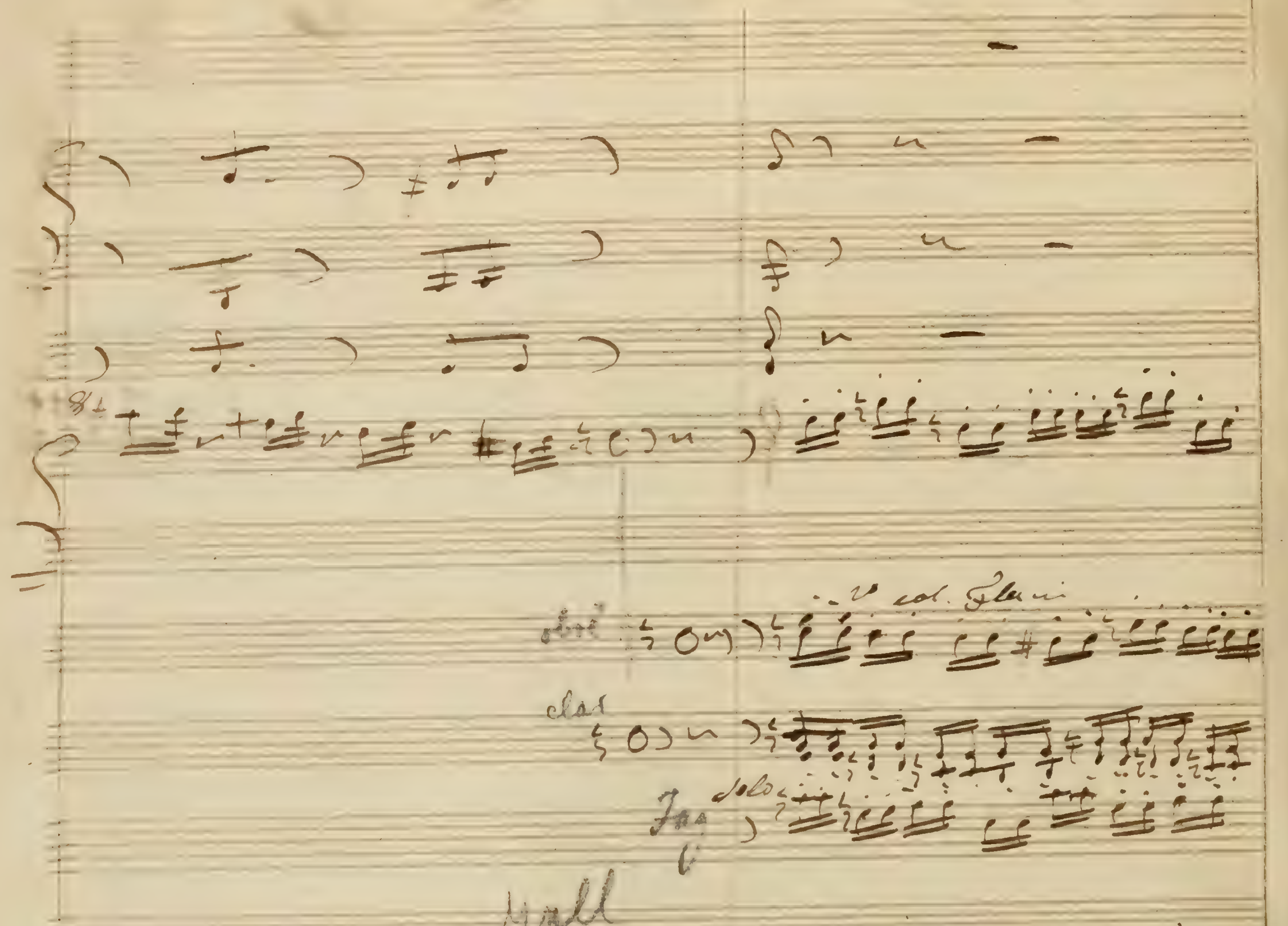

Dolcissimo
Simon â ... me au ciel s'é lance
Vers Dieu
ce nom
e fin l'ultimo mio sospir
a- ro
ro — me tuo


solo Oboe
Col 1.º Fla:
ra
Oui, vers Dieu ce nom
vo le ra
vers Dieu ce nom volera
va
col pensier il
mio desir
a te sempre volen

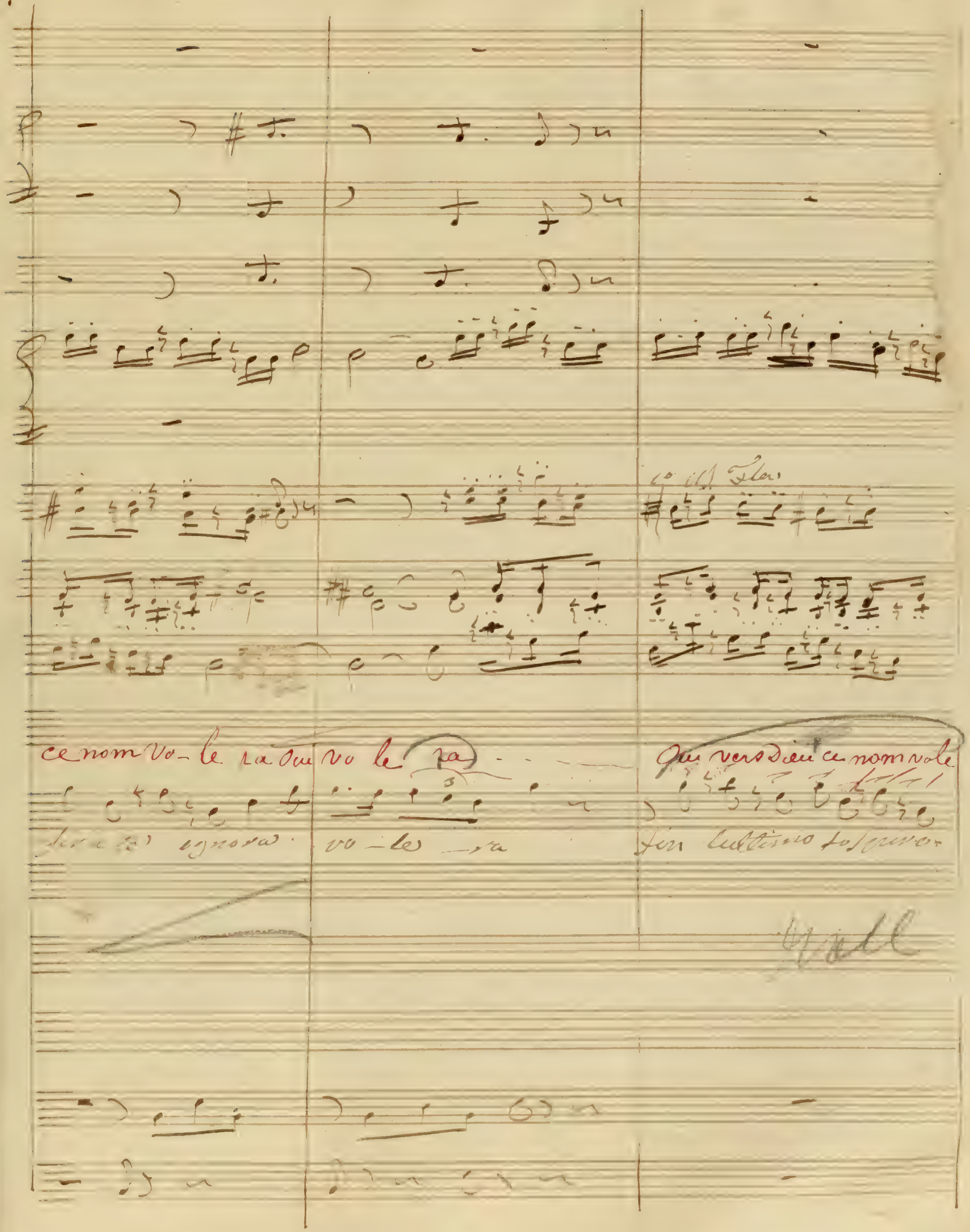

ah

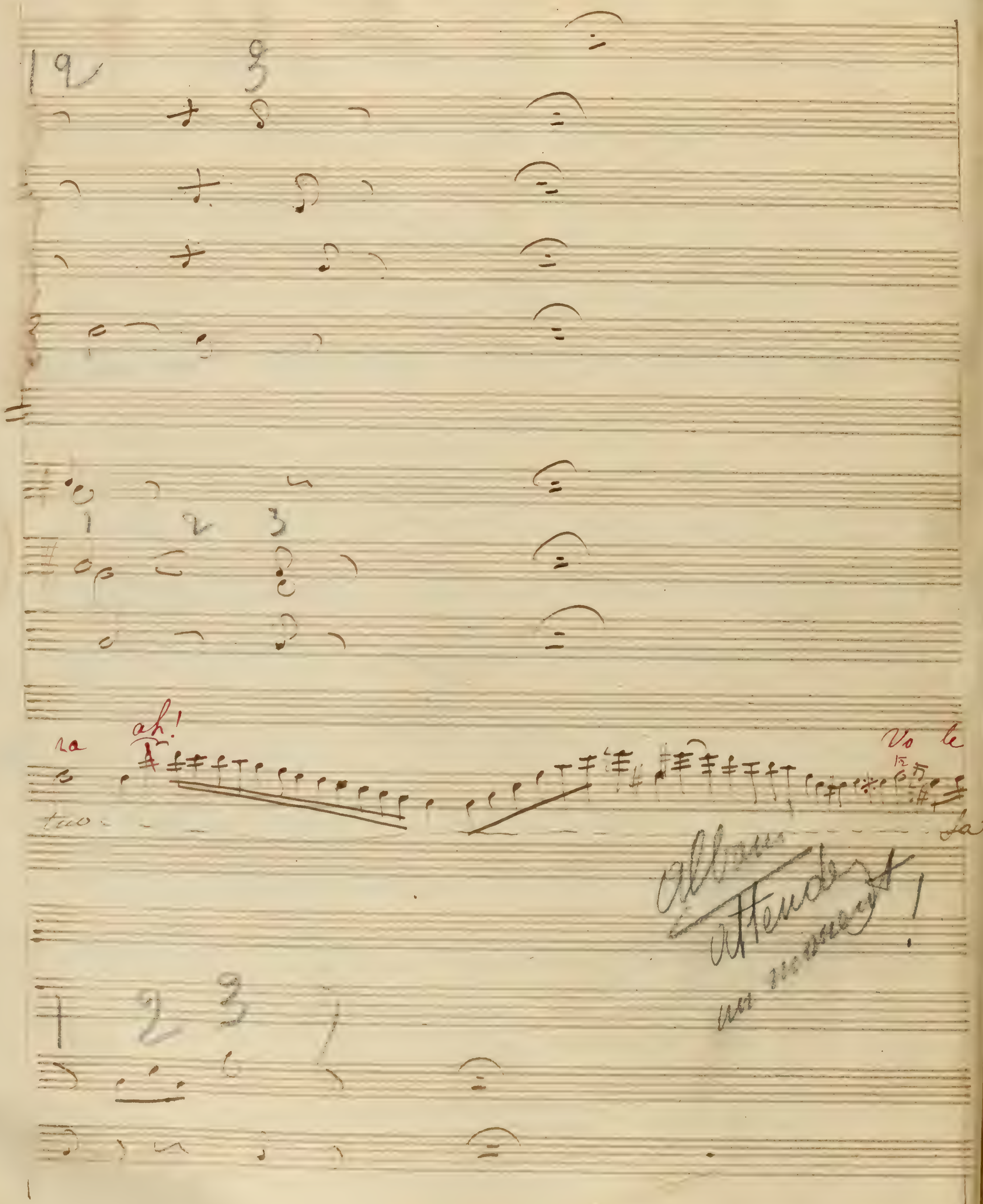

Solo
Clar
vole va si mon âme au ciel s'élance
si mon âme au ciel s'élance
vole va fin l'ultimo sospir—
fin l'ultimo sospir—
Tempo

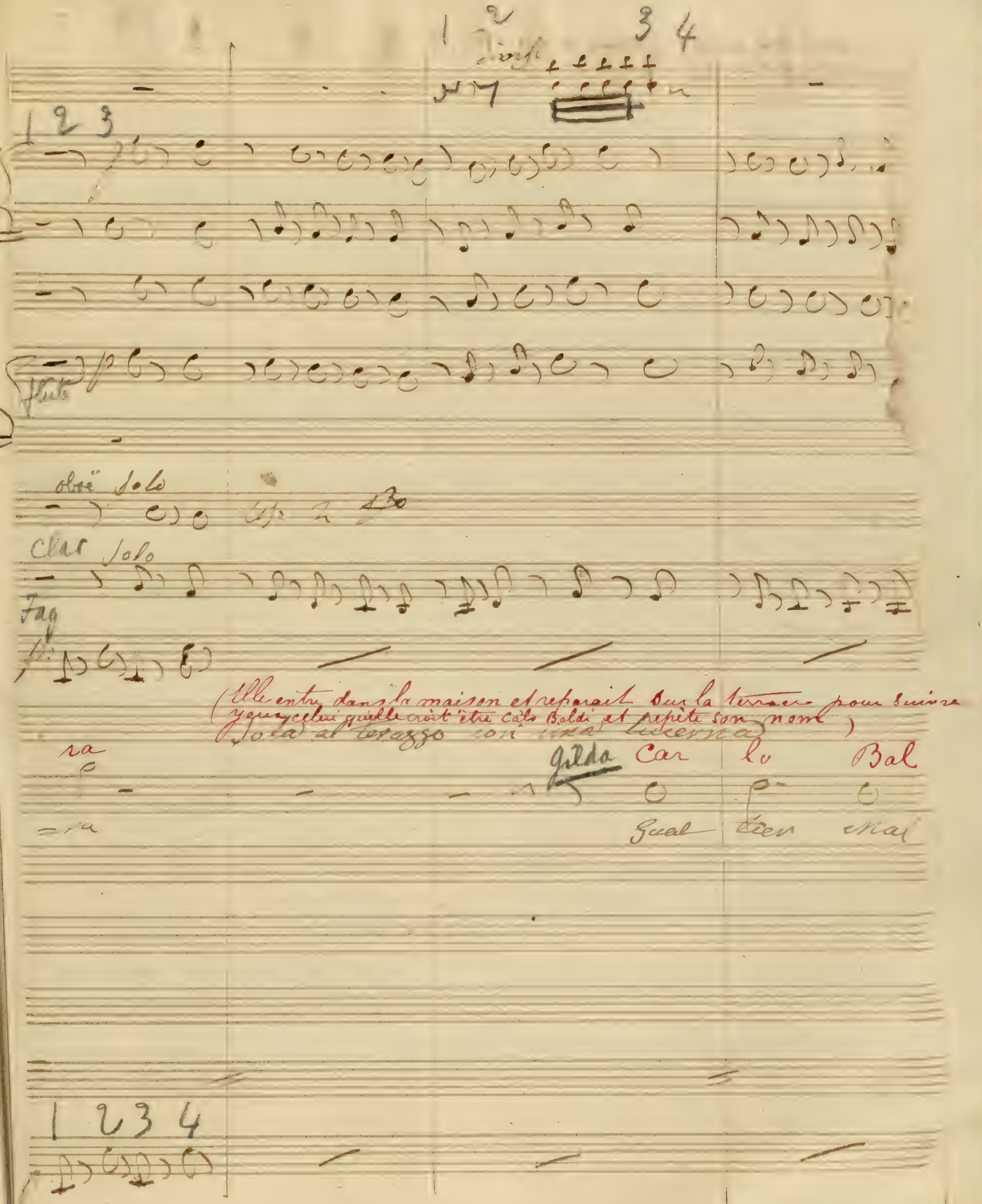

Si mon â
me au ciel s'é lance vers Dieu


col. Flauti
Oboe
Clar
Fag
solo
Moll
Vers Dieu vo-le ra
oui Vers Dieu
ro nome tuo sara
il mio Dio

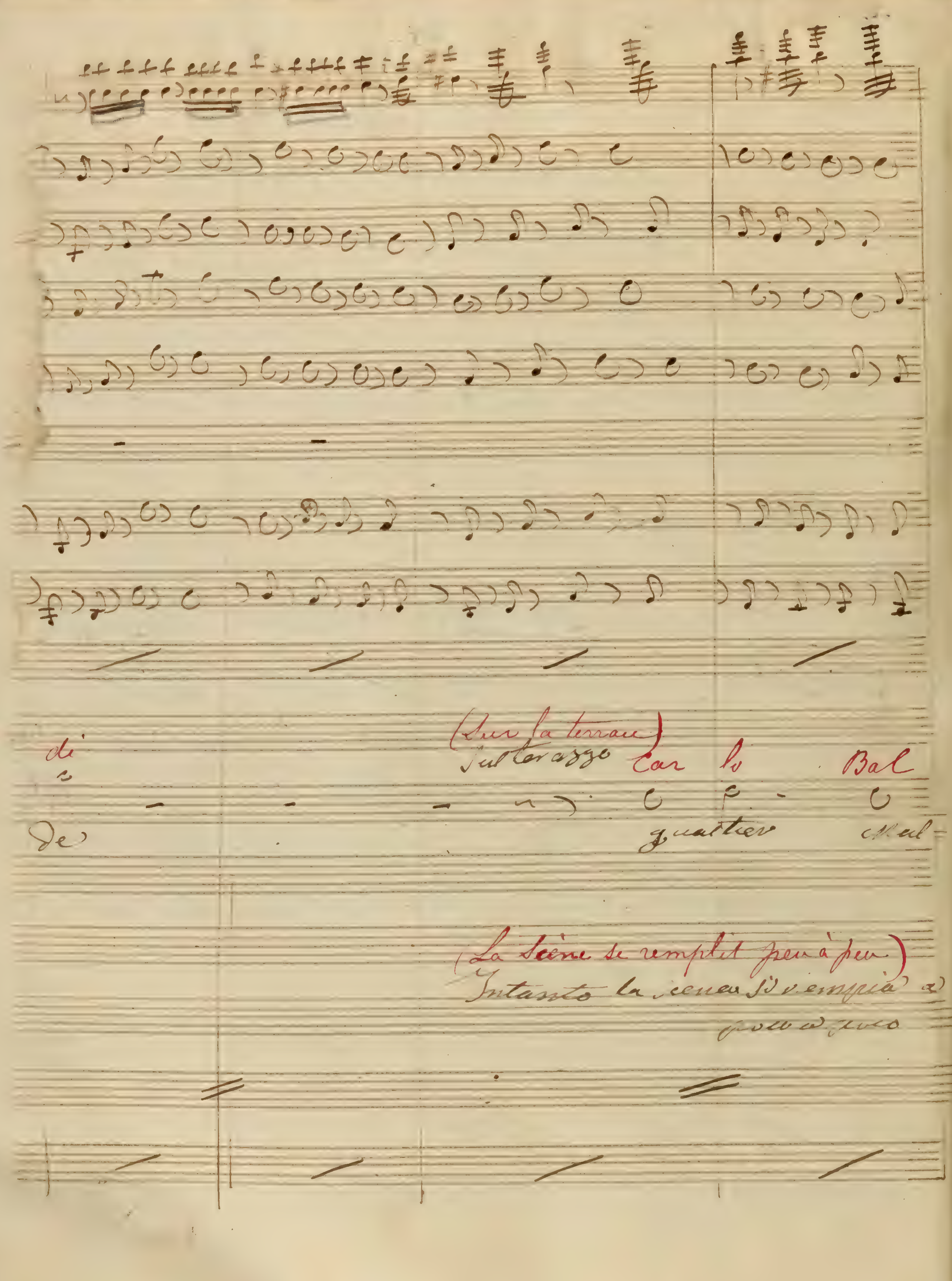
4/1.

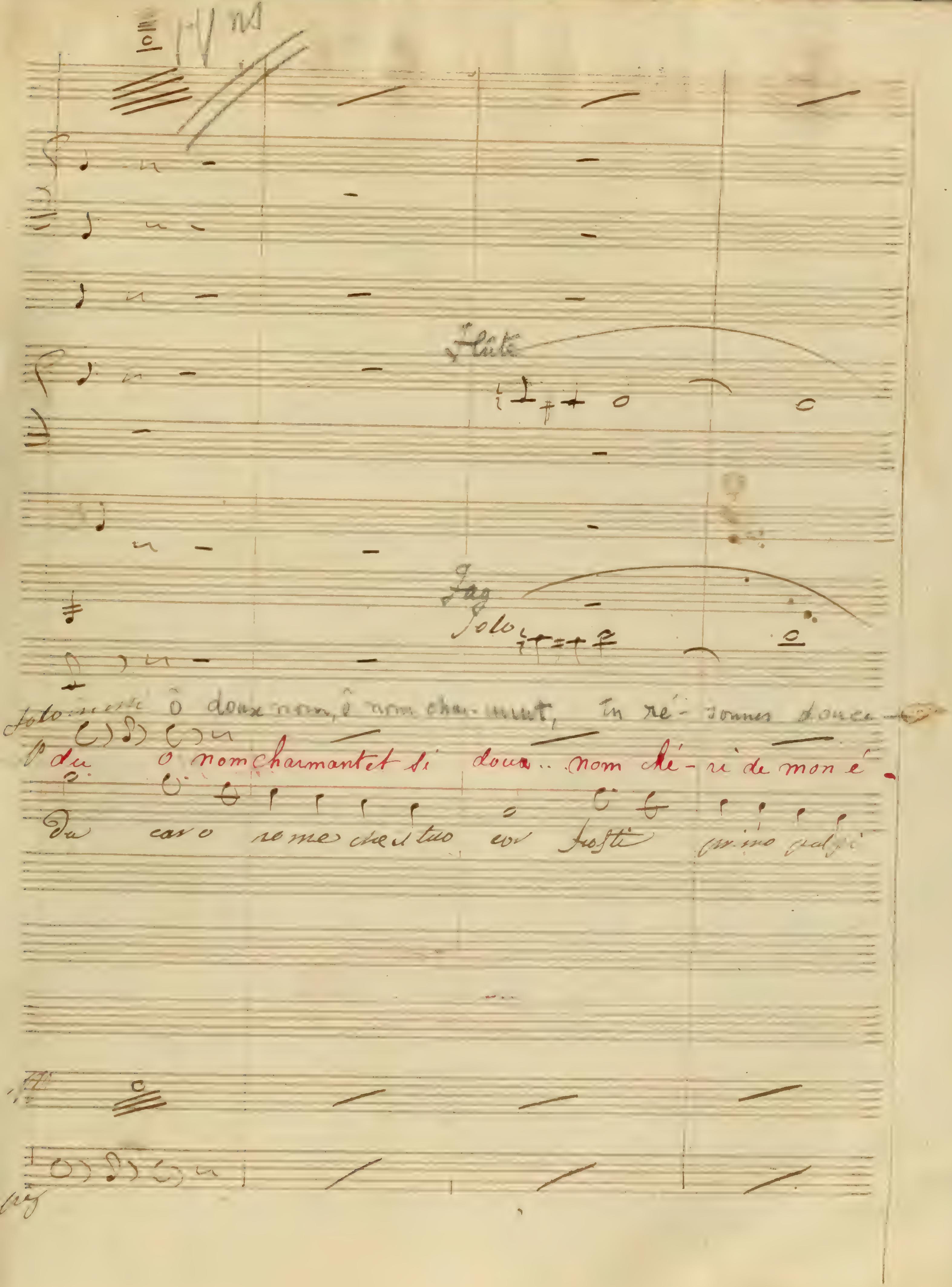


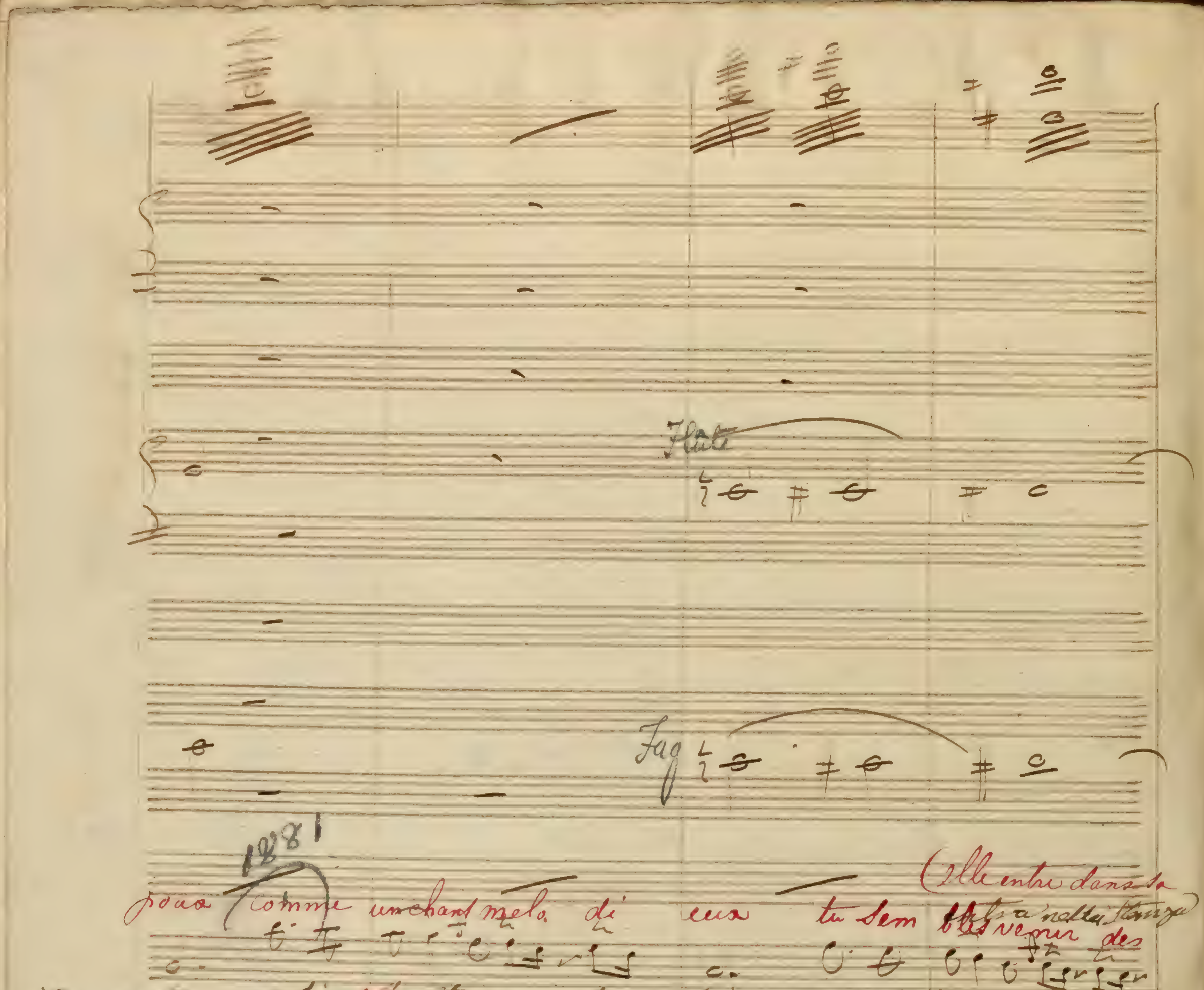

19
la
ah!
tuo
Vo le
La
attendez un moment!



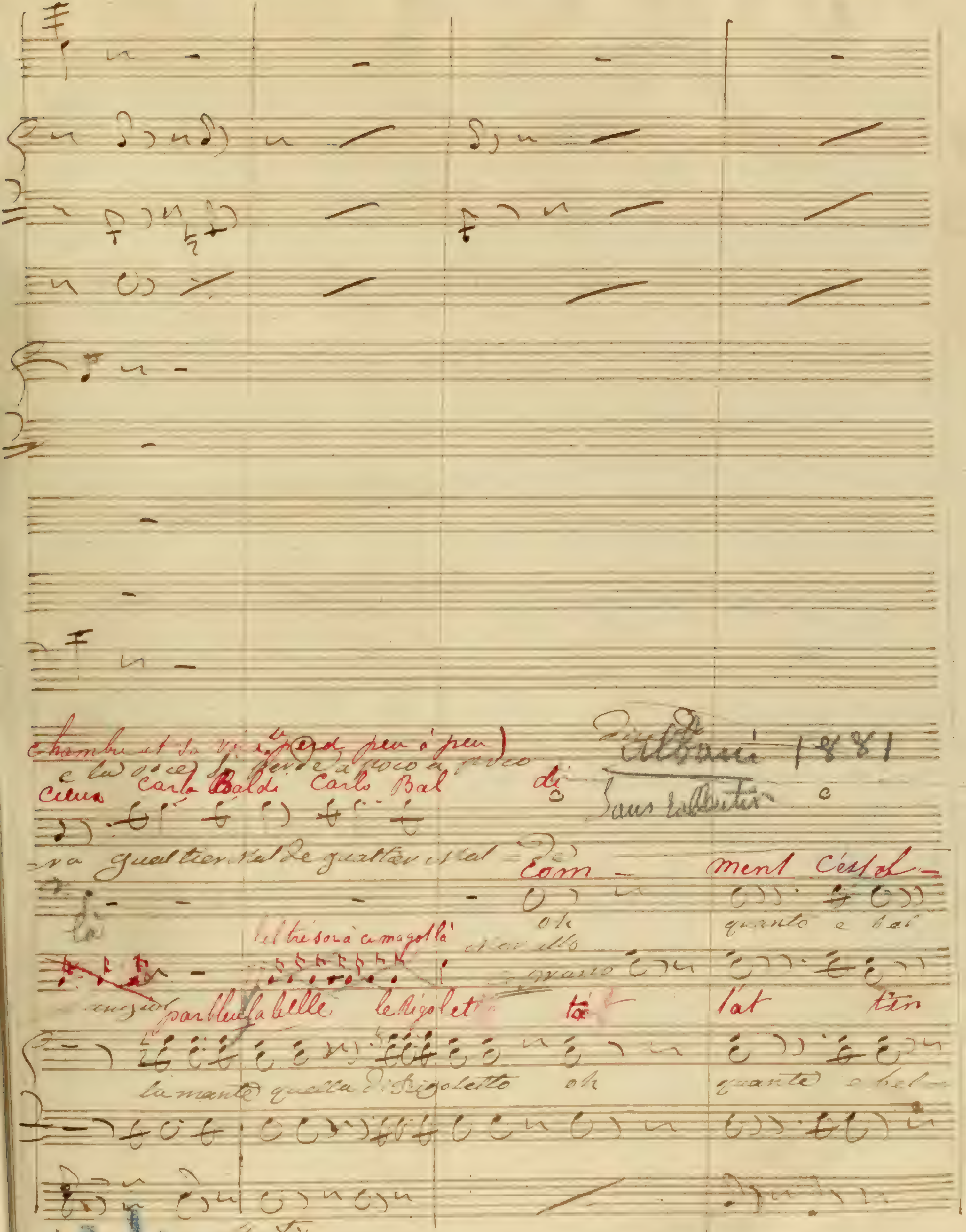
oboë Solo
Clar Solo
Fag
(Elle entre dans la maison et reparait sur la terrasse pour suivre
yeux celui qu'elle croit être Carlo Baldi et répète son nom)
(Gilda) al terrazzo con una lucerna)
Gilda
Car lo Bal
Gual tier Mal


di
De
(Sur la terrasse)
Sul terazzo
Car lo Bal
quartier Mal-
(La Scène se remplit peu à peu)
Intanto la scena si va empiendo a
poco a poco

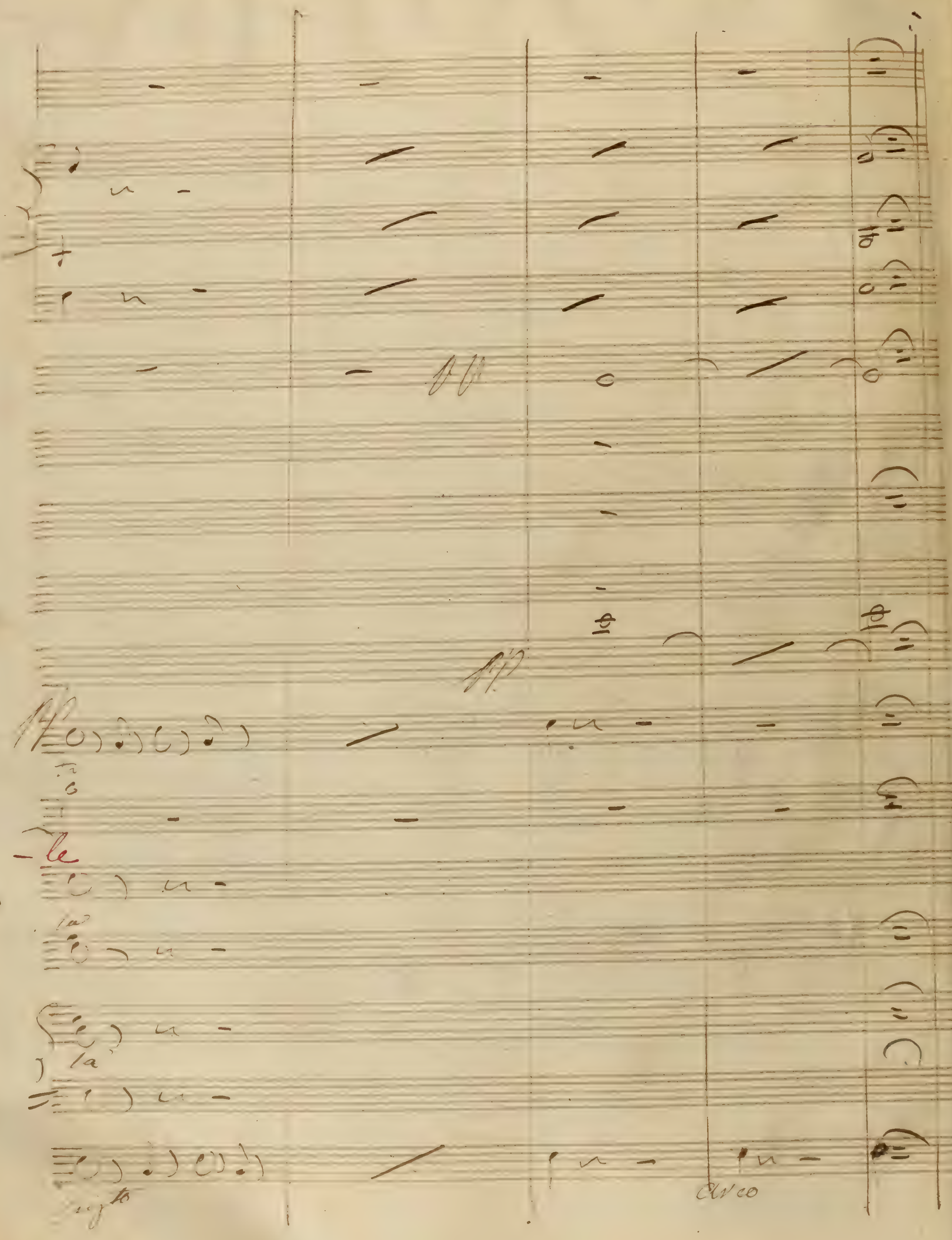

Flûte
Fag
Solo
ô doux nom, ô nom charmant, tu ré- sonnes douce-
du ô nom charmant et si doux.. nom ché- ri de mon é-
caro nome

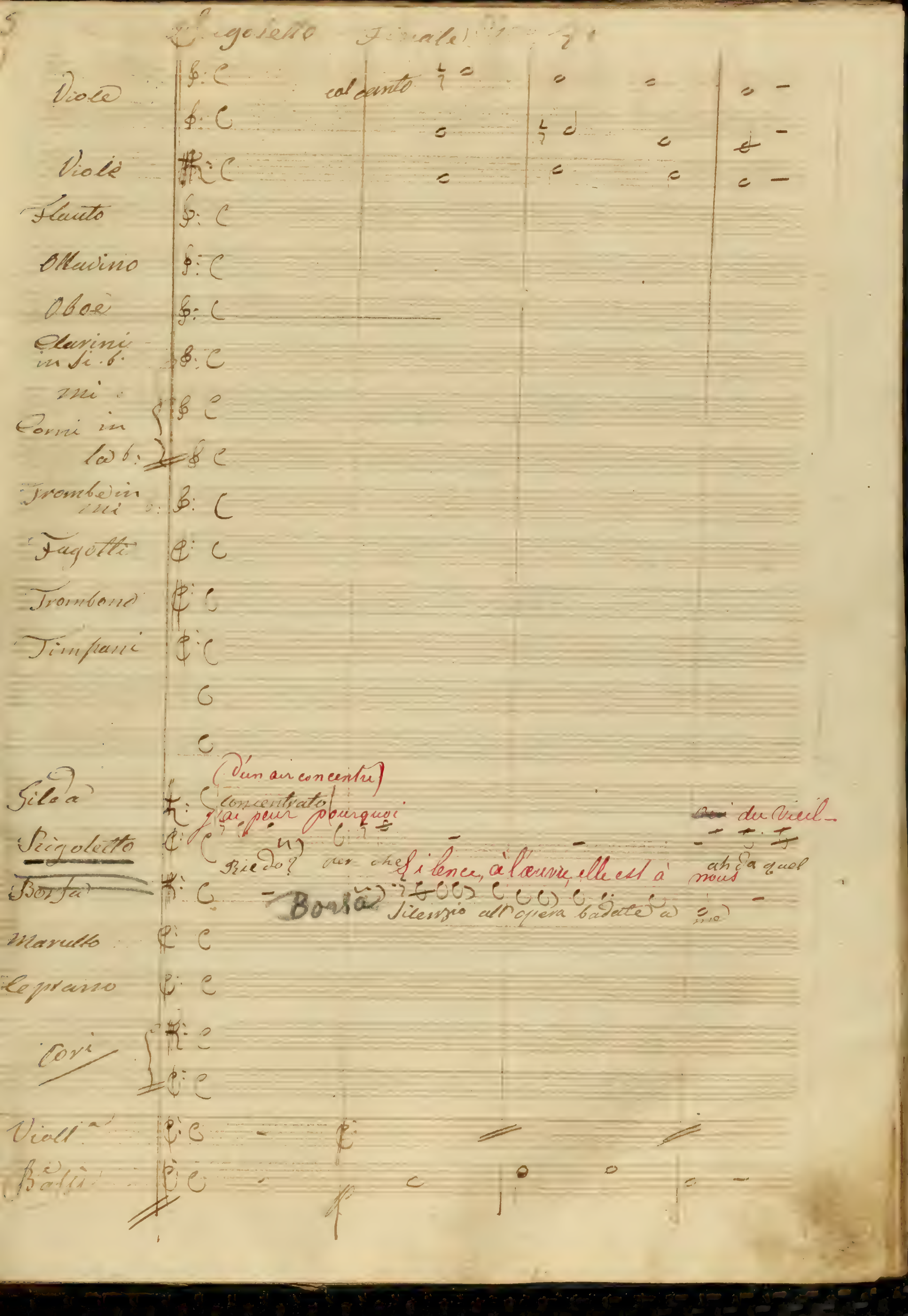


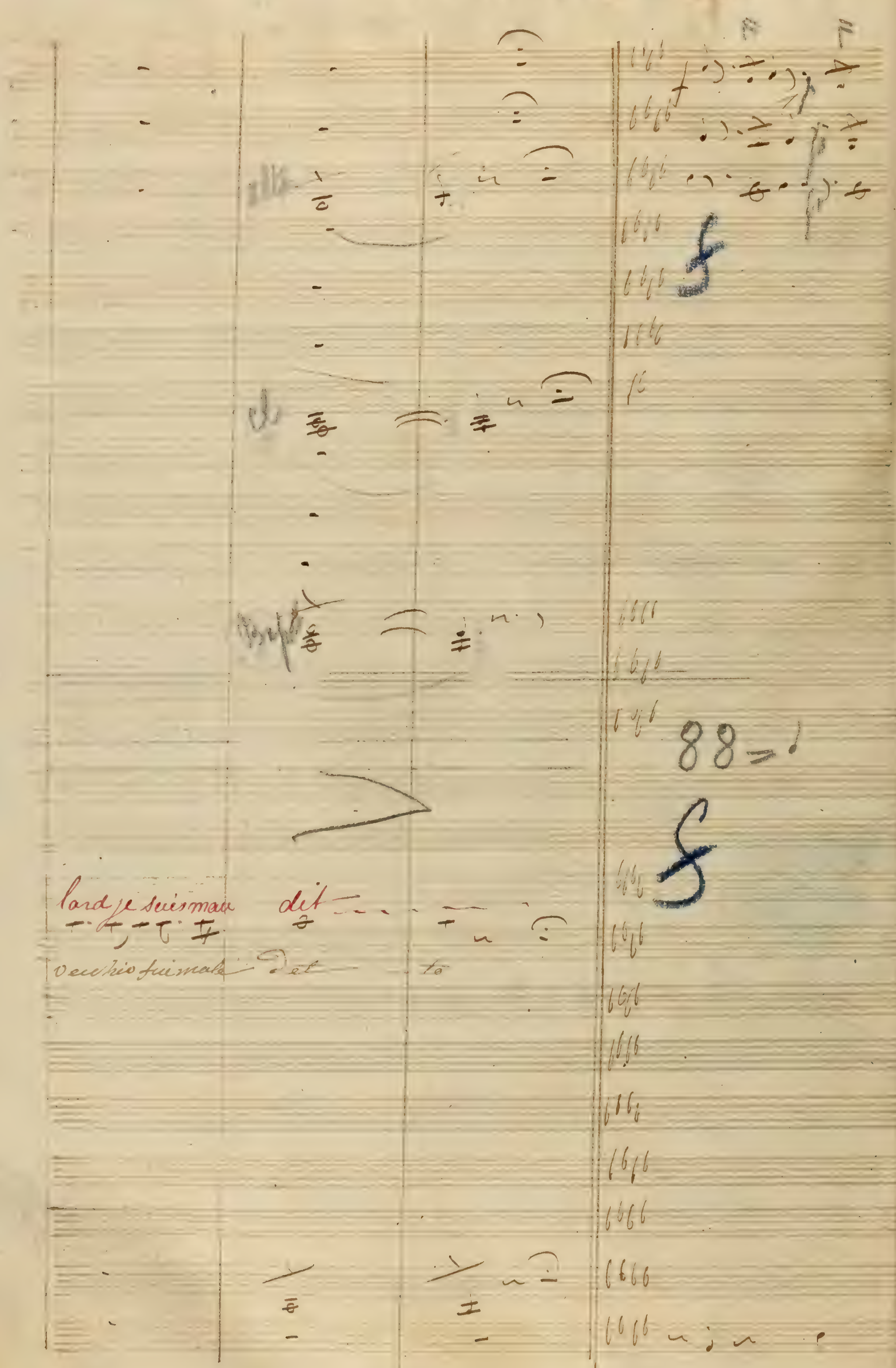
Flûte
Fag
1881
comme un chant mélo- di- eux
Elle entre dans la
re gar- dez bien
oui l'atten- dra
Marcello
Coro
oh quanto è bello
Chorus
Basso

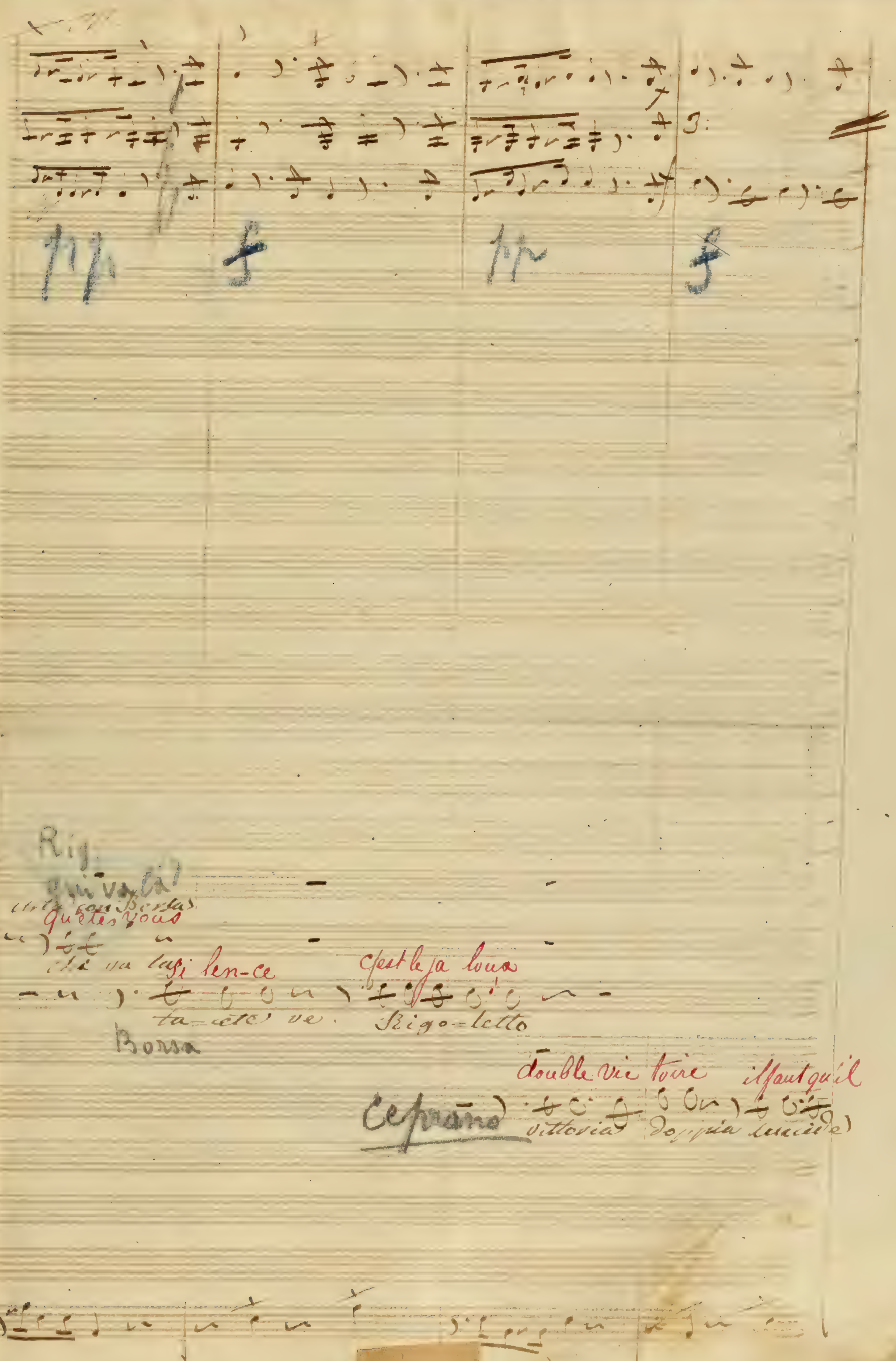


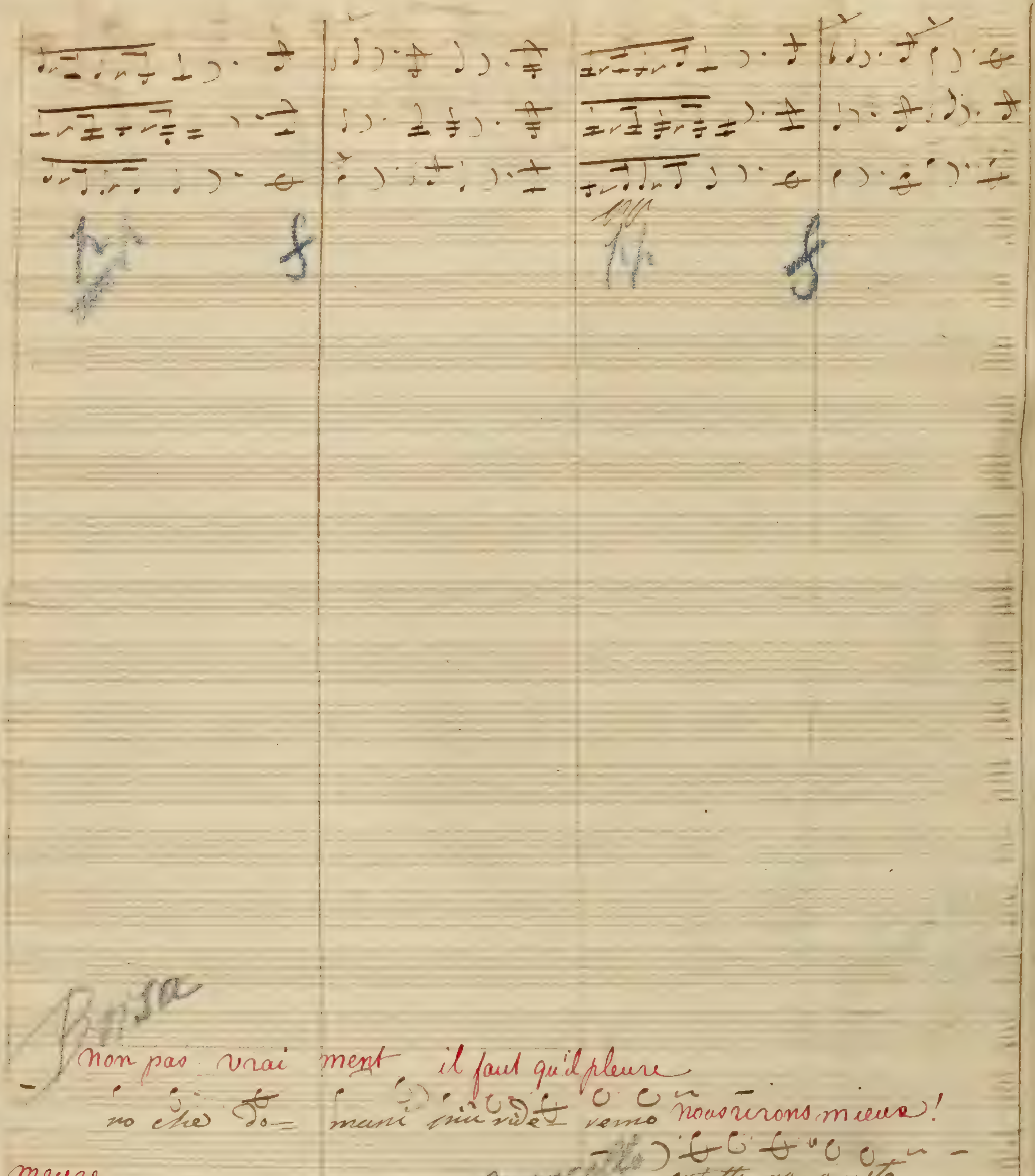
12 Chorus
Tutti


ff
Arco

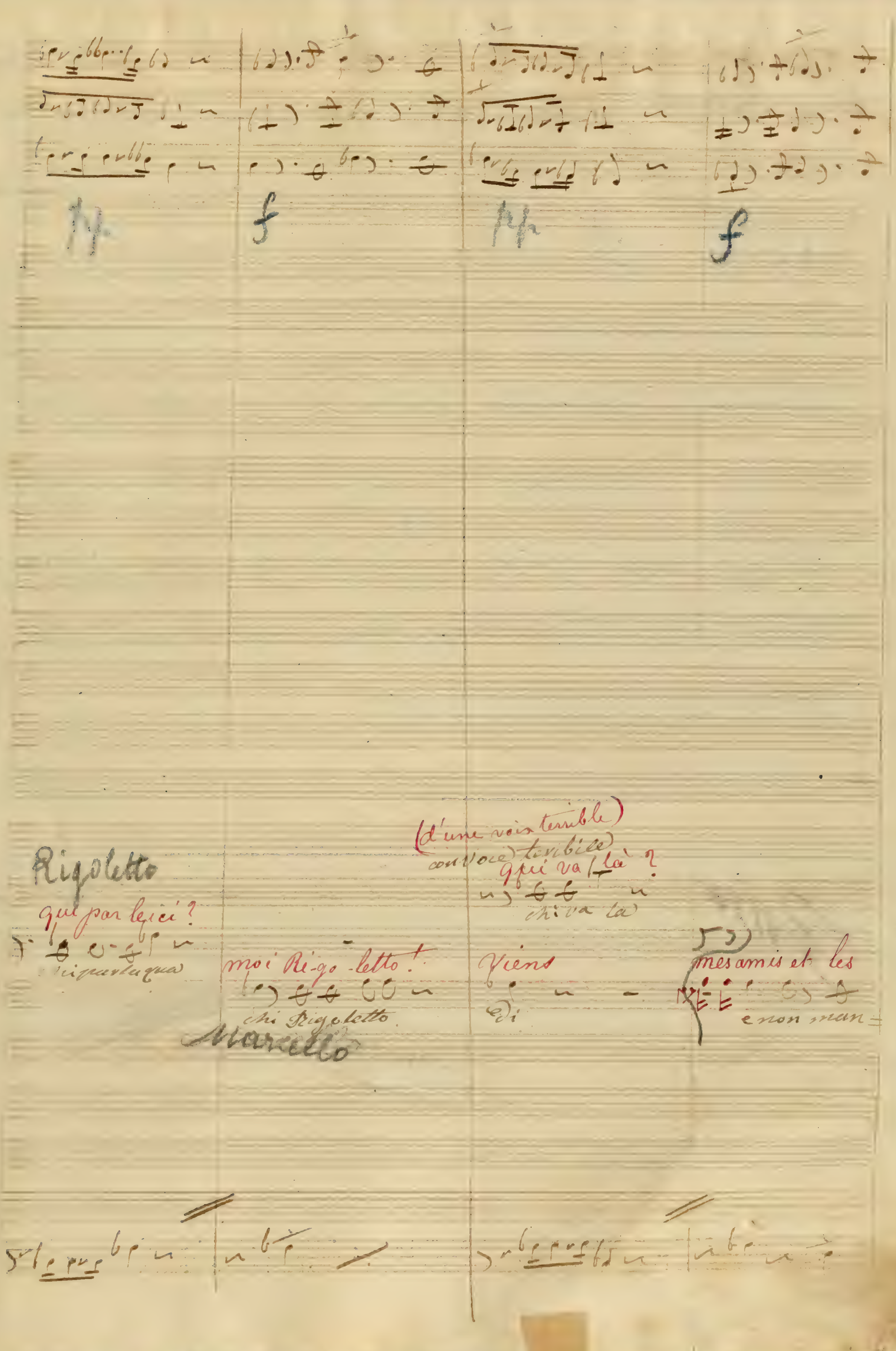

Rigoletto Finale
Viole
col canto
Violè
Flauto
Ottavino
Oboè
Clarini in Si b
mi
Corni in
la b
Trombe in mi
Fagotti
Trombone
Timpani
(d'un air concentré)
concentrato
j'ai peur pourquoi
Gilda
Rigoletto
Riedo? per che
Silence, à l'œuvre, elle est à nous
du vieil
ah da quel
Borsa
Borsa
Silenzio all'opera badate a me
Marullo
Ceprano
Cori
Viol
Bassi


88 =
lord je suis mau dit
vecchio fui mal det to

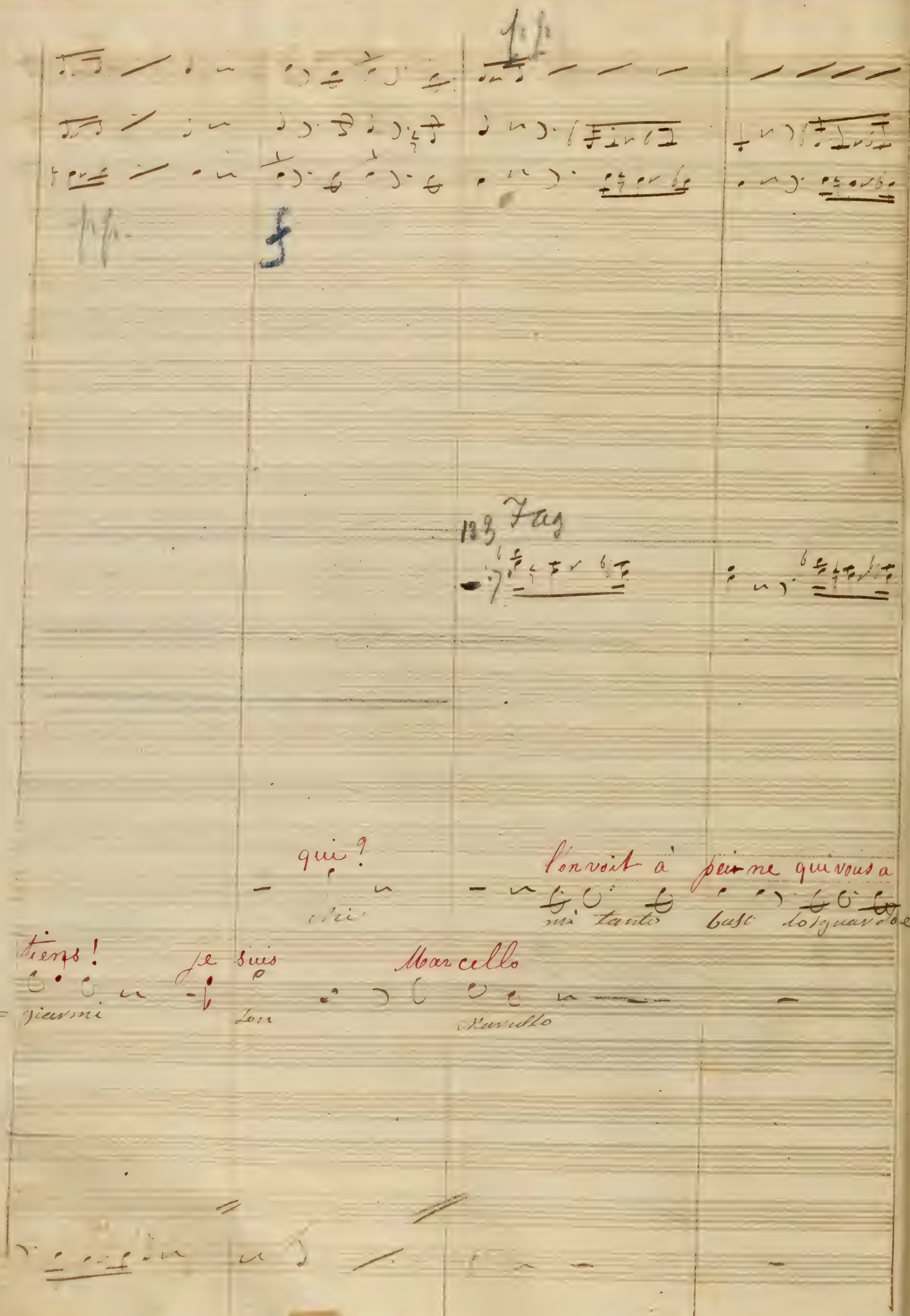

pp
f
pp
f
Rig.
Qu'êtes vous
si len-ce
Rigo-letto
Borsa
double vic toire
il faut qu'il
Ceprano
vittoria



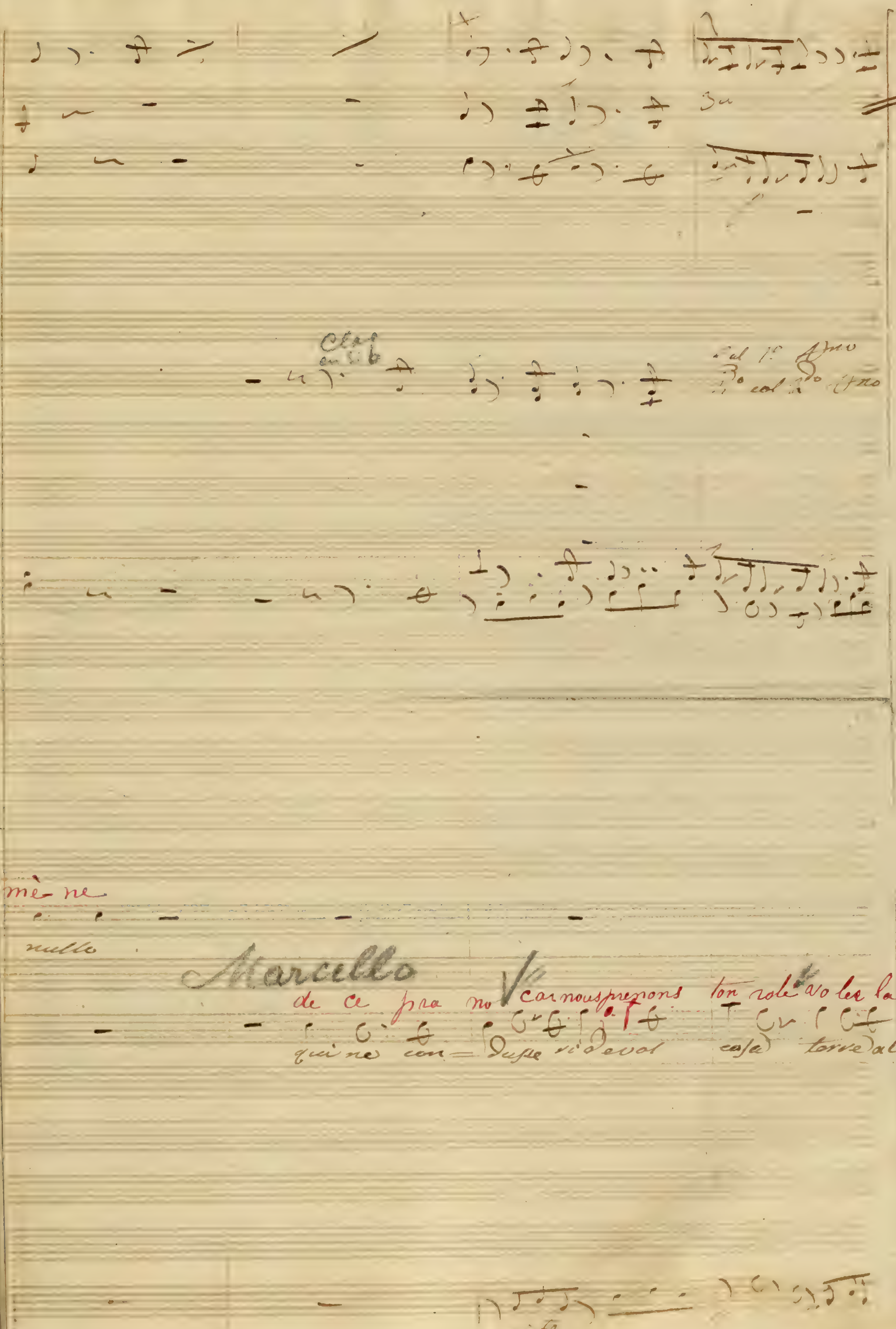
Non pas vrai ment il faut qu'il pleure
no che do= mani più vede= vemo
nous rirons mieux!
meure
=vemo
marcato
ortutto ag= giusto

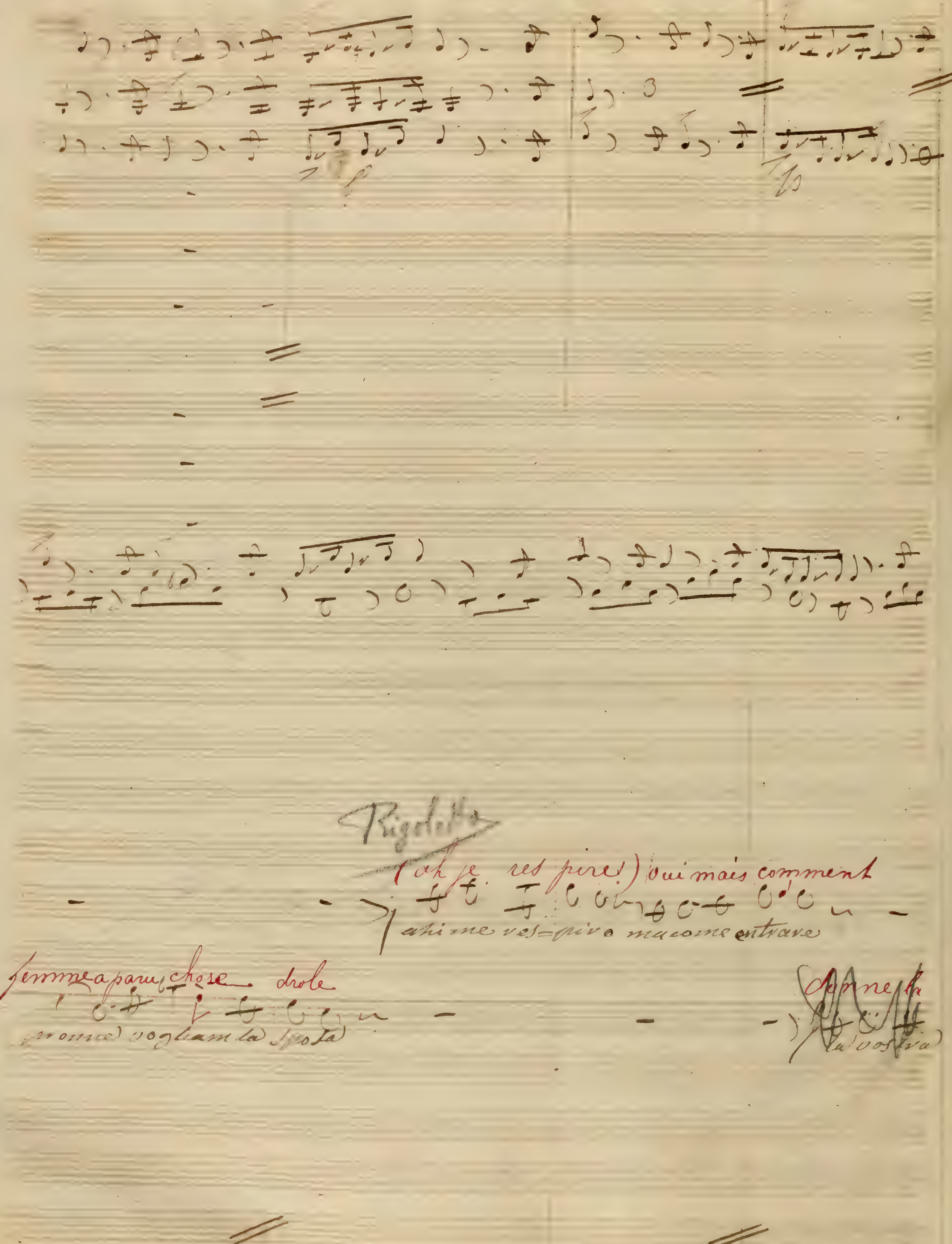


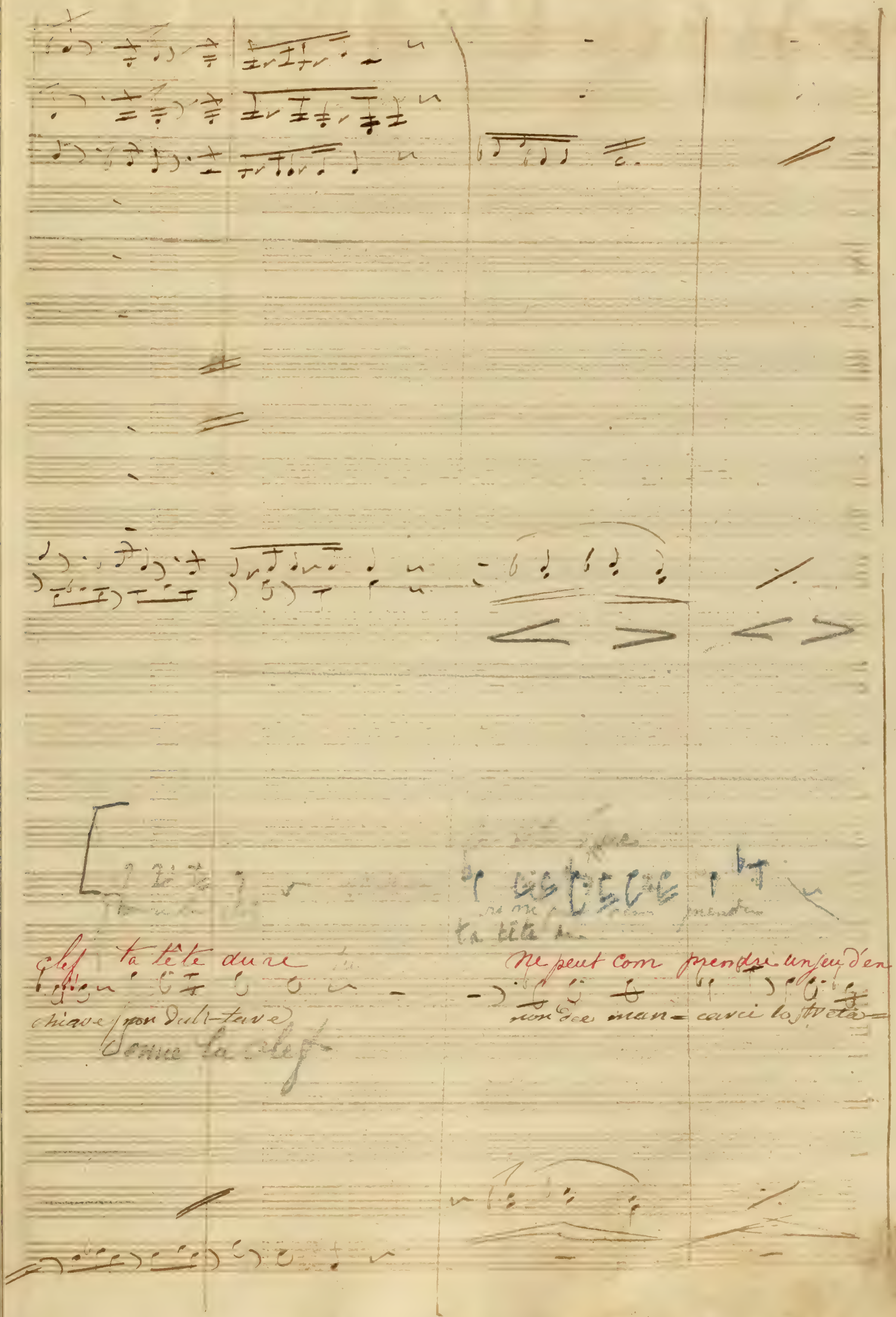
pp
f
pp
f
Rigoletto
qui par le ici ?
chi parla qua
moi Ri-go-letto !
chi Rigoletto
Marcello
(d'une voix terrible)
con voce terribile
Qui va là ?
chi va là
Viens
mes amis et les
e non man

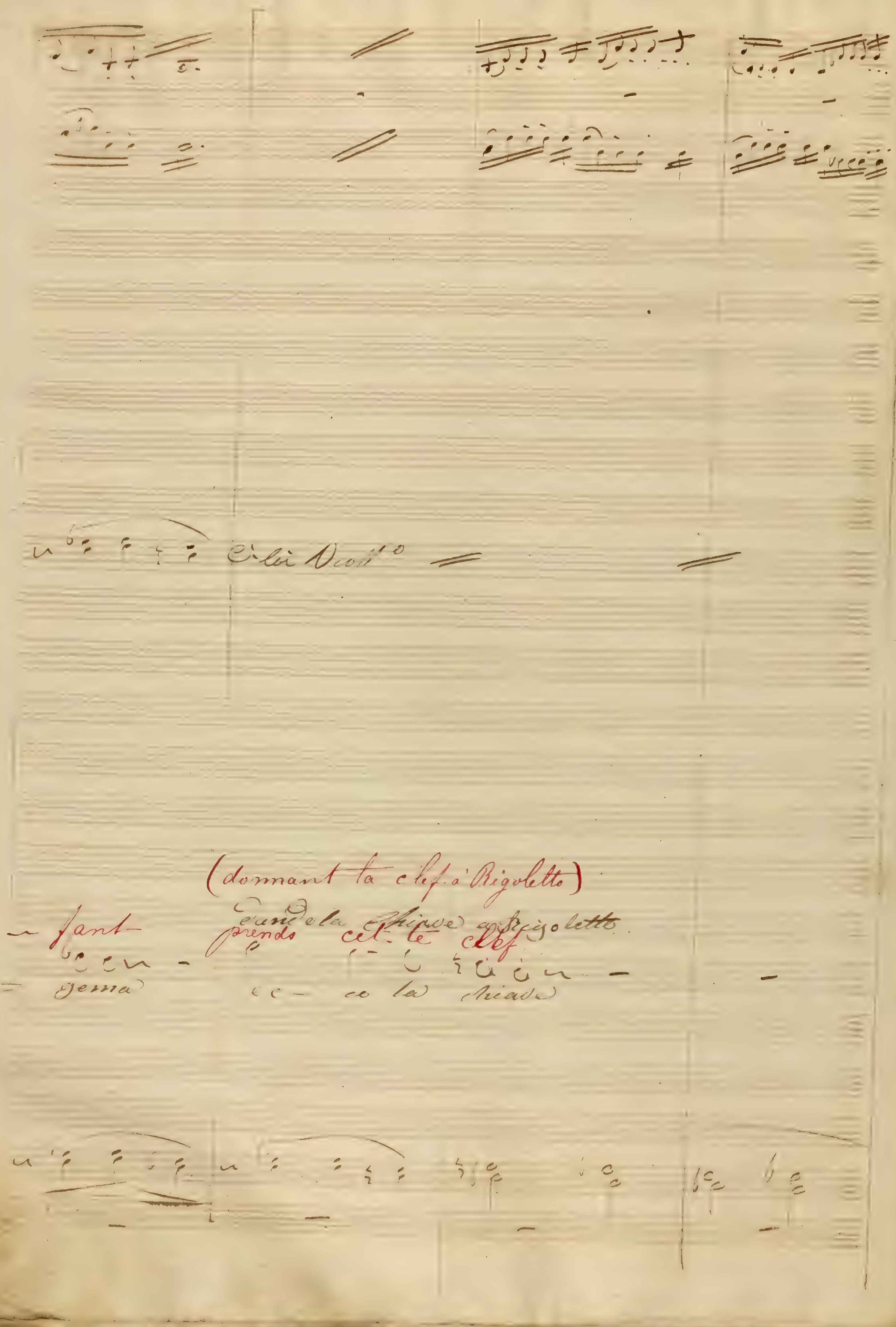


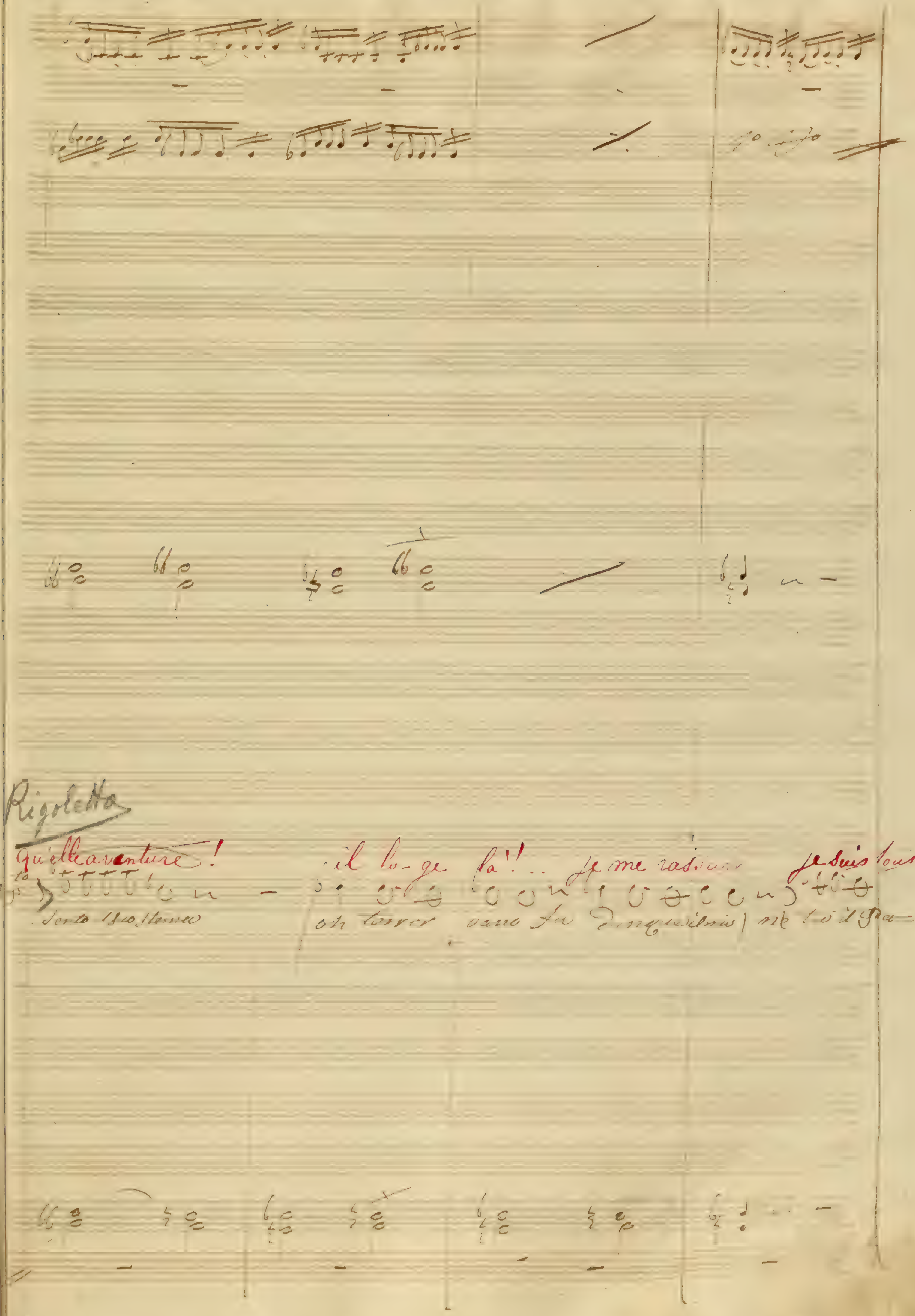
133 Fag
qui?
l'on voit à peine qui vous a
mi tanto
basi lo guardo
tiens! je suis Marcello
Marcello

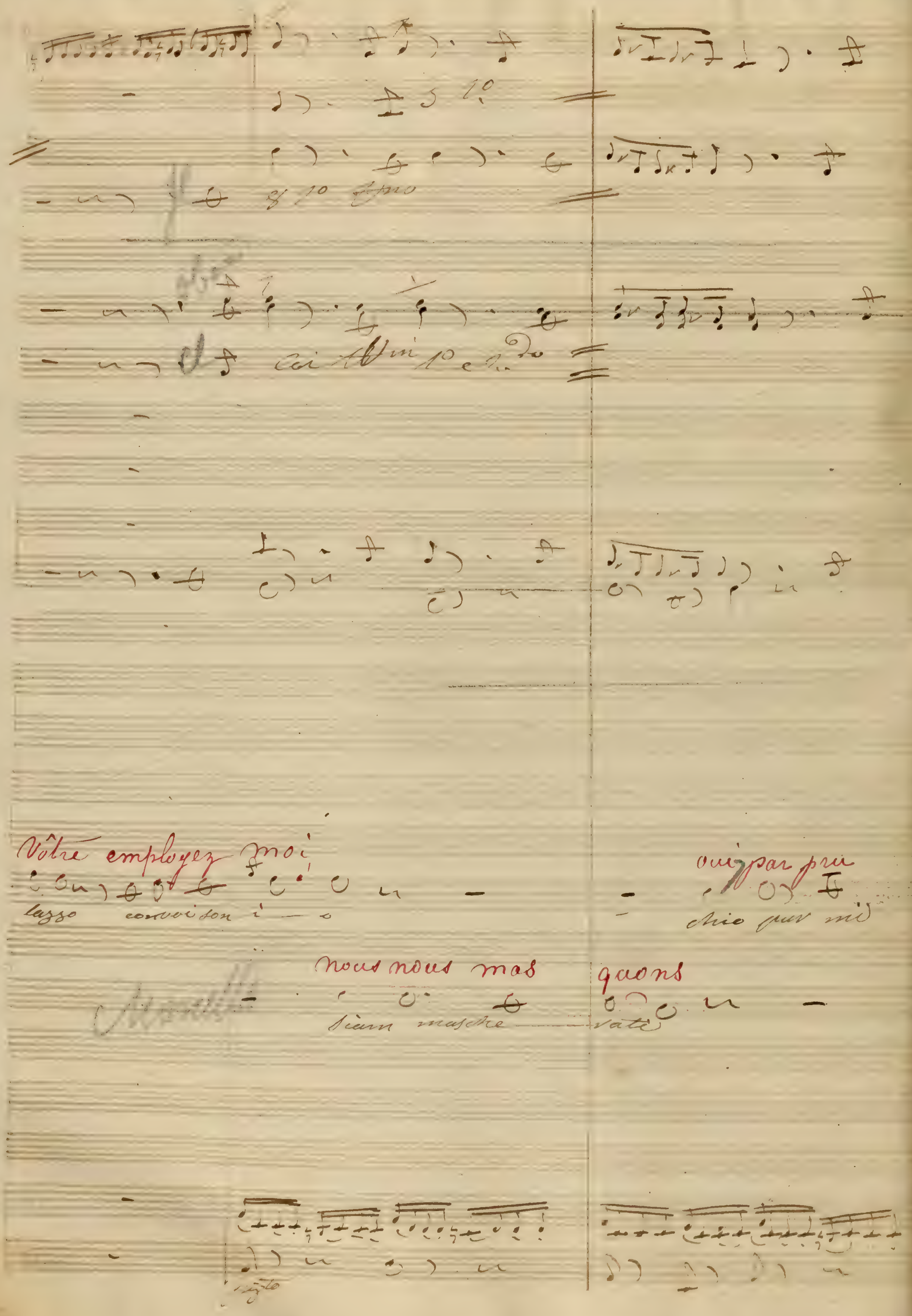

mè- ne
nullo
Marcello
de ce pra no car nous prenons ton rolé vo lez la
qui ne con- duse ri devat cosa terre ale-

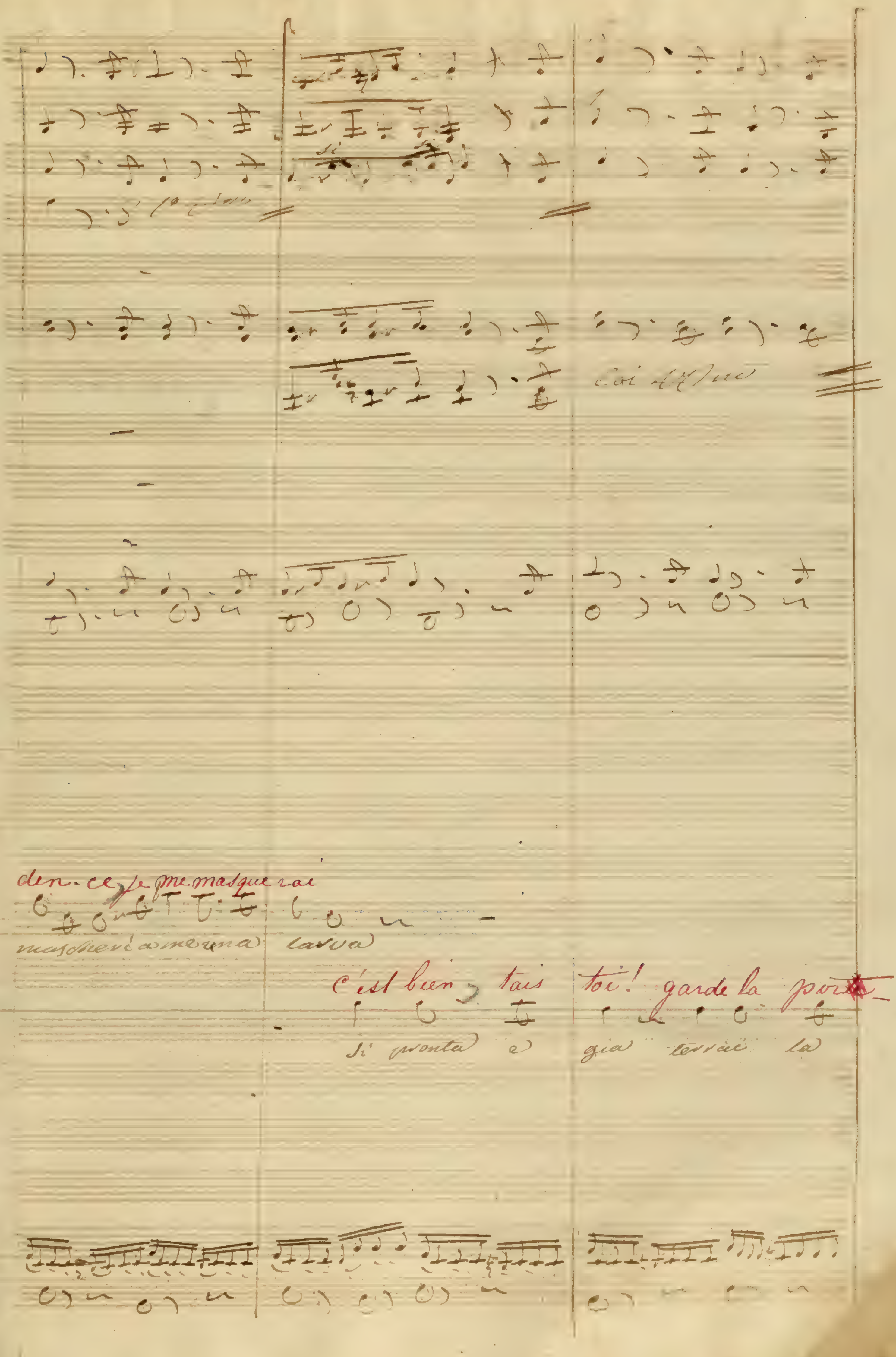

Rigoletto
(oh je res pires!) oui mais comment
ahi = ne res = piro ma come entrare
femme a pauvre chose drole
vogliam la sposa
la vostra

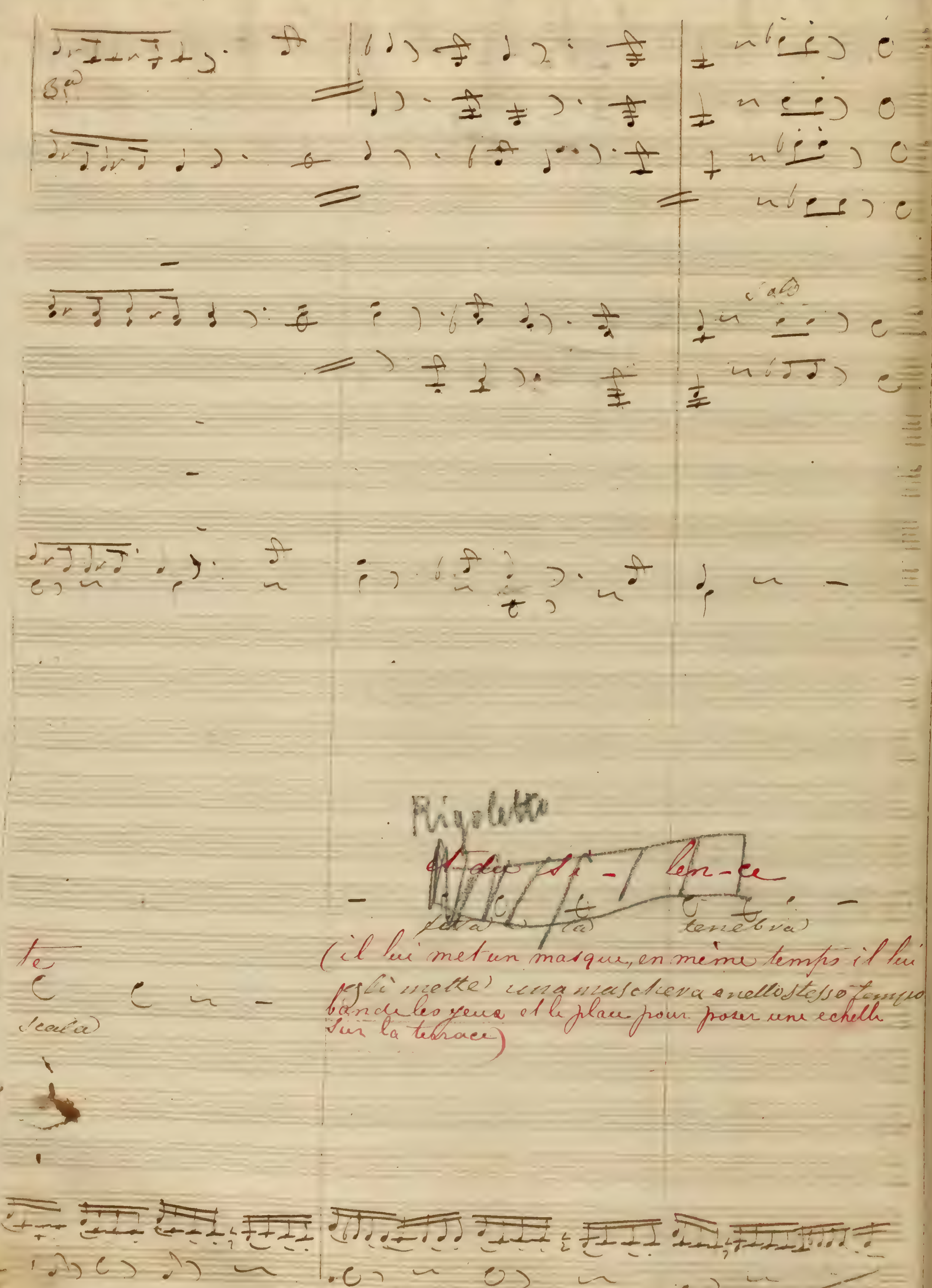

clef ta tête dure
chiave per dult-tave
Donne la clef
Ne peut com prendre un jeu d'en
non dee man- carci lo stretta
ta tête

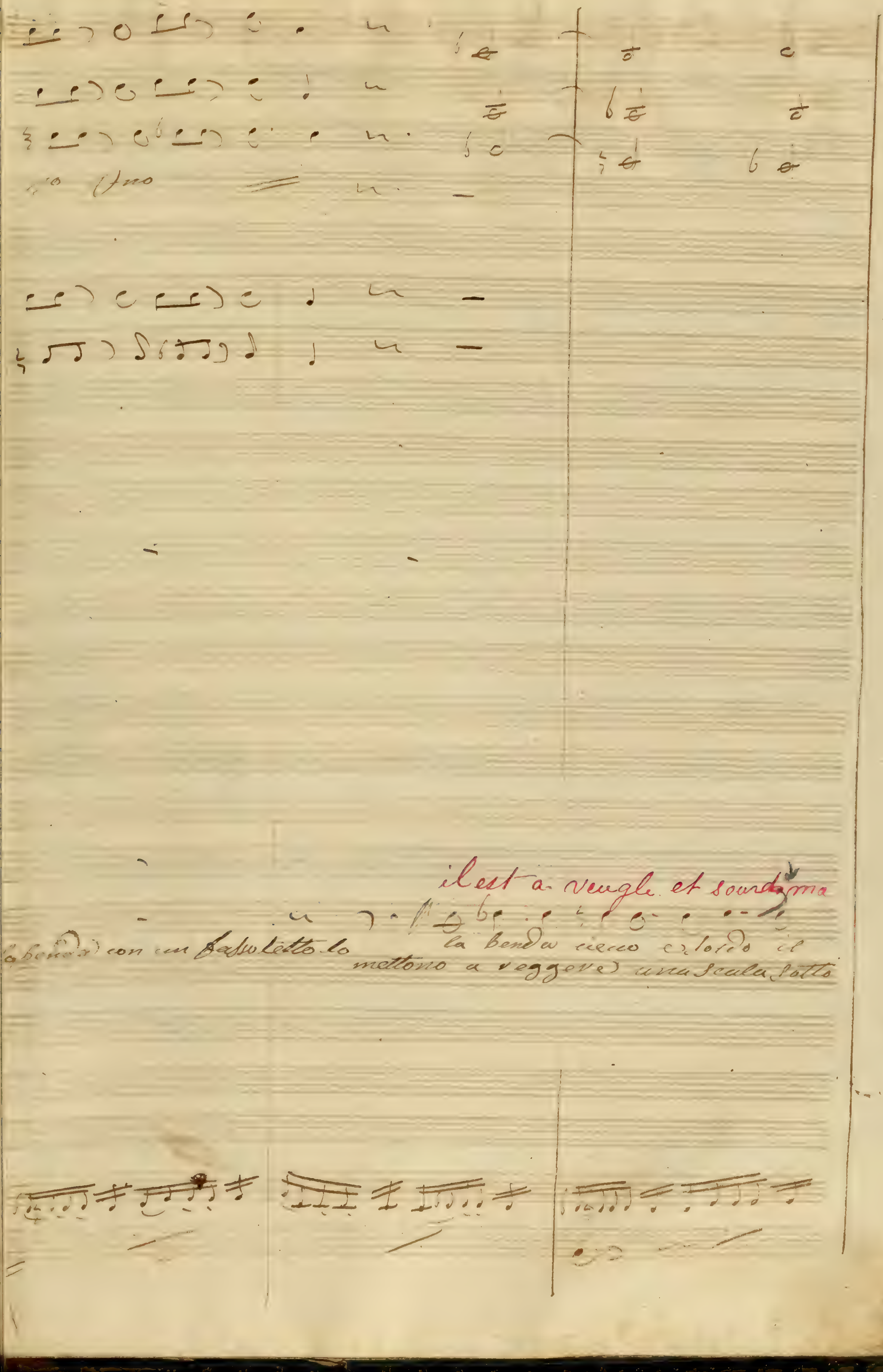

(donnant la clef à Rigoletto)
prends cet-te clef
fant-
gemma
co la chiave


Rigoletto
Quelle aventure! il loge là!.. je me rassure je suis tout.

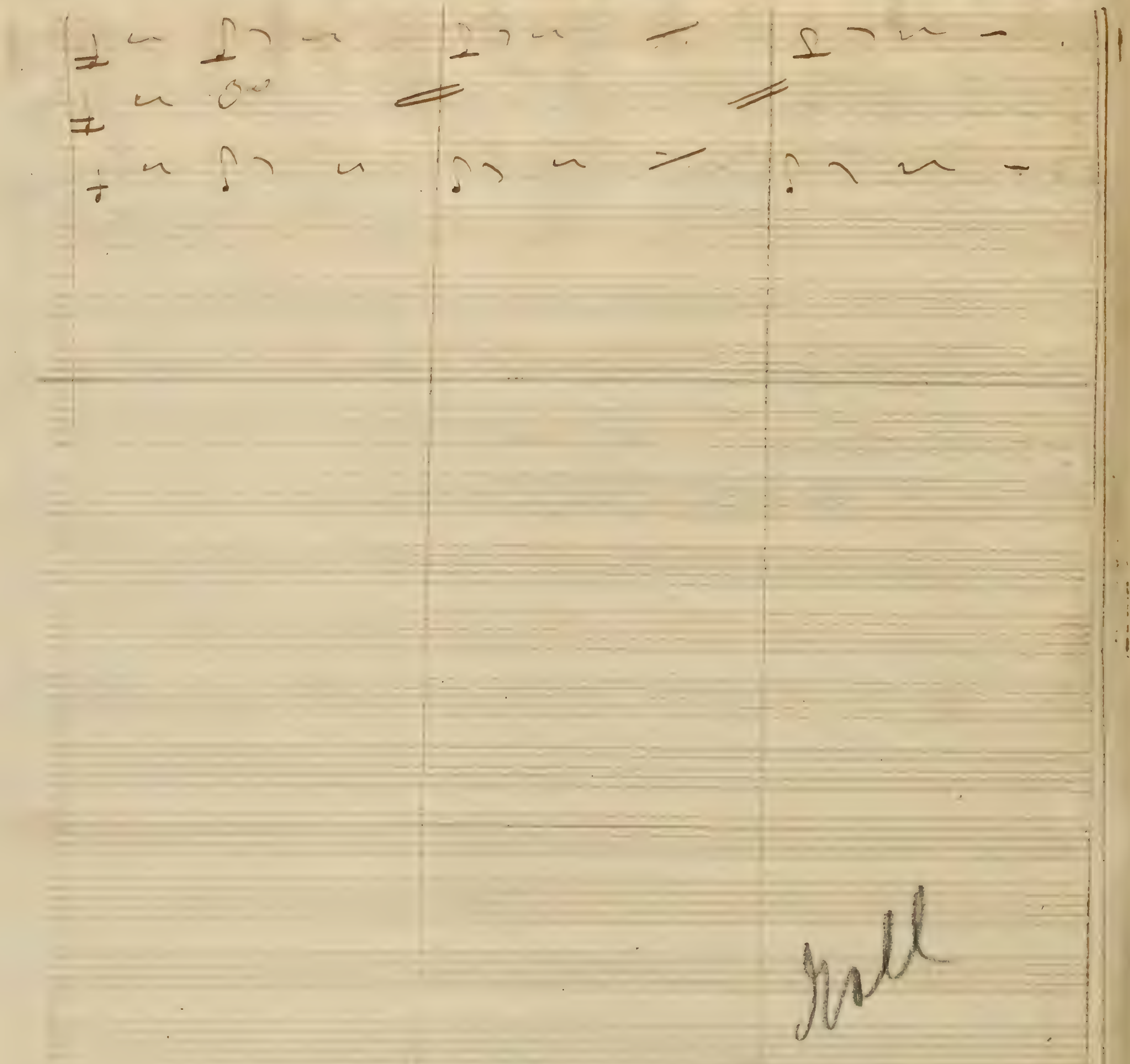

Vôtre employez moi
lazzo con voi son i — o
oui par pri
nous nous mas quons
siam masche — rate

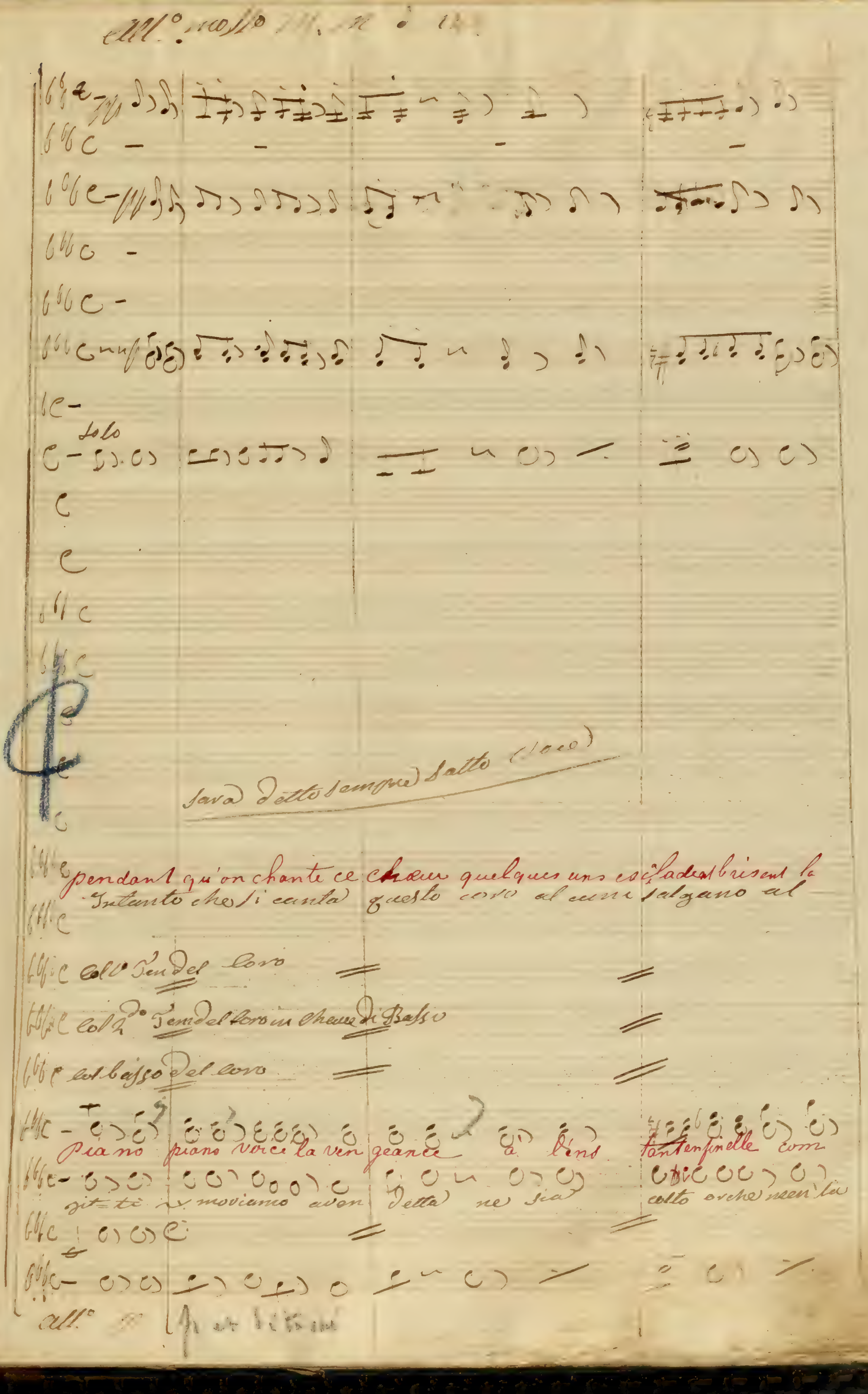

den - ce je me masquerai
maschere a me una
larva
C'est bien, tais toi! garde la porte
si monta e gia terrai la


8va
solo
Rigoletto
al du si - len-ce
sata
la
tenebra
te
scala
(il lui met un masque, en même temps il lui
gli mette una maschera e nello stesso tempo
bande les yeux et le place pour poser une echelle
sur la terrace)

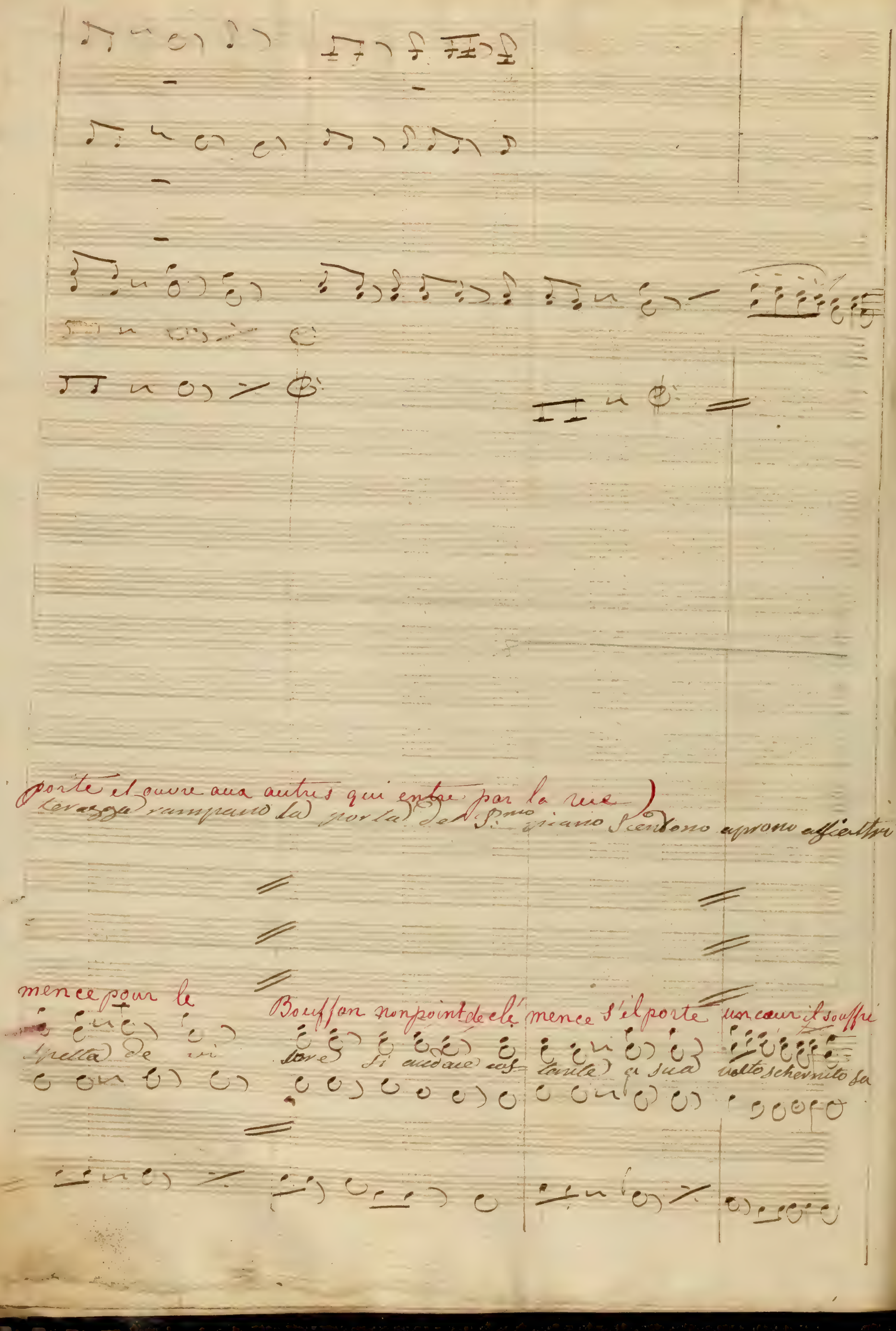


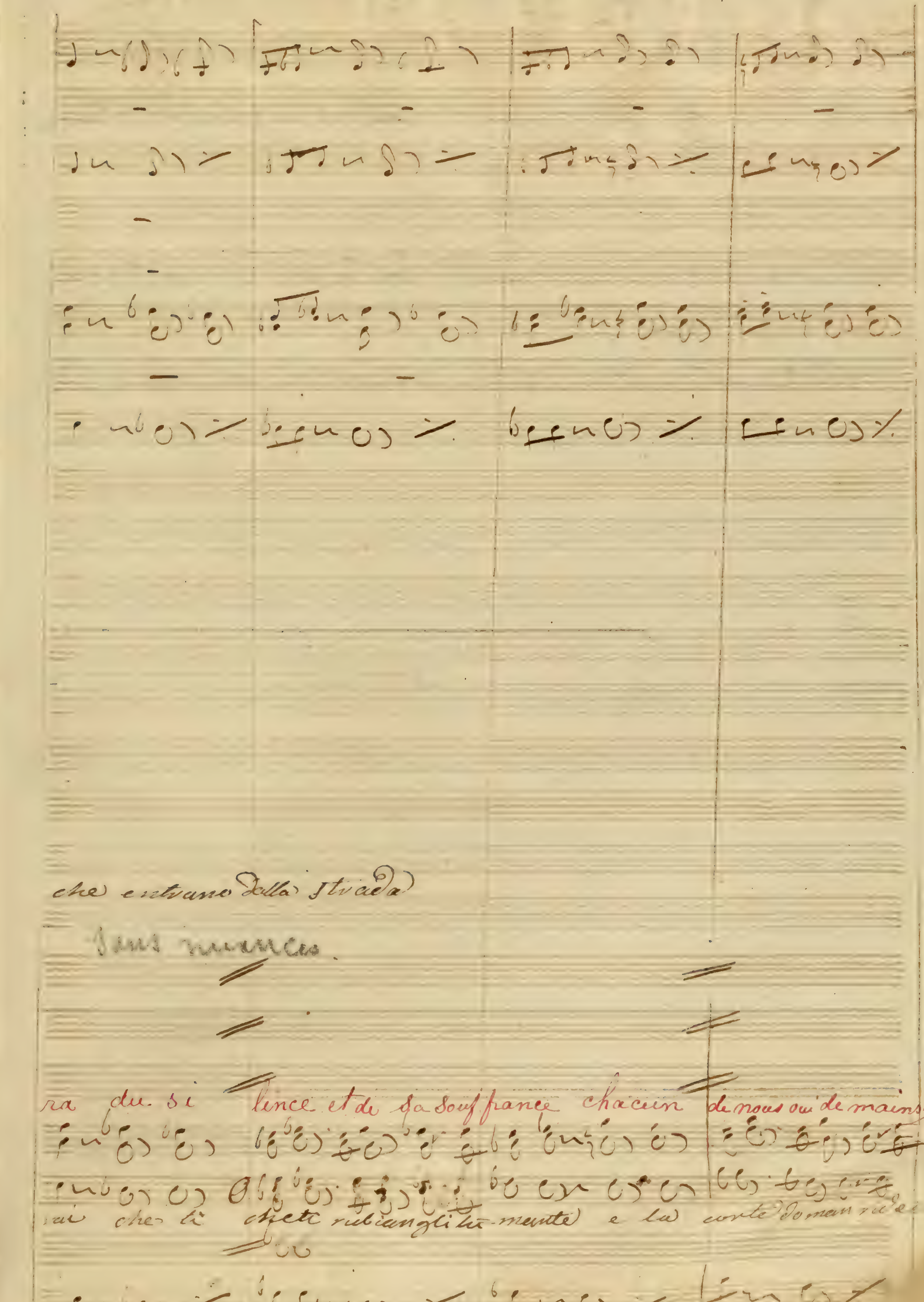
il est a veugle et sourd ma
la benda cieco e sordo il
la benda) con un fazzoletto lo
mettono a veggere una scala sotto

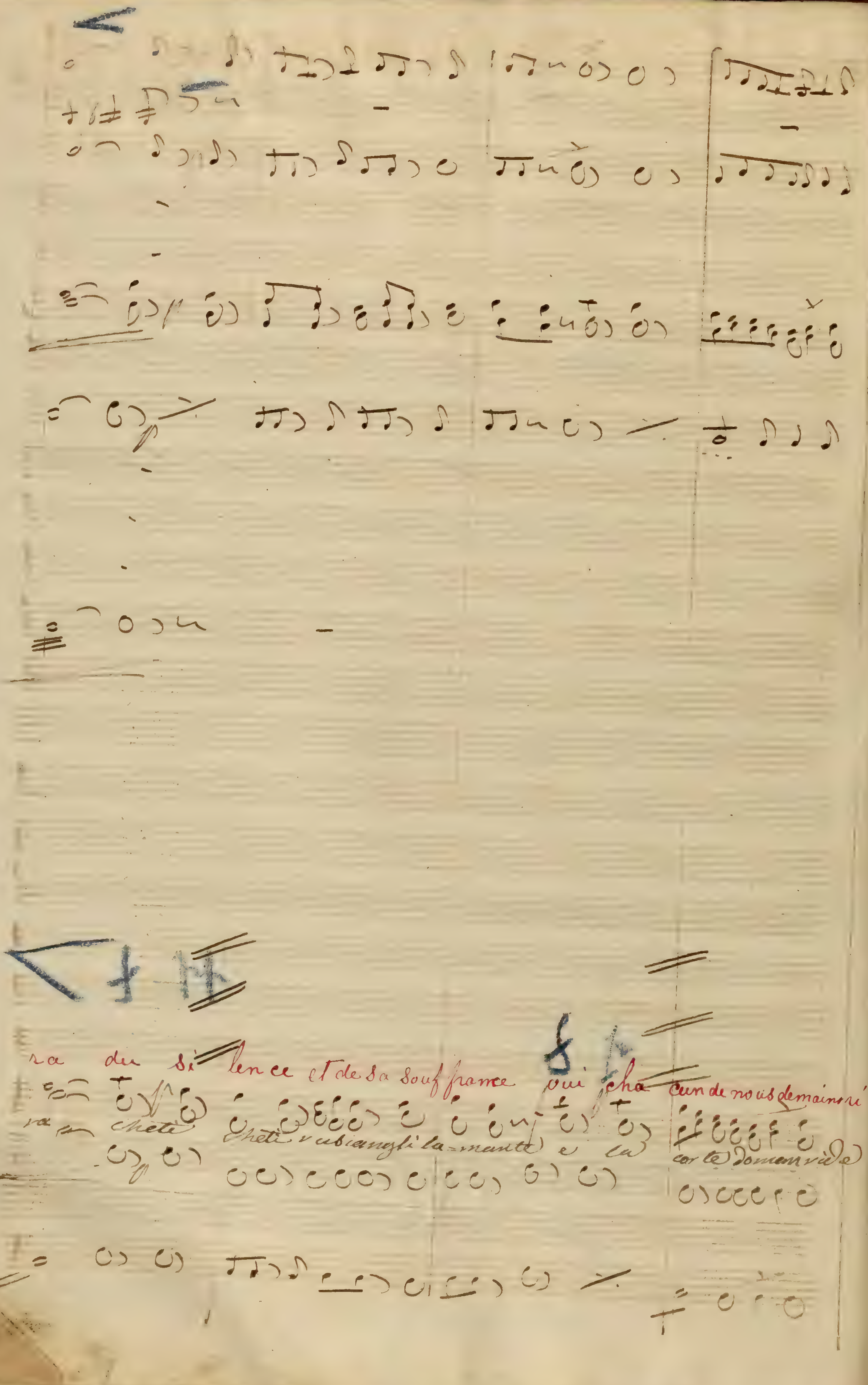

1884

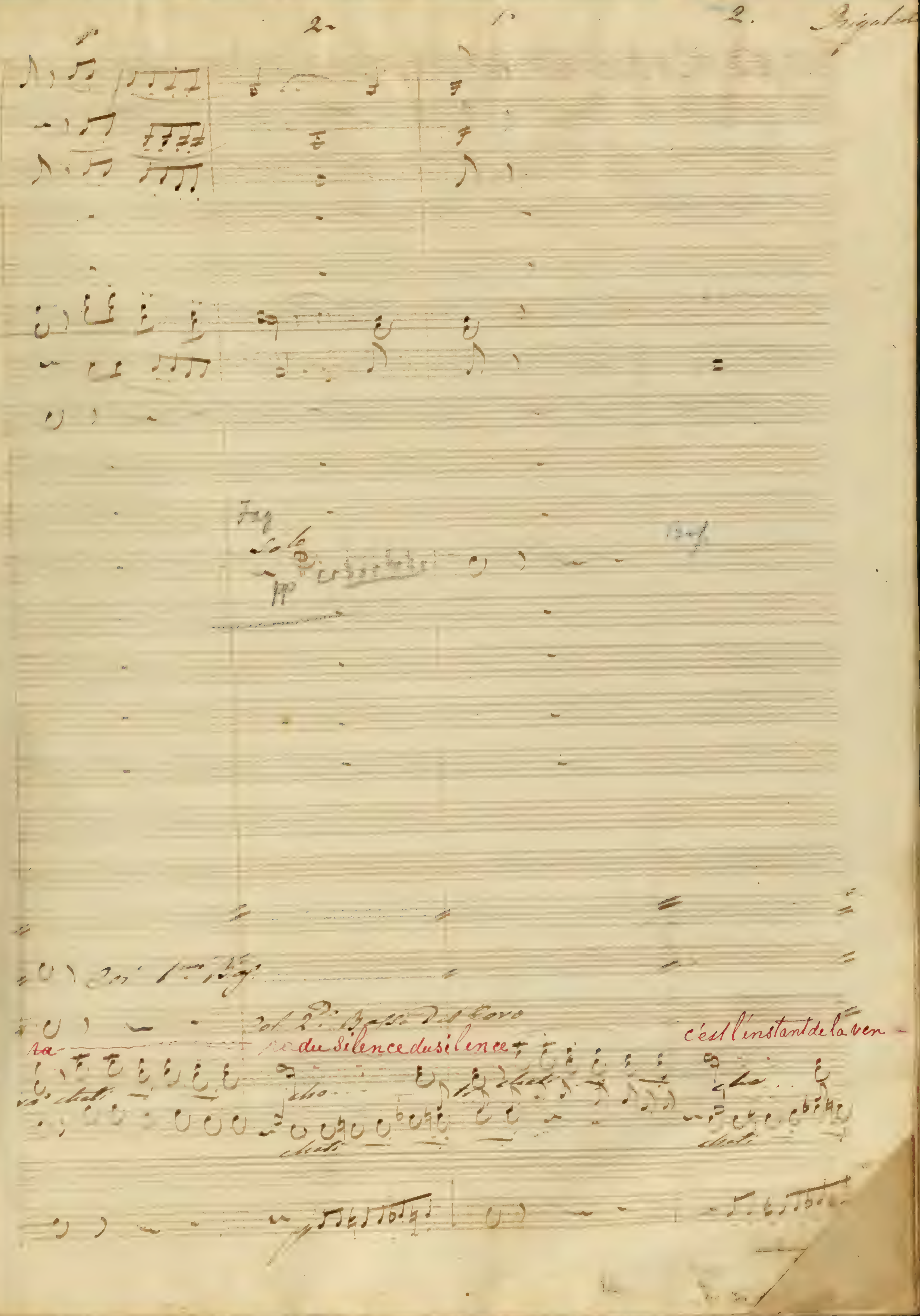


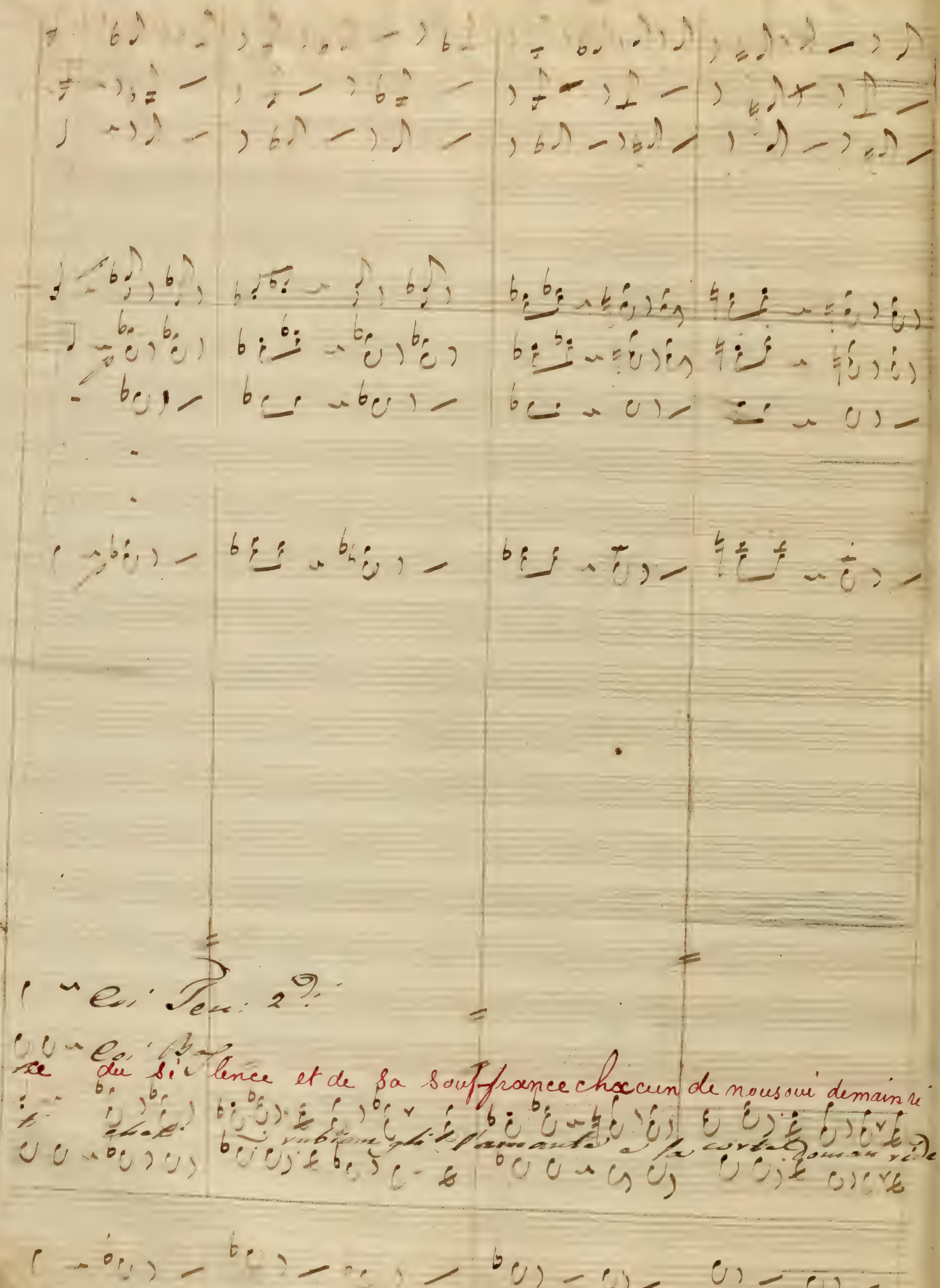
sarà detto sempre sotto (voce)
pendant qu'on chante ce chœur quelques uns escaladent brisent la
Intanto che si canta questo coro alcuni salgano al
coll' Ten del Coro
col 2do Ten del Coro in Chiave di Basso
col basso del coro
piano piano voci la vengeance à l'ins tant en fin elle com
zitti moviamo avan detta ne sia

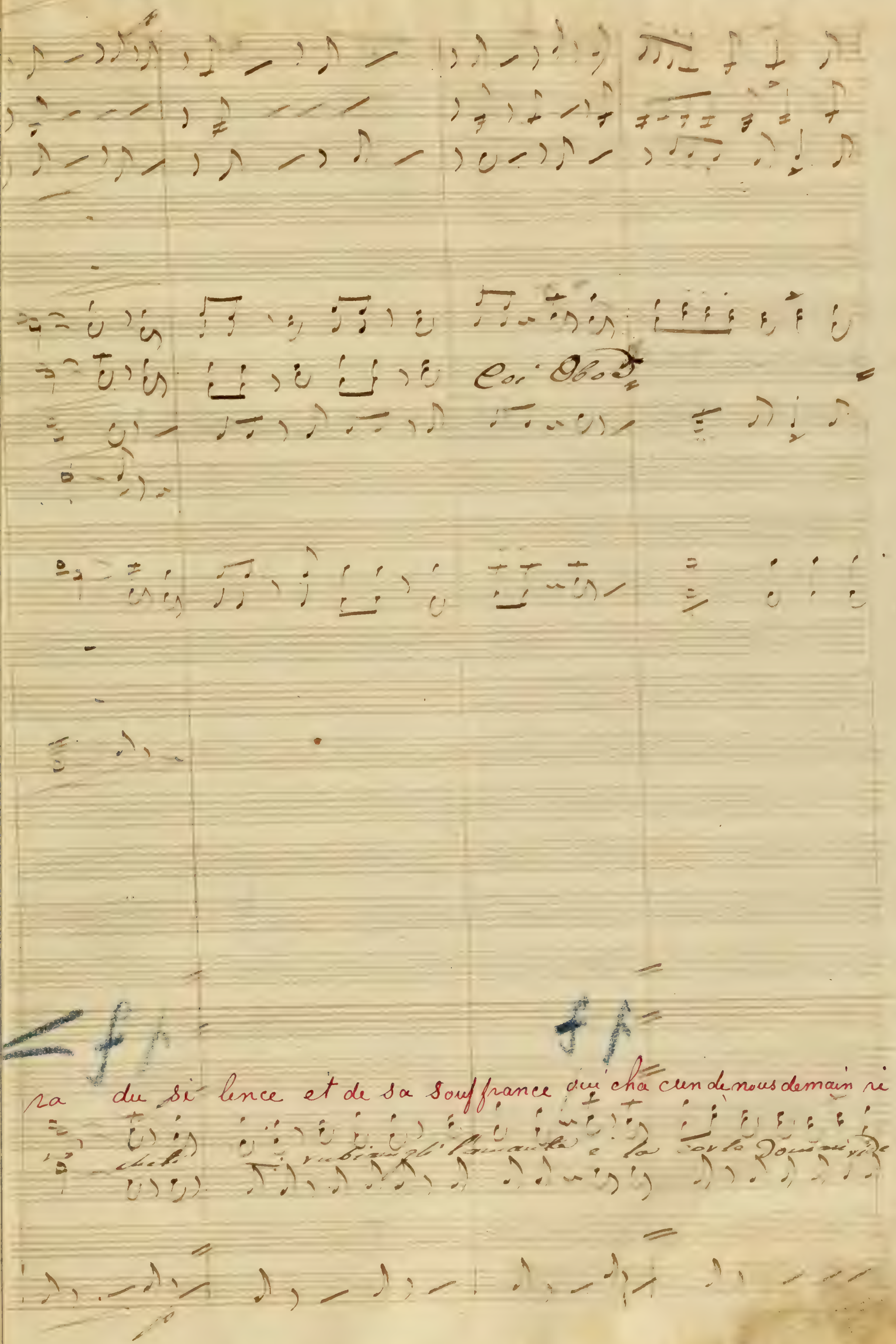

porte et ouvre aux autres qui entre par la rue)
terrazza rampano la porta del Sig.mo piano scendono aprono affettri
mence pour le
Bouffon nonpoint de clé
mence s'il porte
un cœur il souffre
spetta de vi
tore si audace cos
tante a sua
volto schernito sa


che entrano dalla strada
sans nuances
ra du si lence et de sa souffrance chacun

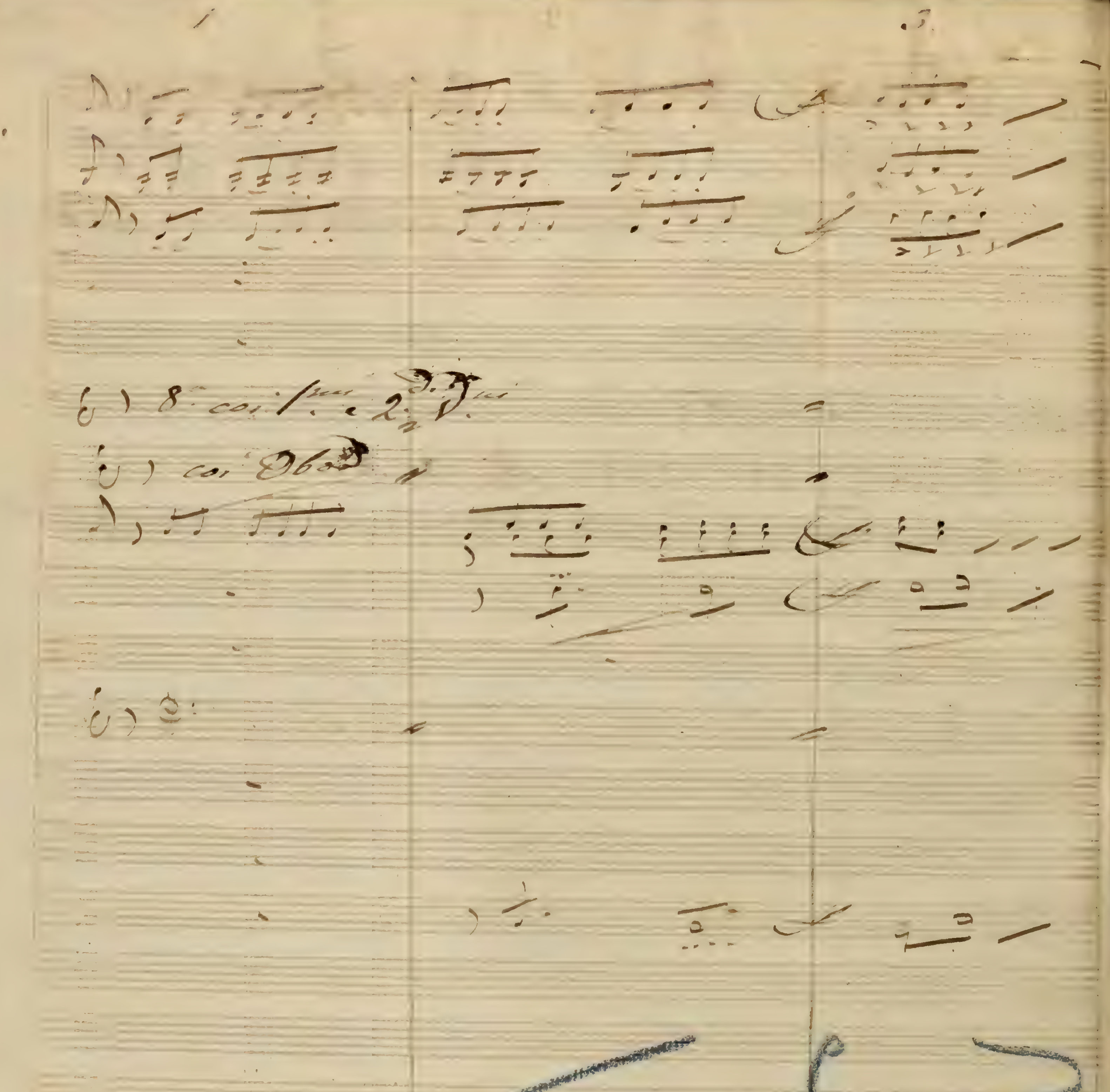

ra du silence et de sa souffrance oui chacun de nous demain ri
ra chete chete vubianzli la=mante e la cor te doman vide


2
2.
Solo
Col 2.i Bassi del Coro
du silence du silence
c'est l'instant de la ven -
ta

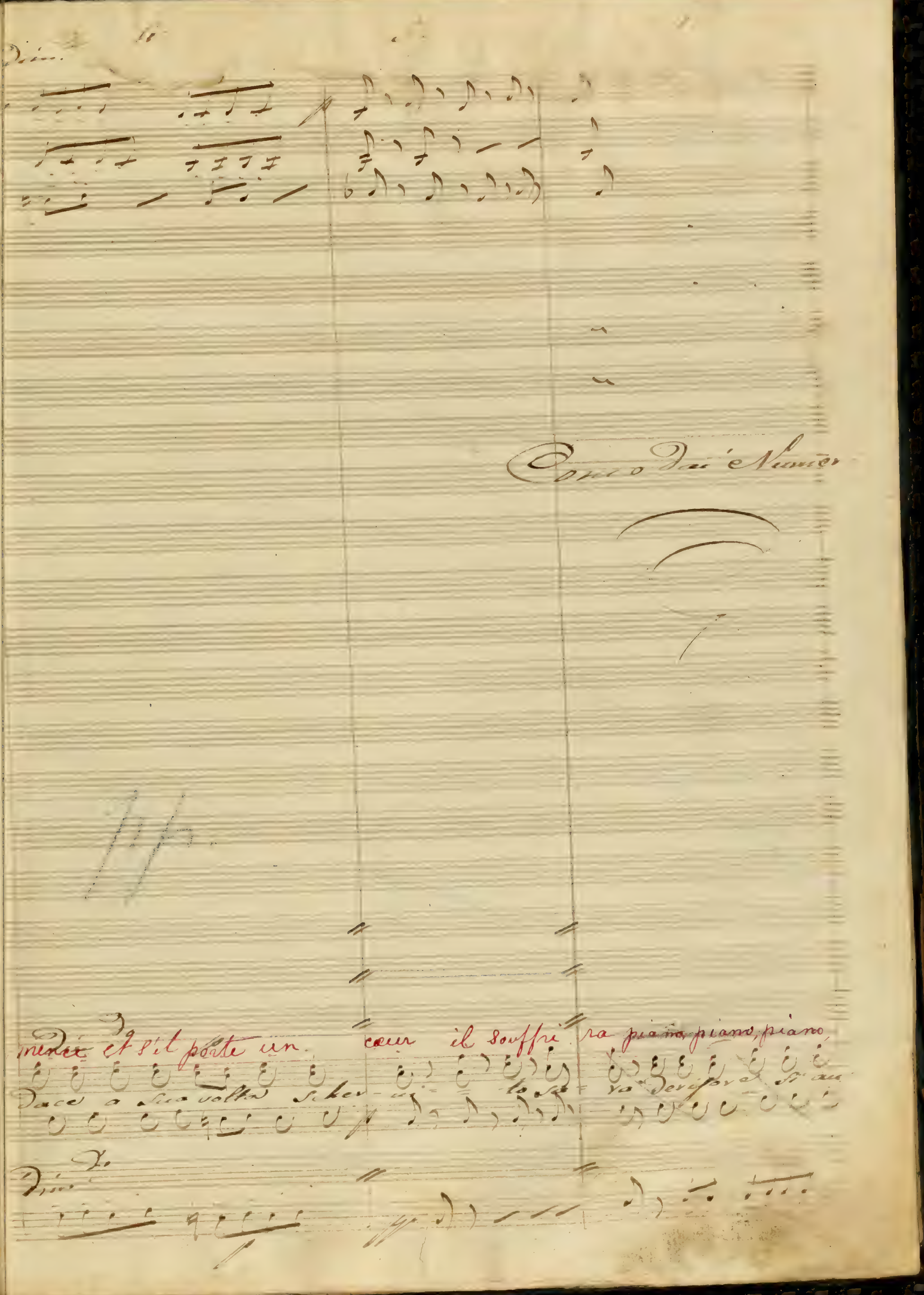

se du si lence et de sa souffrance chacun de nous oui demain re

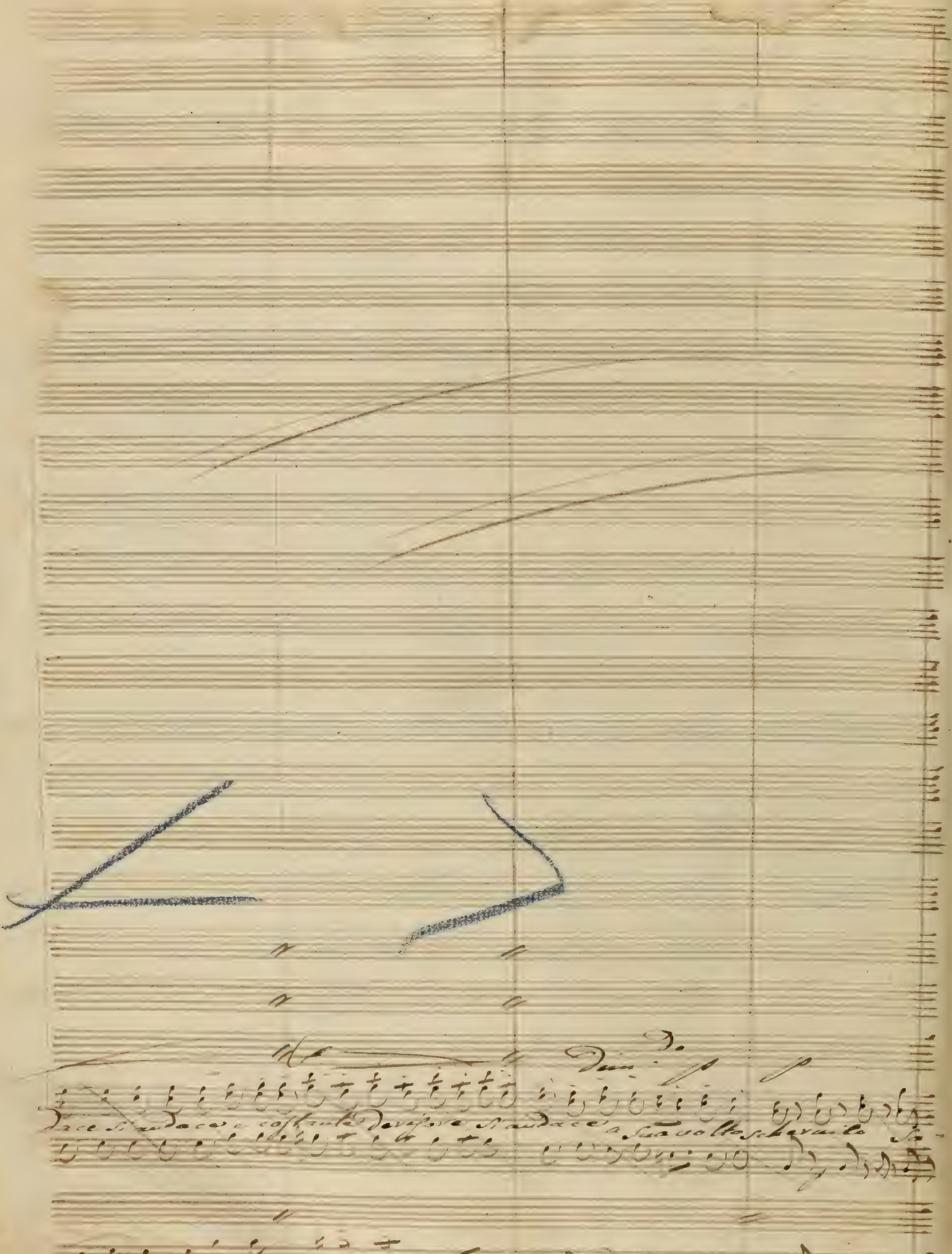


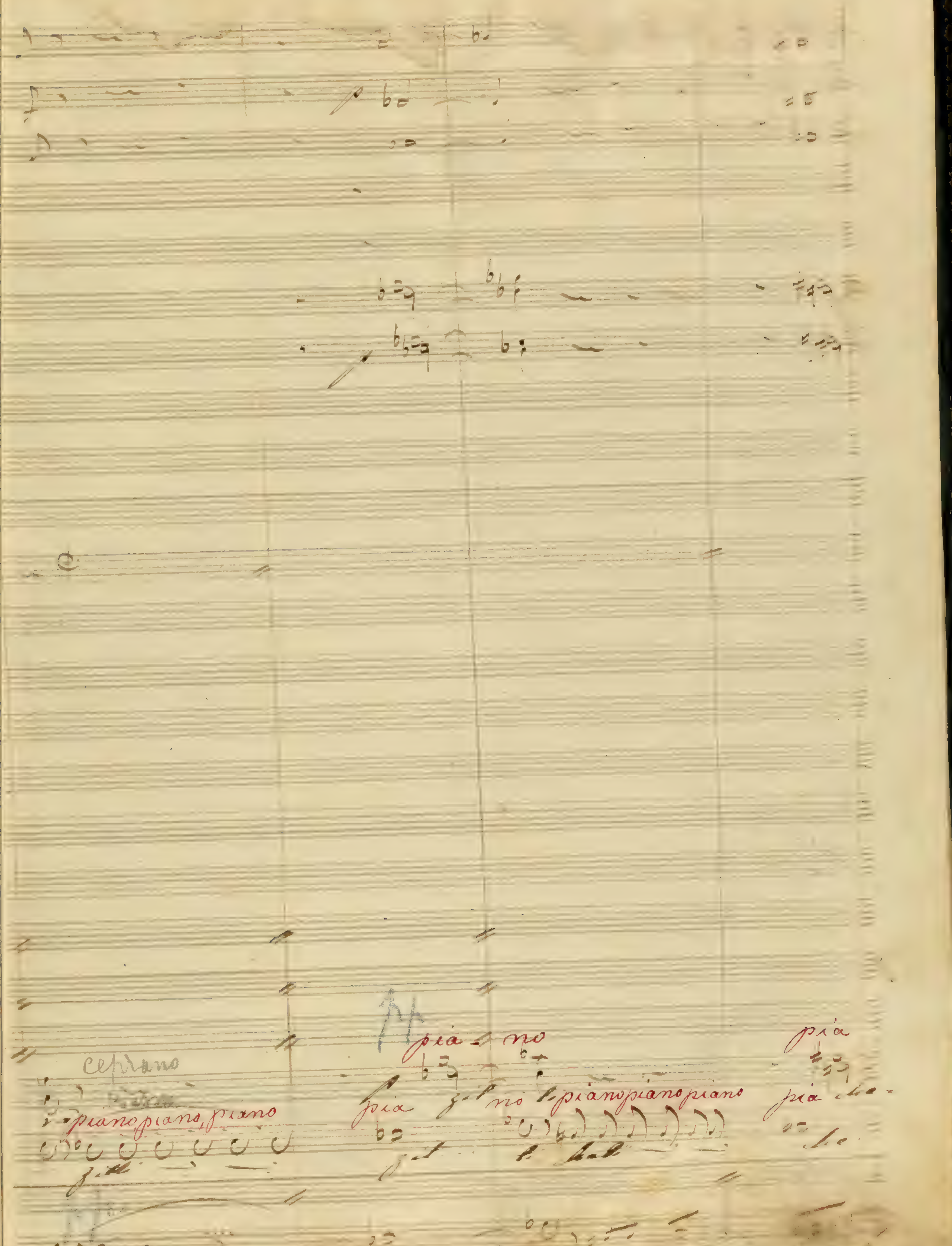
Coi Oboe
f
f
ra du si lence et de sa souffrance qui cha cun de nous demain ri

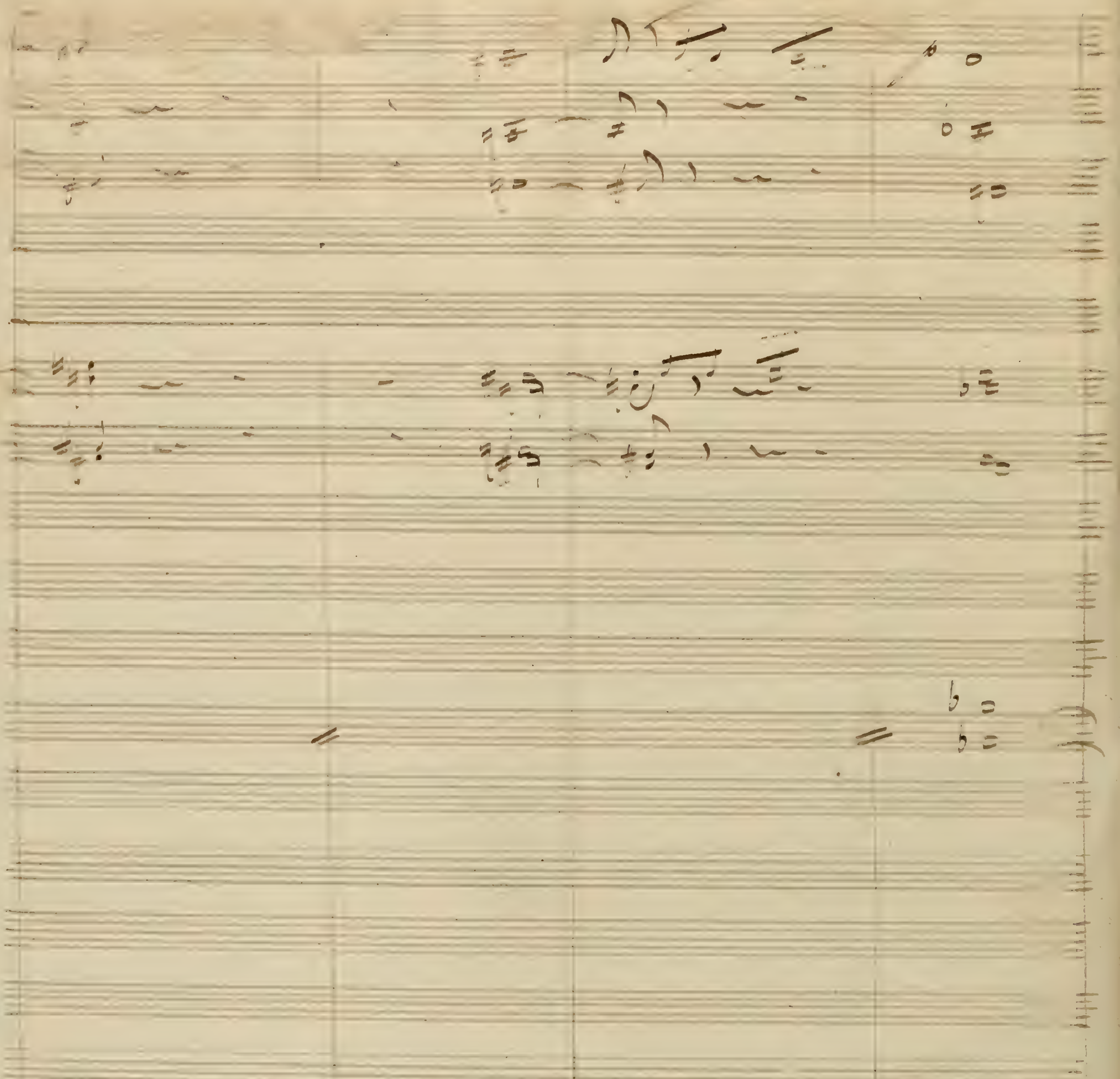


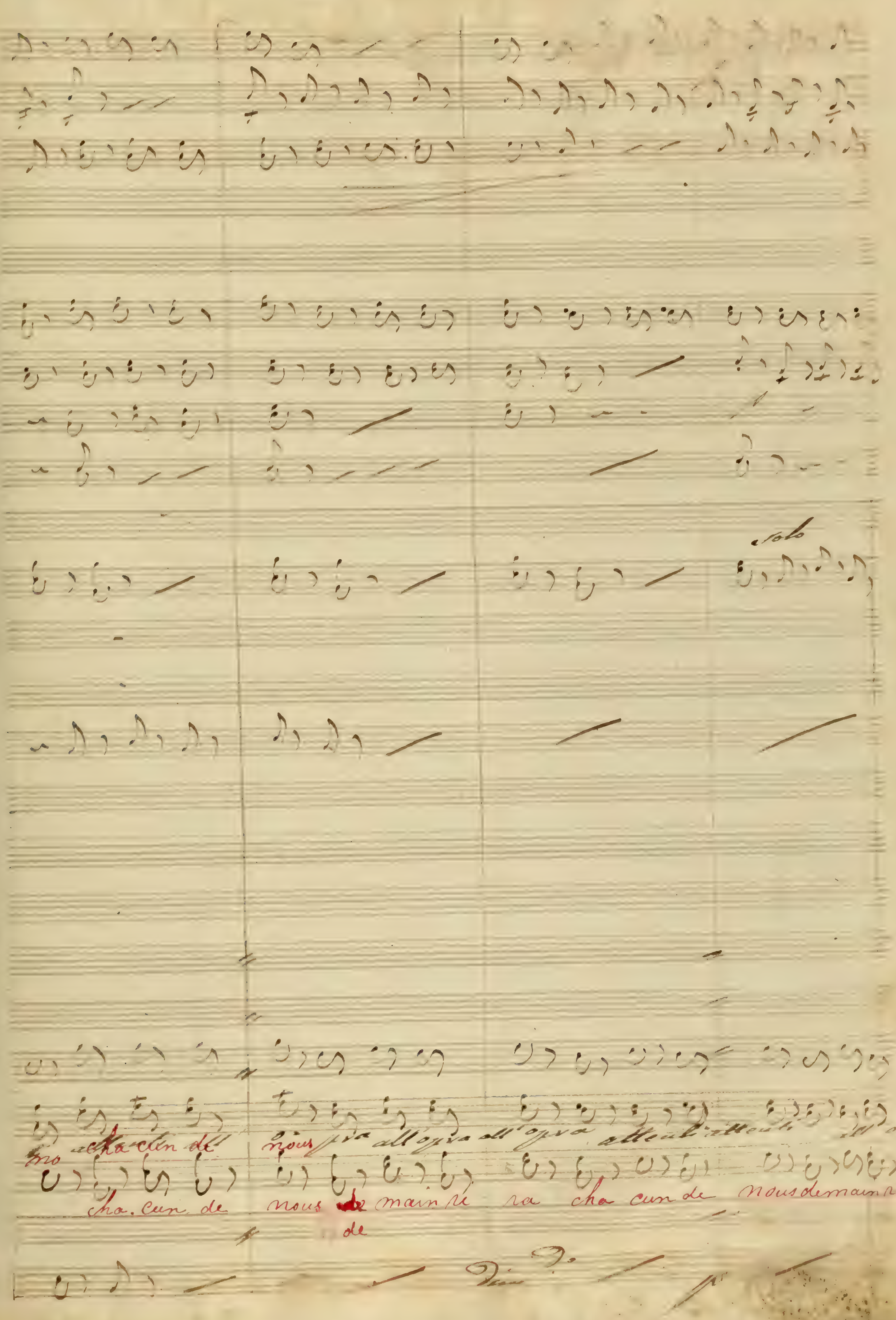
1
2
3
8. col 1mi e 2di V.
col Oboe
ra piano voi la la ven gean ce à l'instant elle com mence

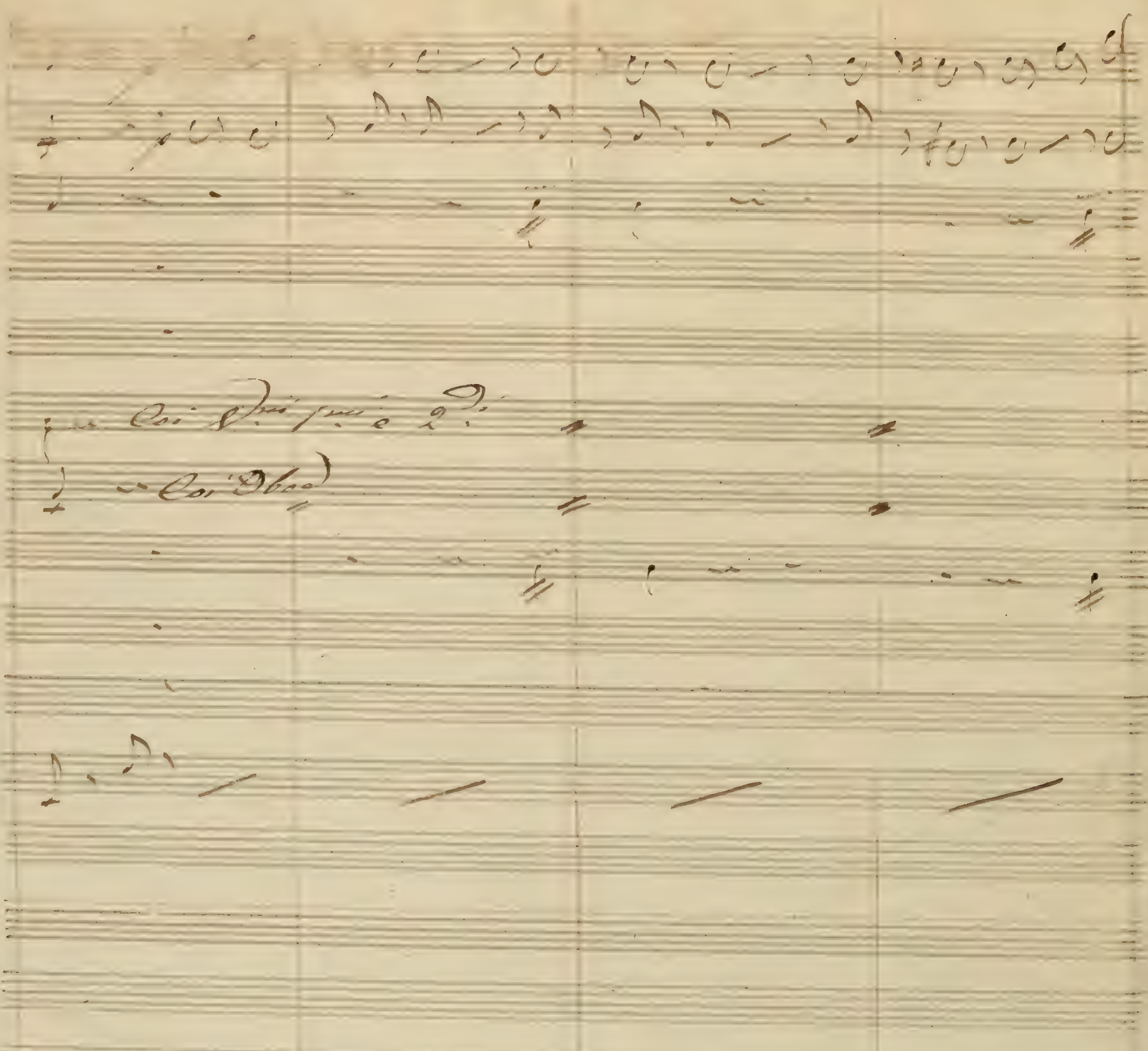

Coro dai Numi
merci et s'il porte un cœur il souffrira piano, piano, piano
Pace a sua volta

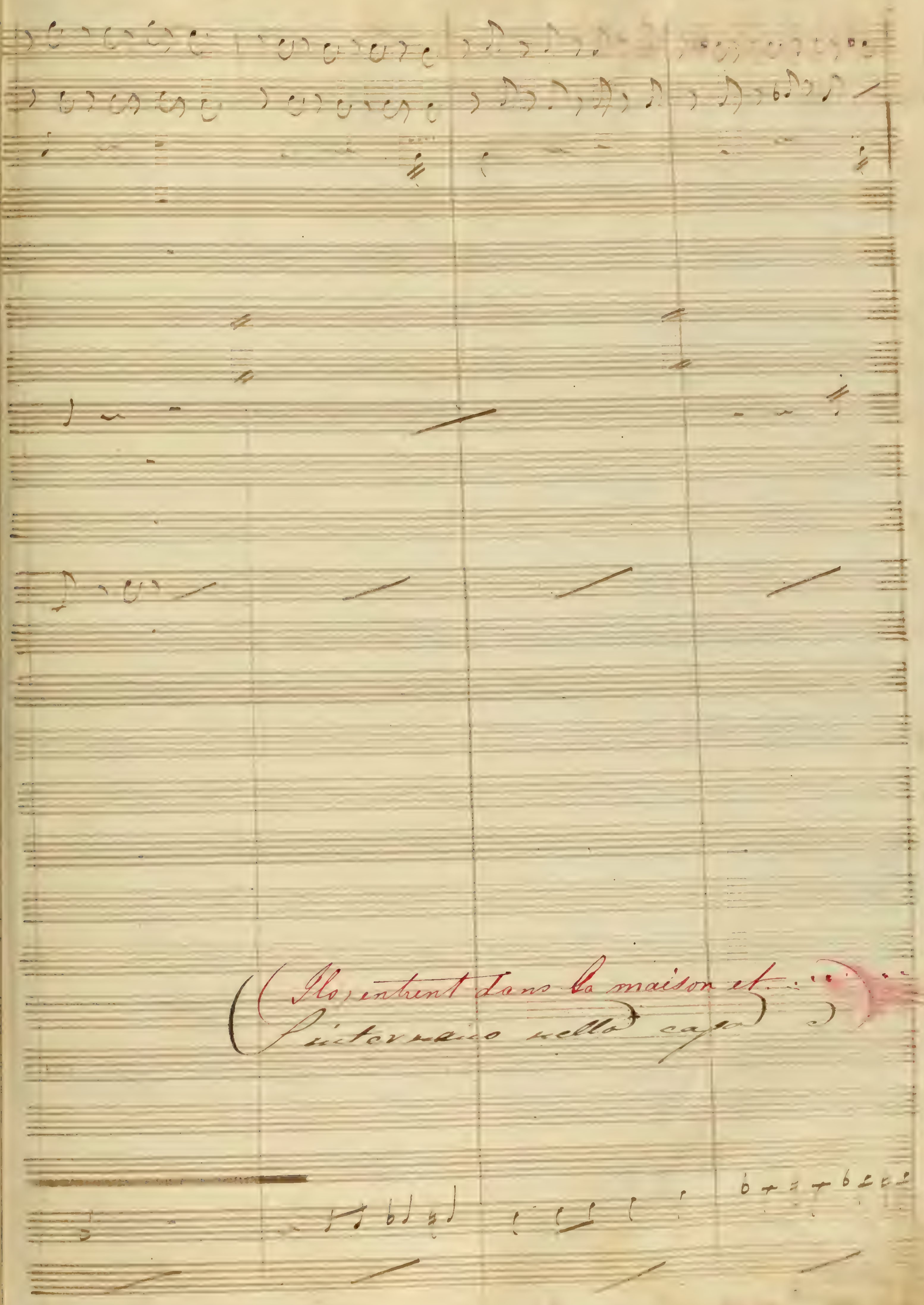

Dim.

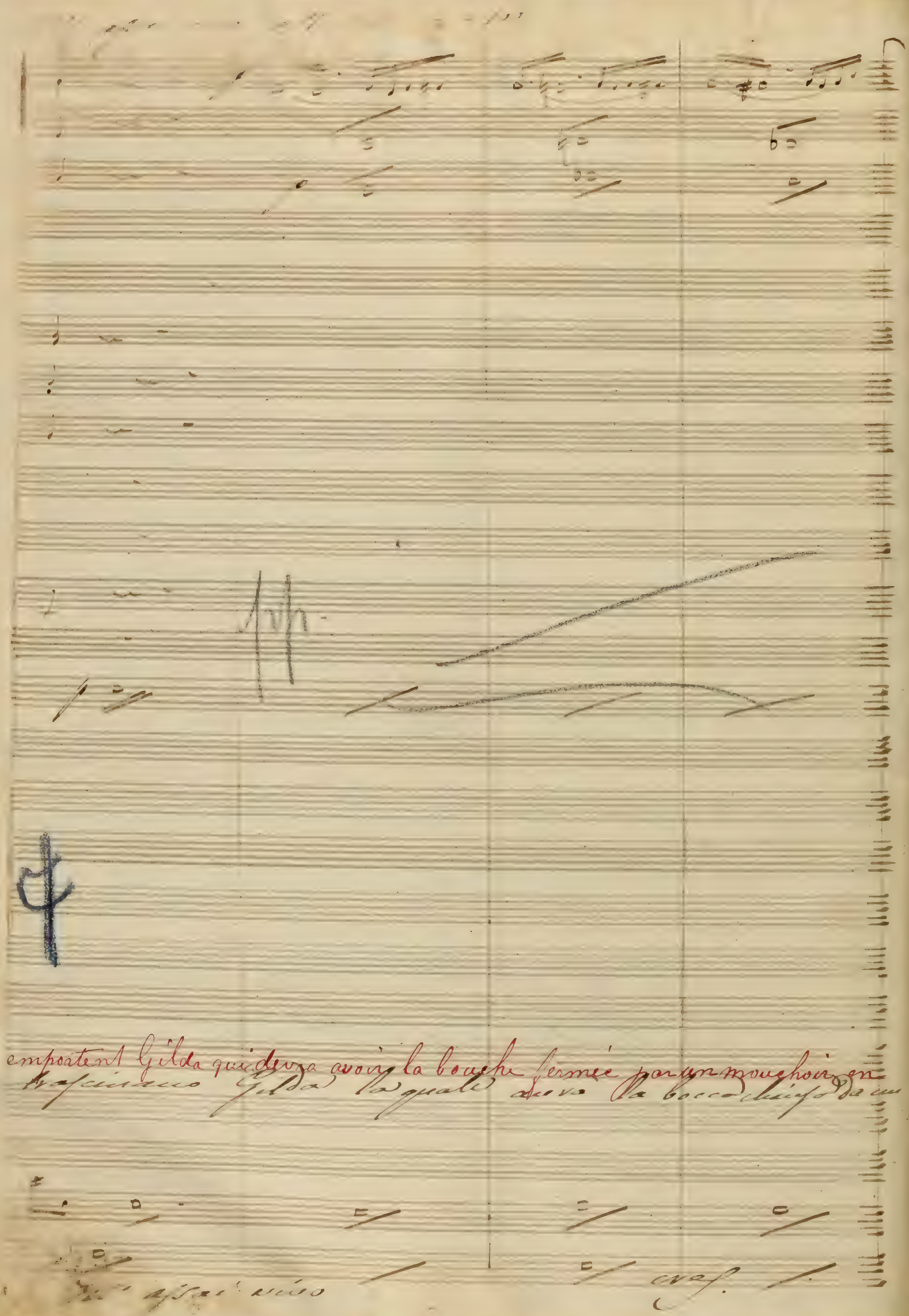

pianopiano, piano
pia - no
pianopianopiano
pia

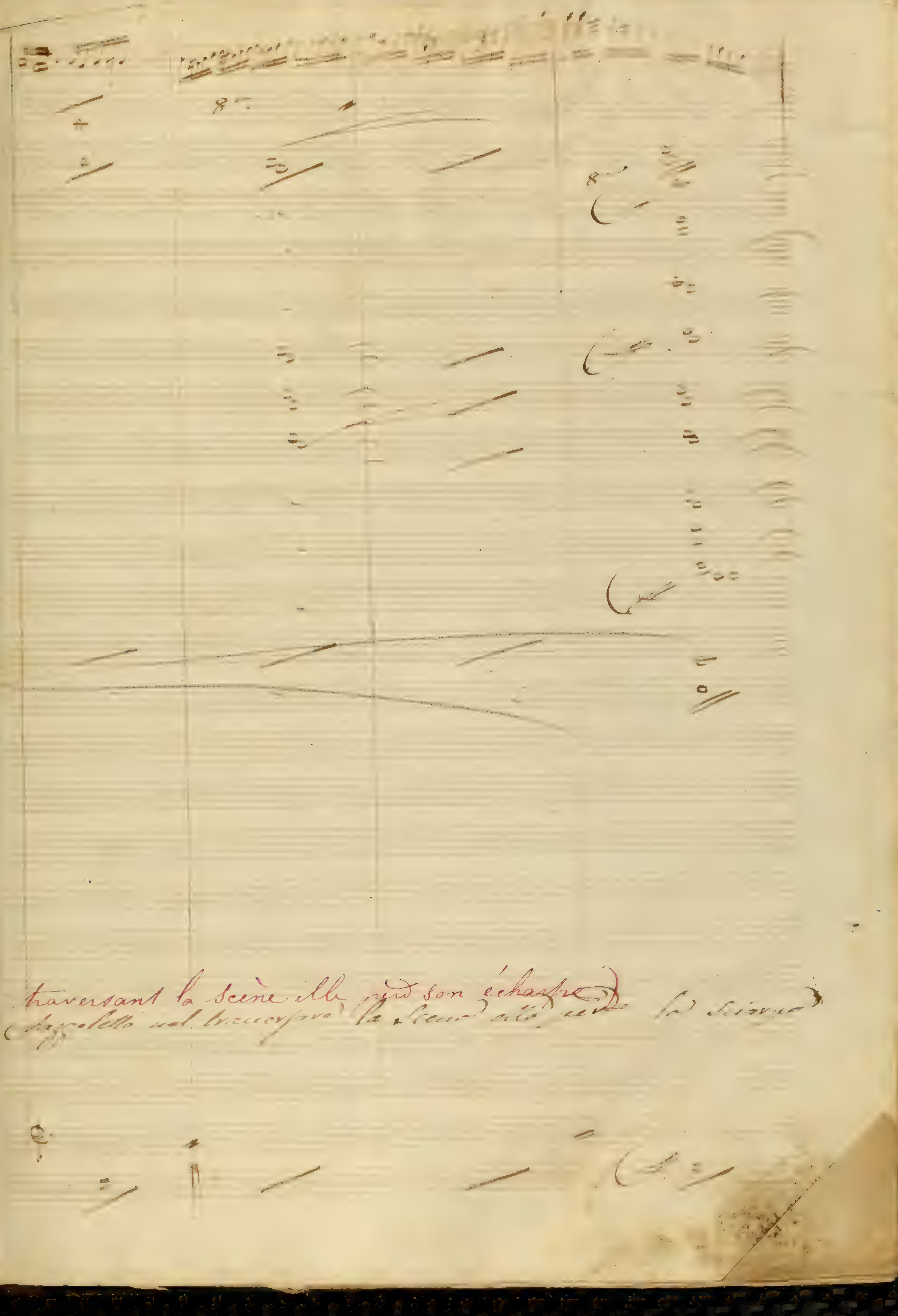

no
no-piano,piano,piano,
pia
no
pia
no
pia

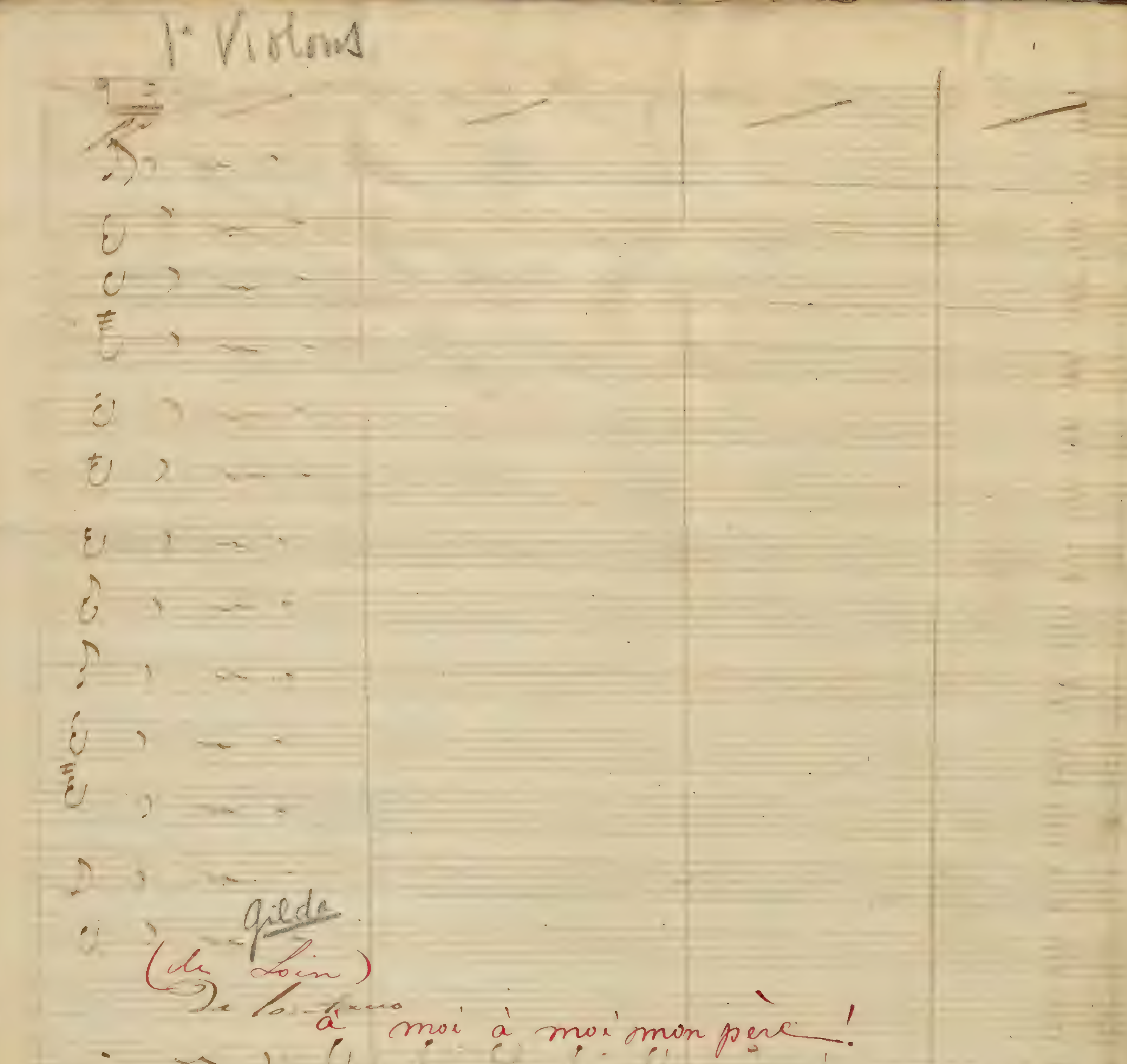

solo
chacun de
nous
all'opra all'opra
cha.cun de
nous de main te ra cha cun de nous demain
de

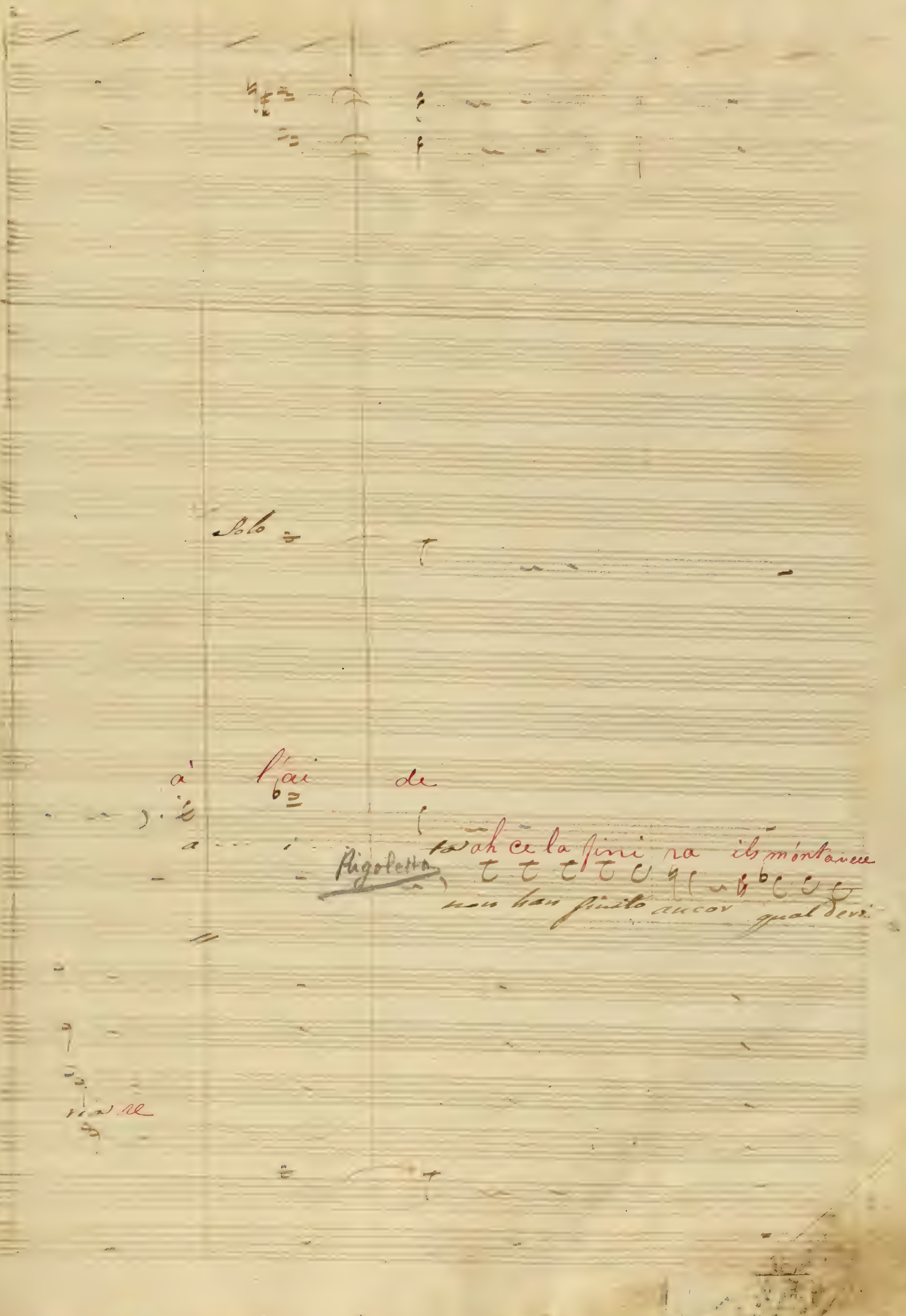

Coi Oboe

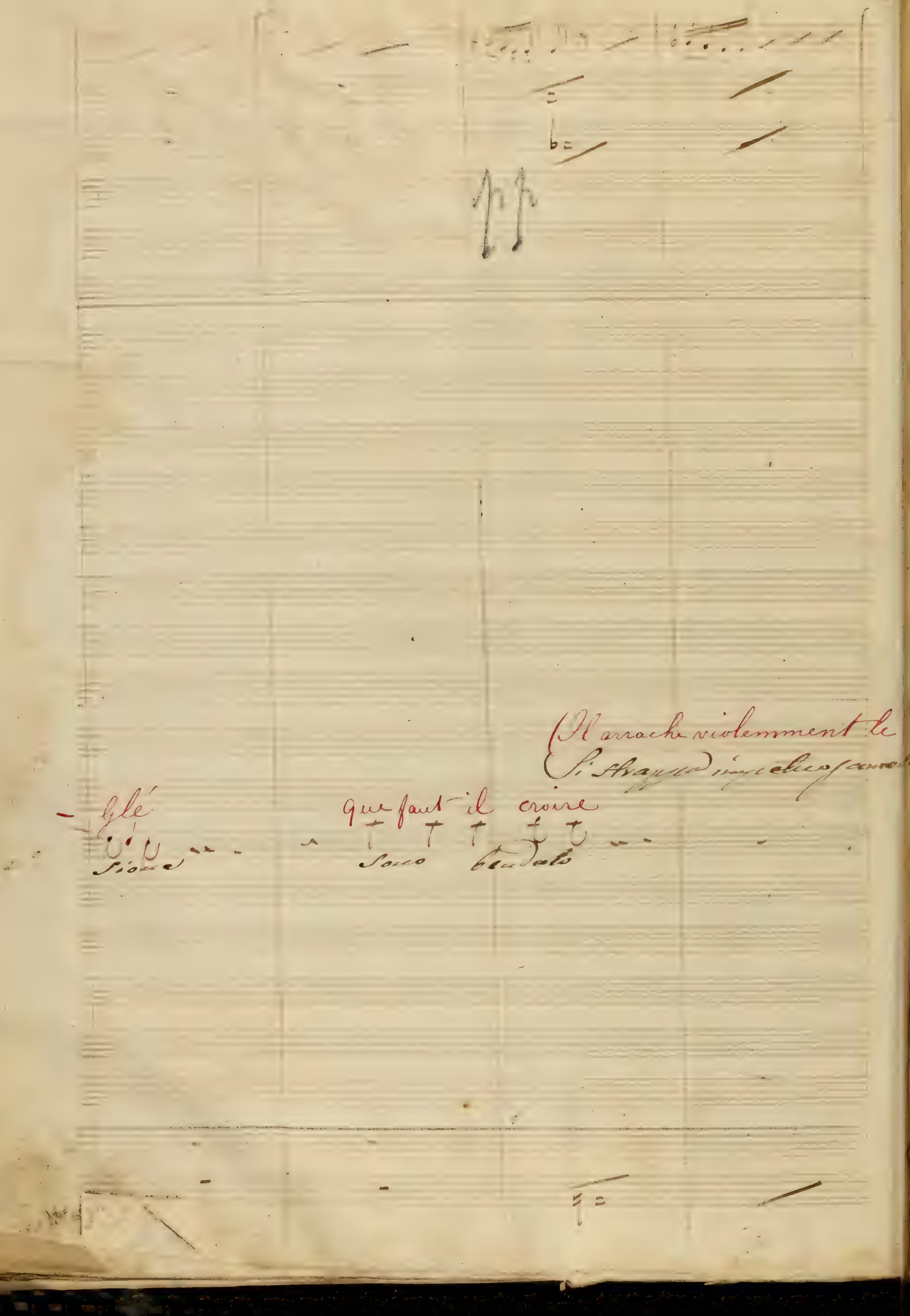

(Ils rentrent dans la maison et...)
(Rientrano nella casa)

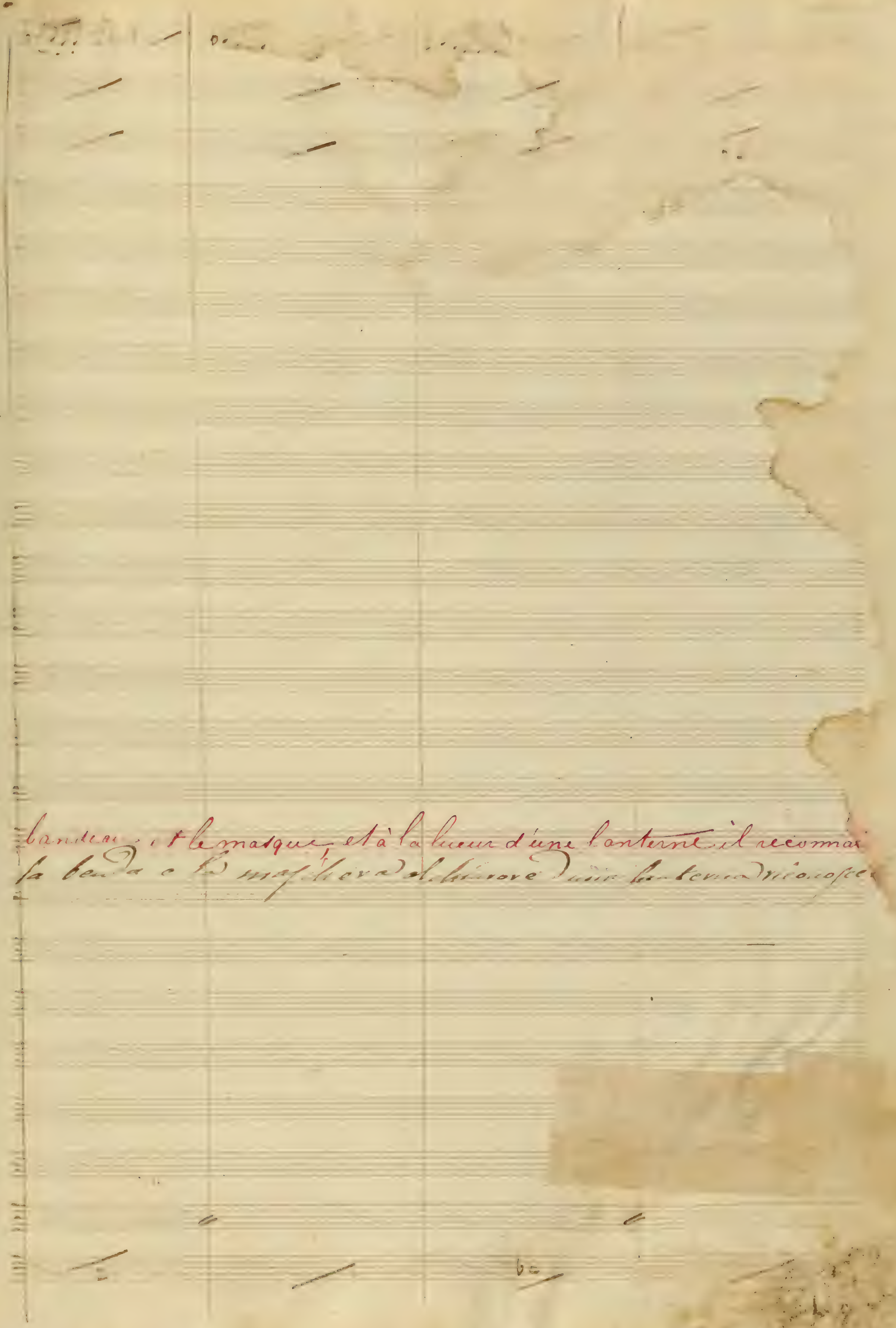

emportent Gilda qui devra avoir la bouche fermée par un mouchoir en
trasportano Gilda la quale dovrà la bocca chiusa da un
assai vivo
cresc.

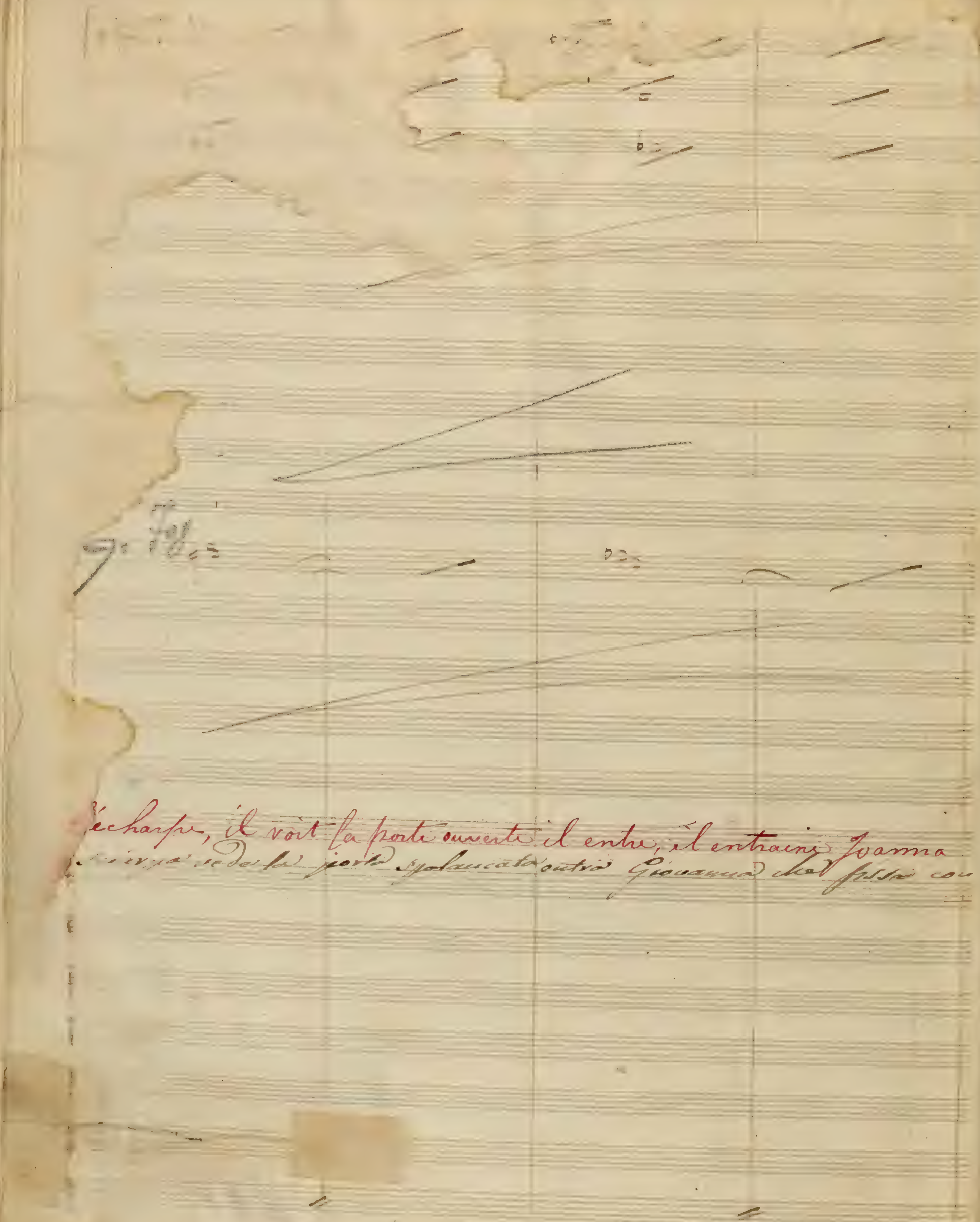

traversant la Scène elle perd son écharpe)
(fazzoletto nel traversare la Scena ella perde la sciarpa)


1r Violons
Gilda
(de loin)
Da lontano
à moi à moi mon père!
Soccorso padre mio
(avec les 1ers tenors)
Coi 1mi Ten:
Cor
vie toi
Choeurs

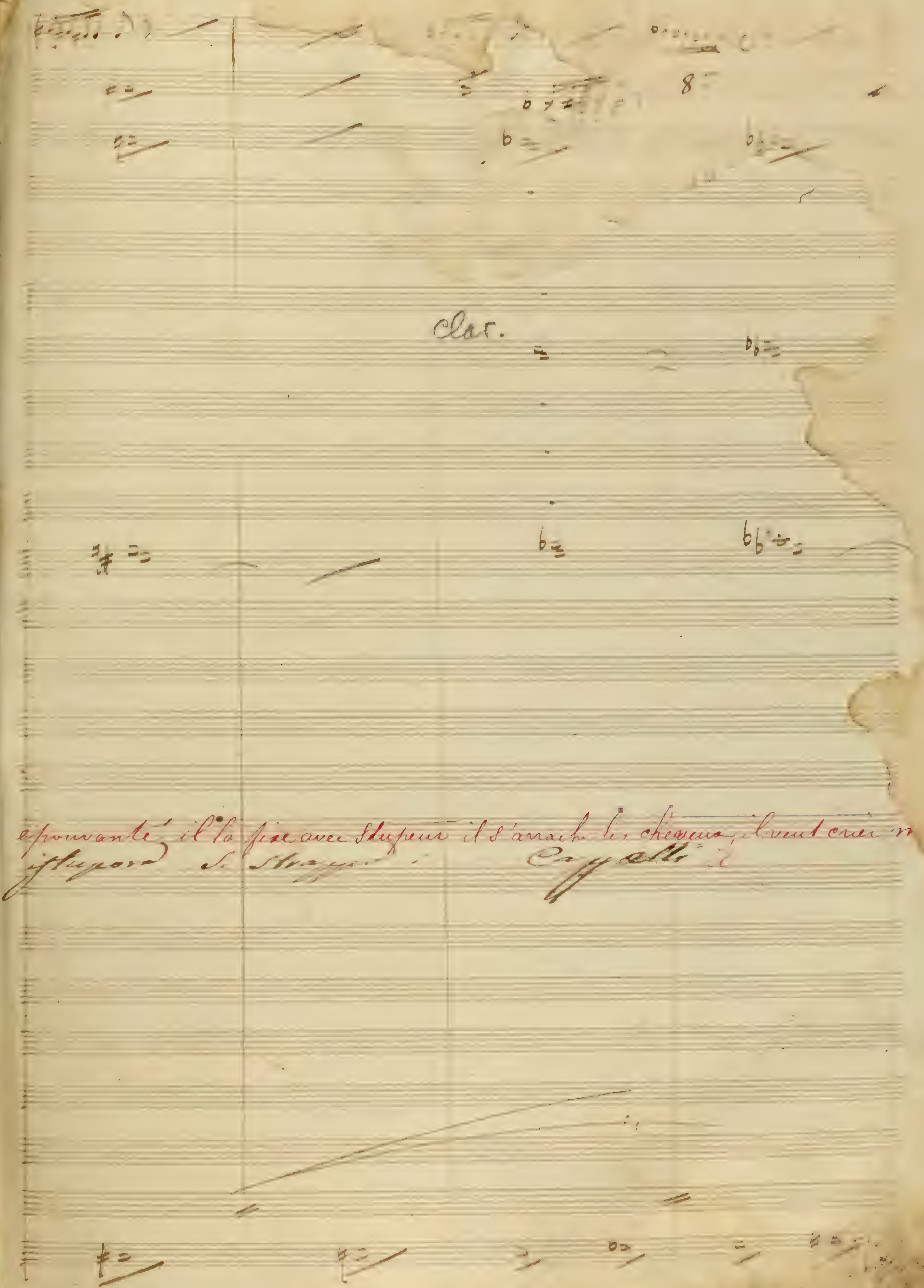

Solo
Rigoletto
non han finito ancor qual devi

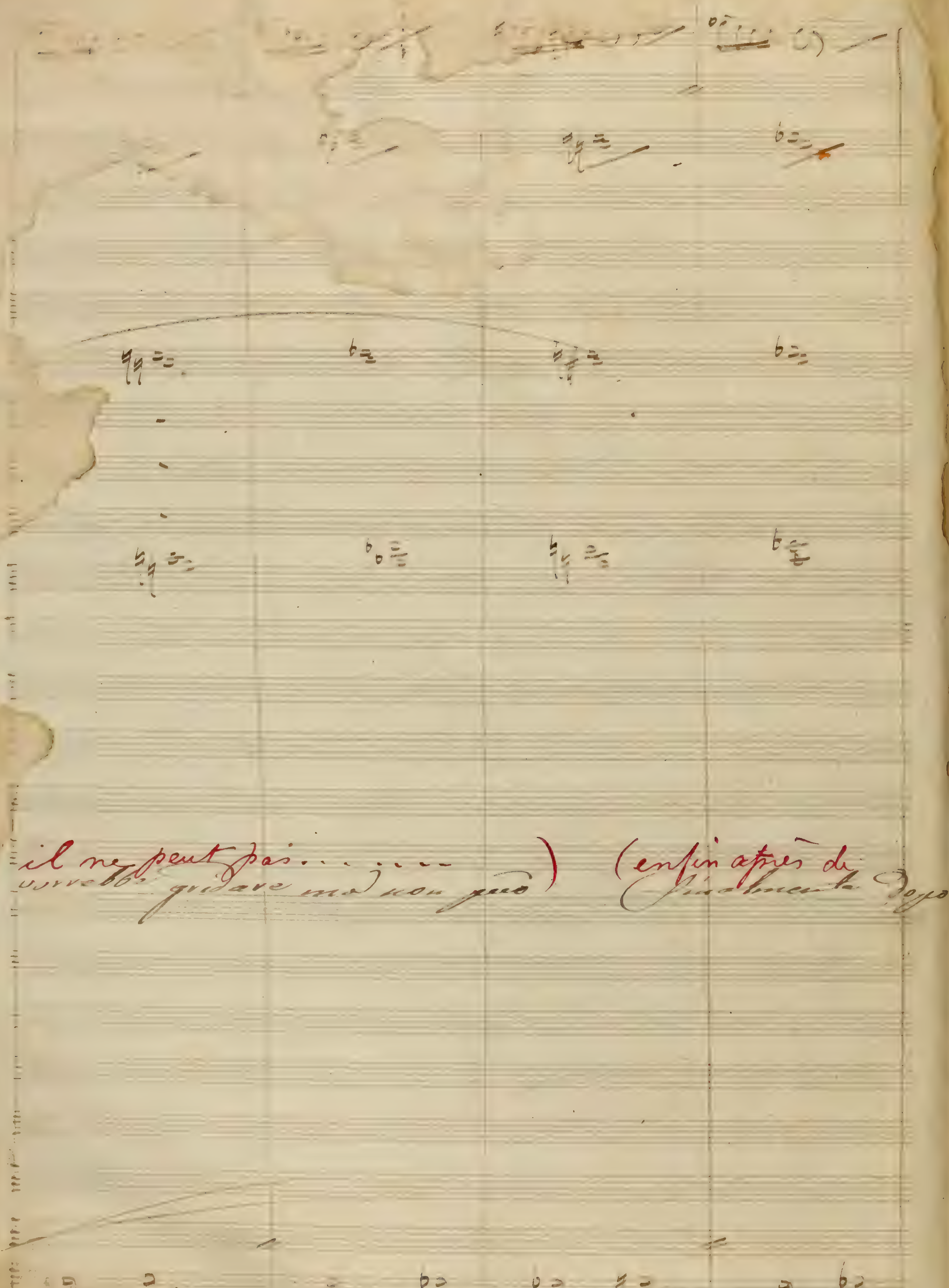

(Il arrache violemment le
-glé
que faut il croire
sione
sono

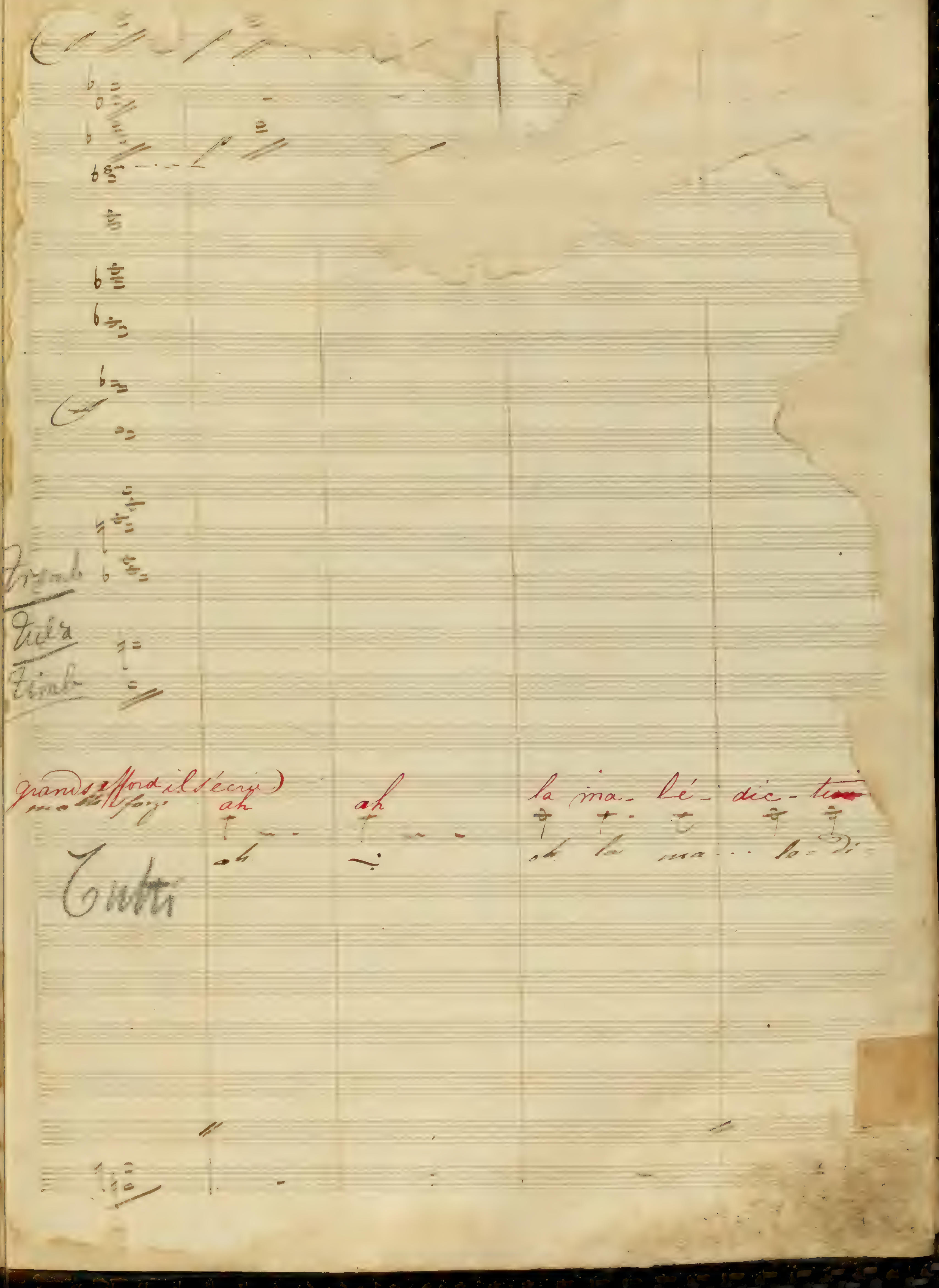

bandeau et le masque, et à la lueur d'une lanterne il reconnai
la benda e la maschera al chiarore d'una lanterna riconosce

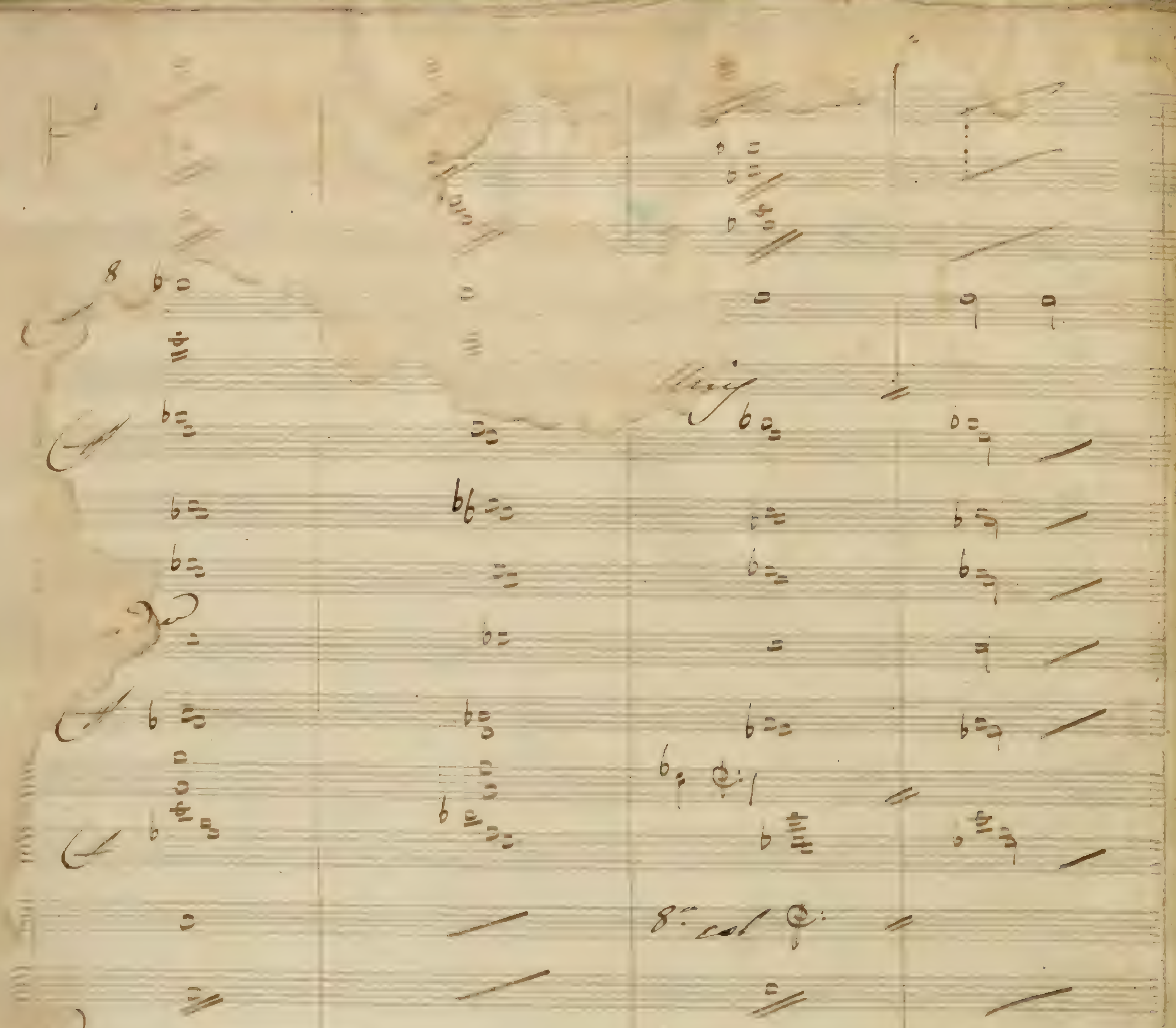


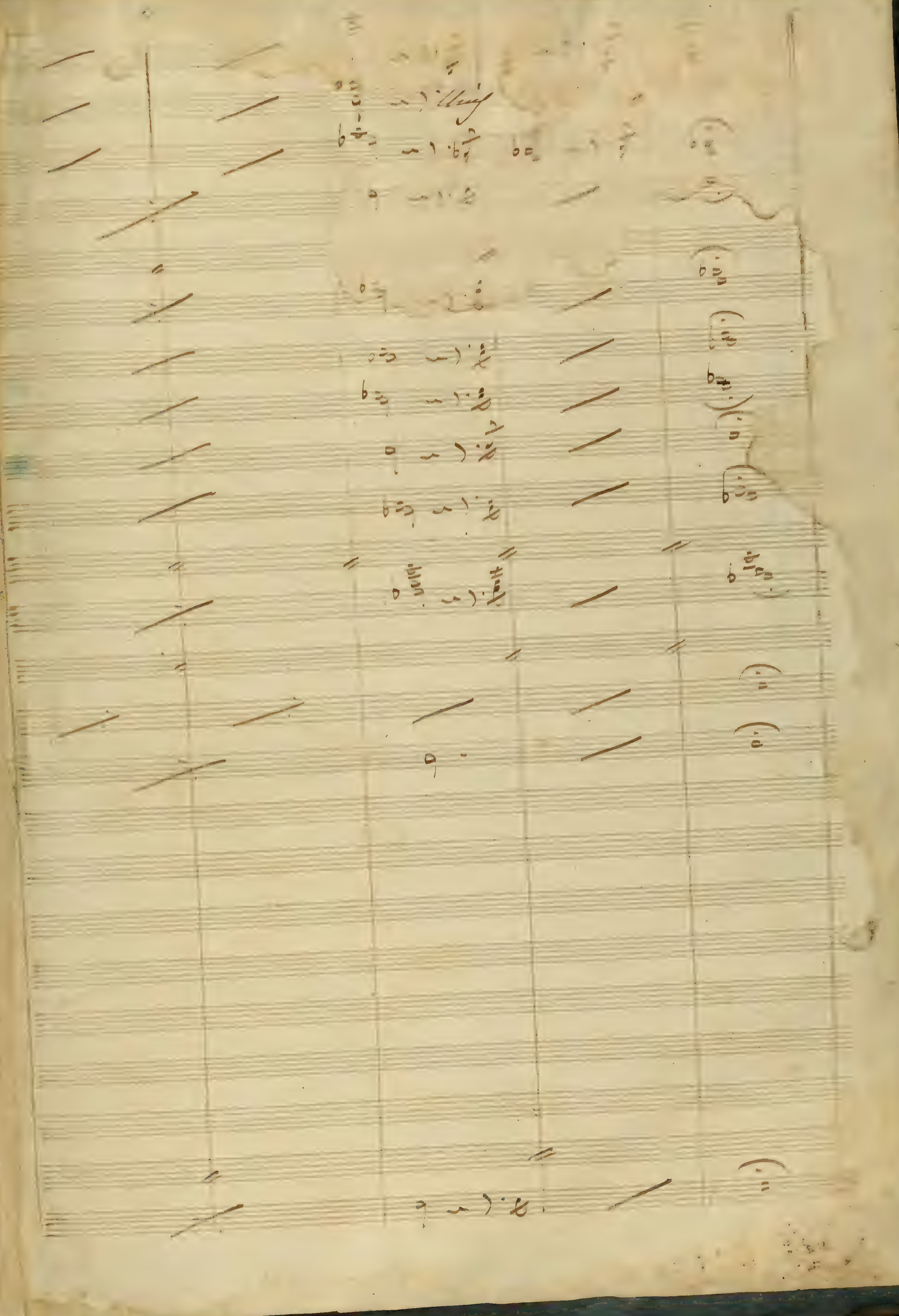
Fag.
écharpe, il voit la porte ouverte il entre, il entraine Joanna
vede la porta spalancata entra Giovanna fissa con


Clar.
épouvanté il la fixe avec stupeur il s'arrache les cheveux, il veut crier


il ne peut pas……..)
vorrebbe gridare ma non può)
(enfin après di
(Finalmente dopo

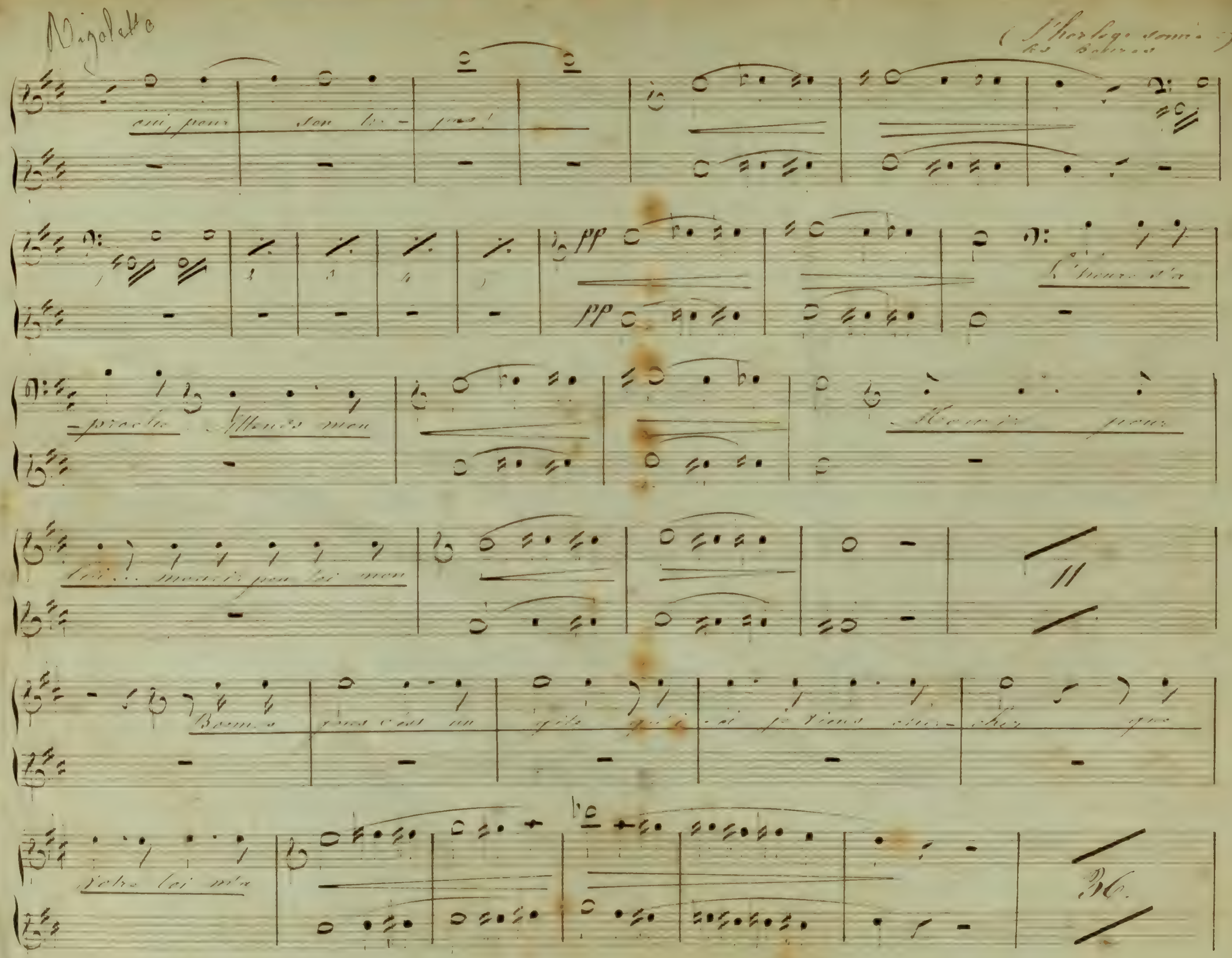

grands efforts il s'écrie)
ah
ah
la ma- lé- dic-
ah
ah la ma..
Tutti

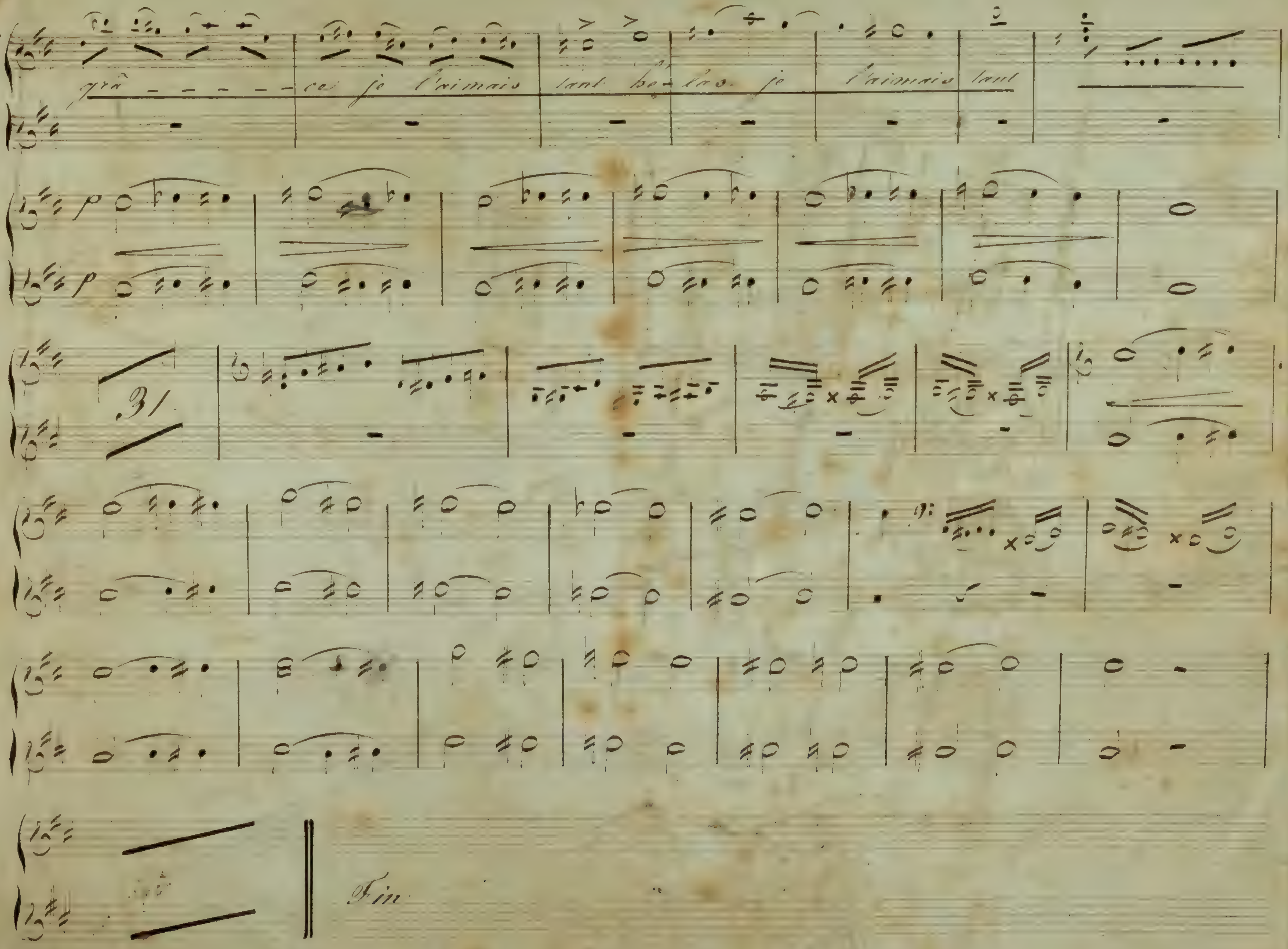

on
ah
ah



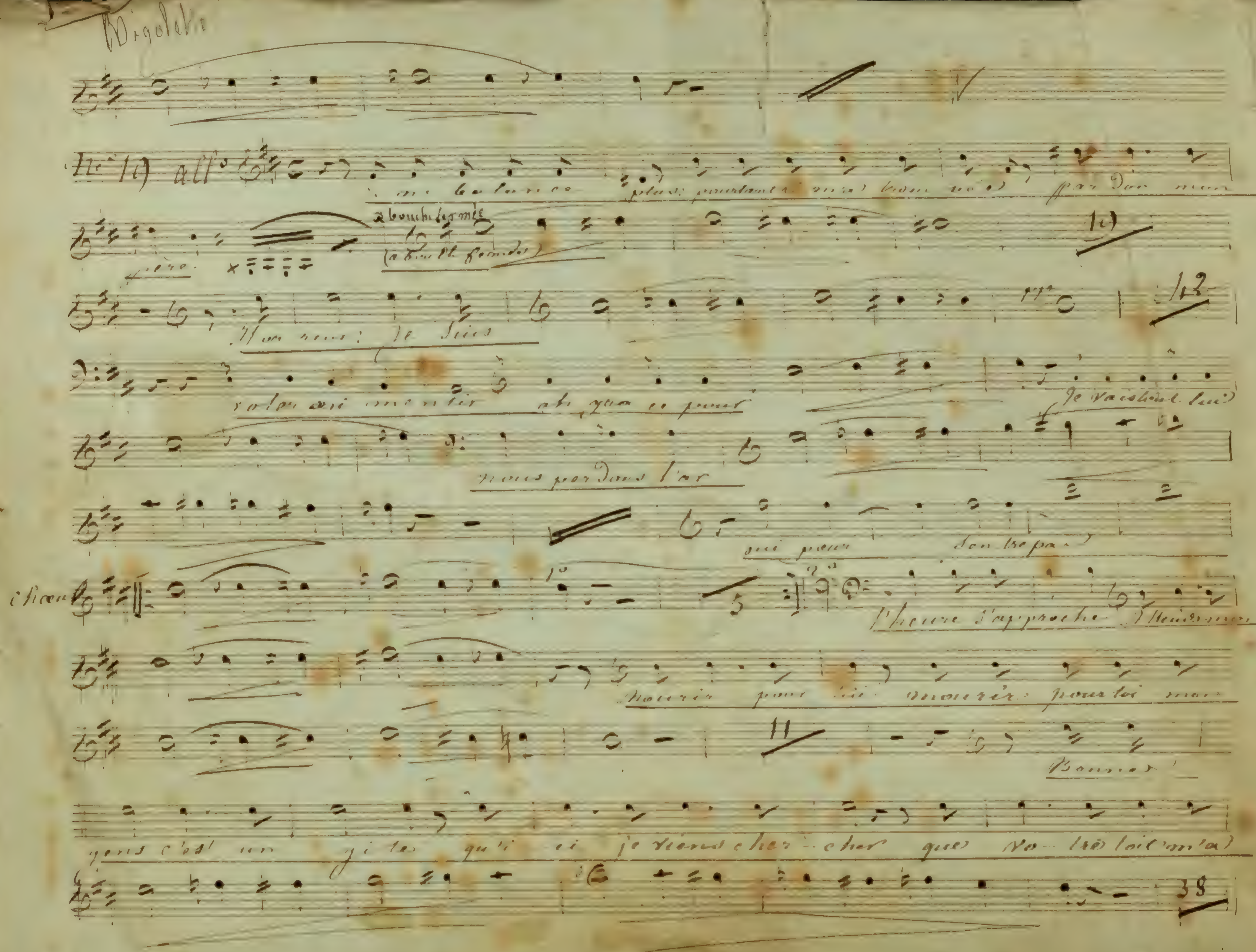
Rigoletto.

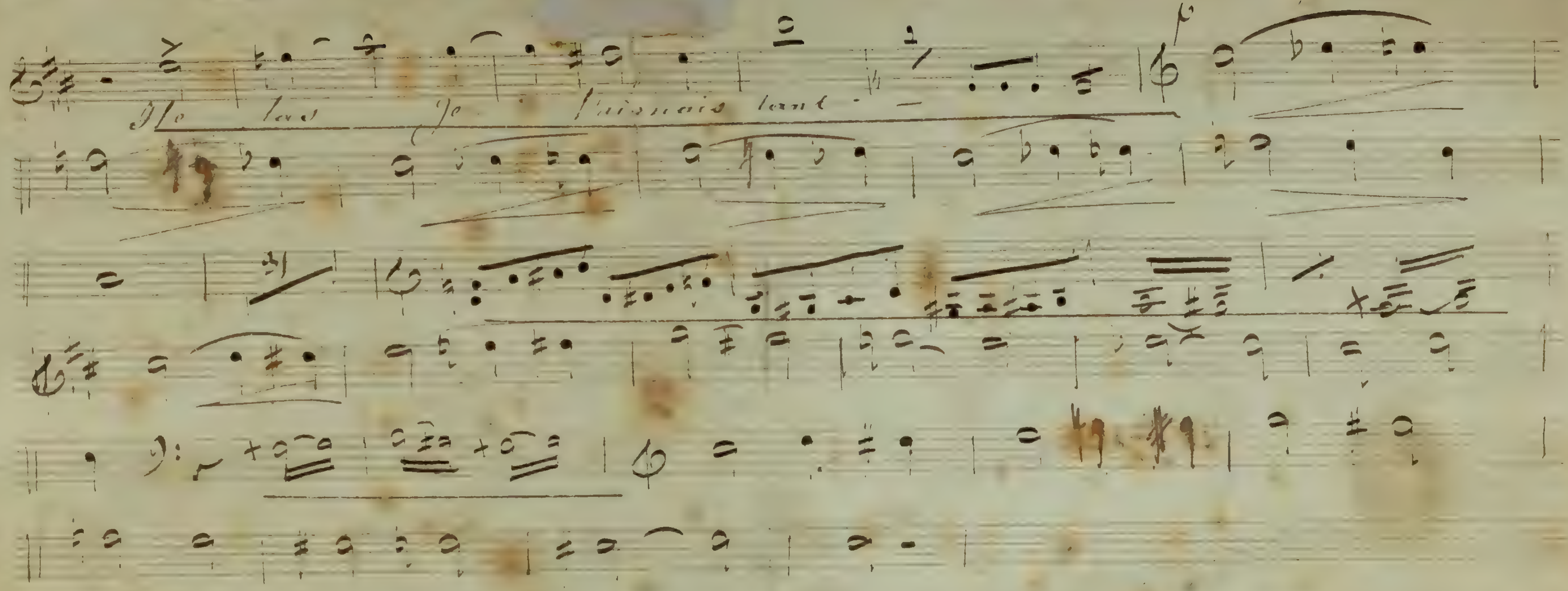
3e et 4e Actes.


Rigoletto
36.



grâ - - - - - ces je l'aimais tant he-las je l'aimais tant
p
p
31
Fin


Rigoletto
No 10) allo
à bouche fermée
Chœur
Bonsoir !


Hé las je l'aimais tant

Mo Verdi

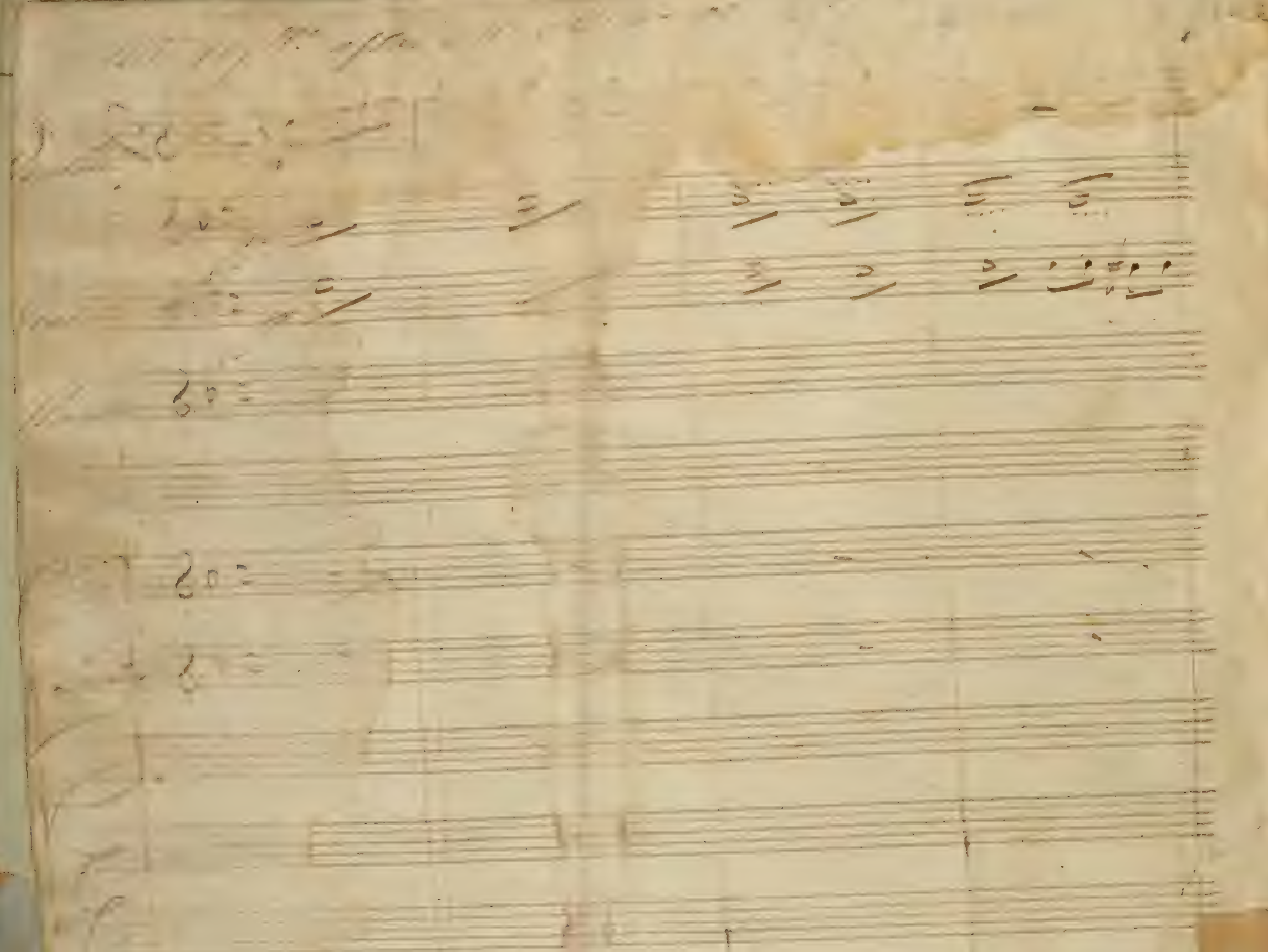
Rigoletto

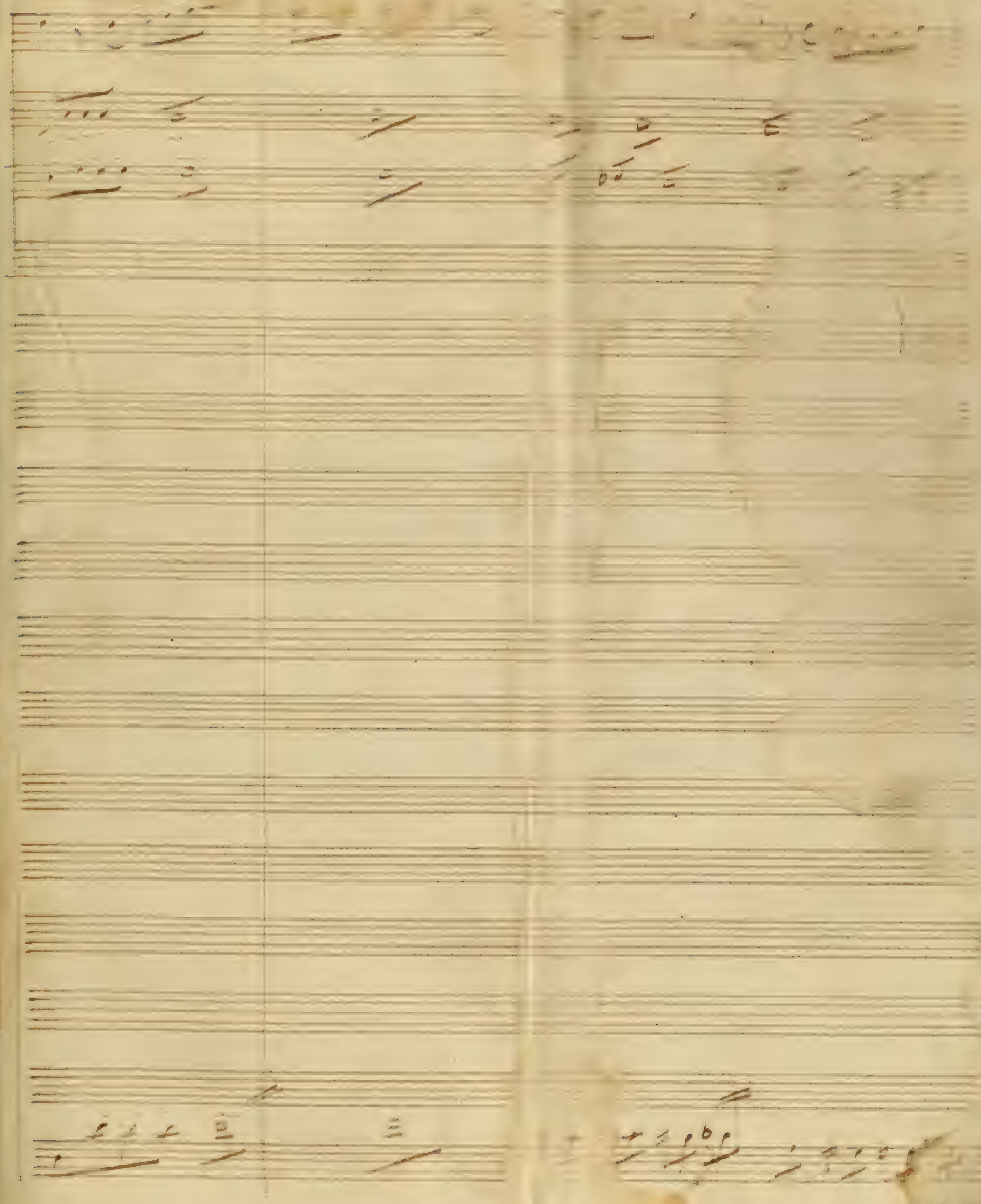
Scena [illegible] Duetto

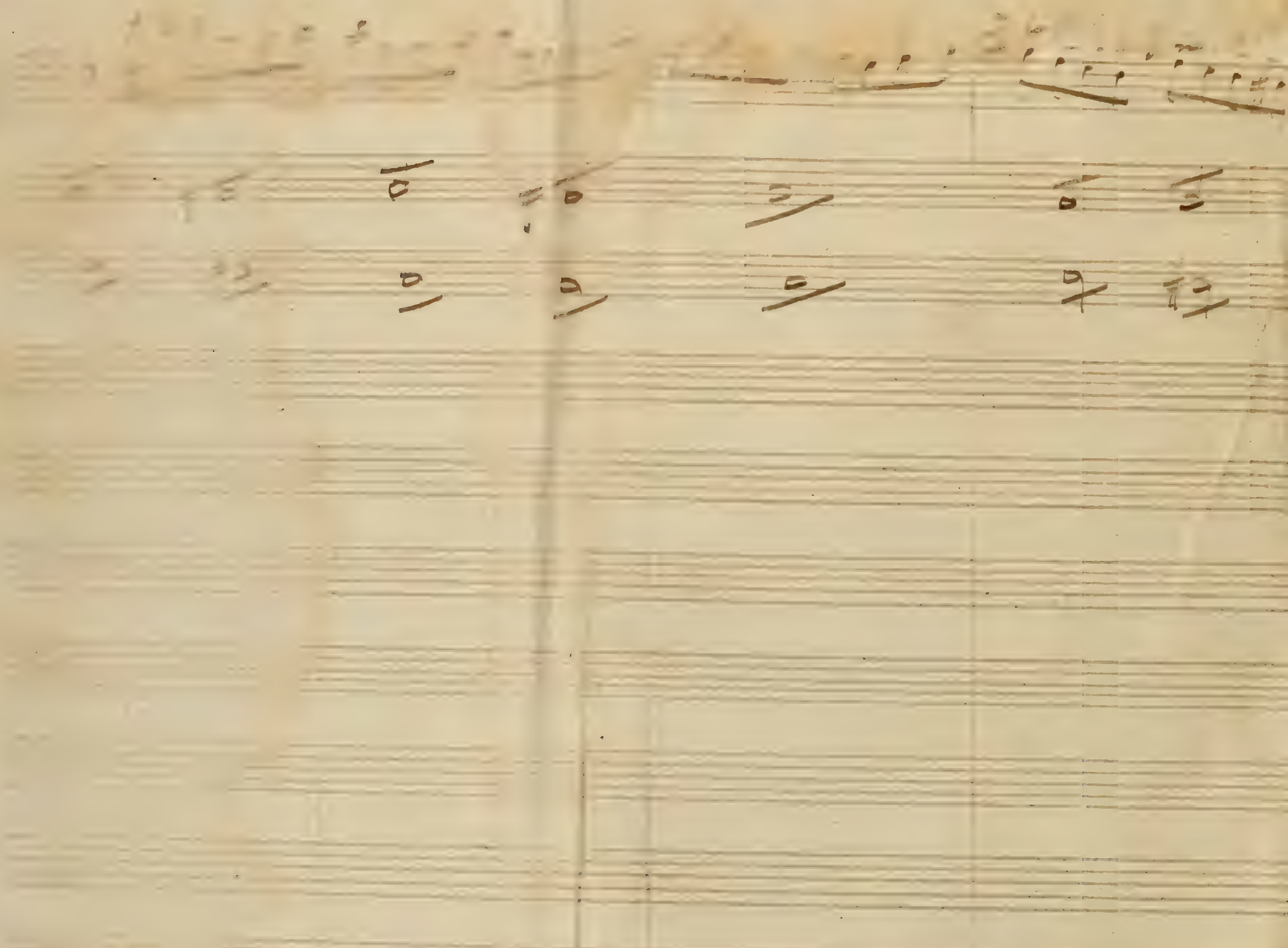
~~Atto~~ ~~2~~do

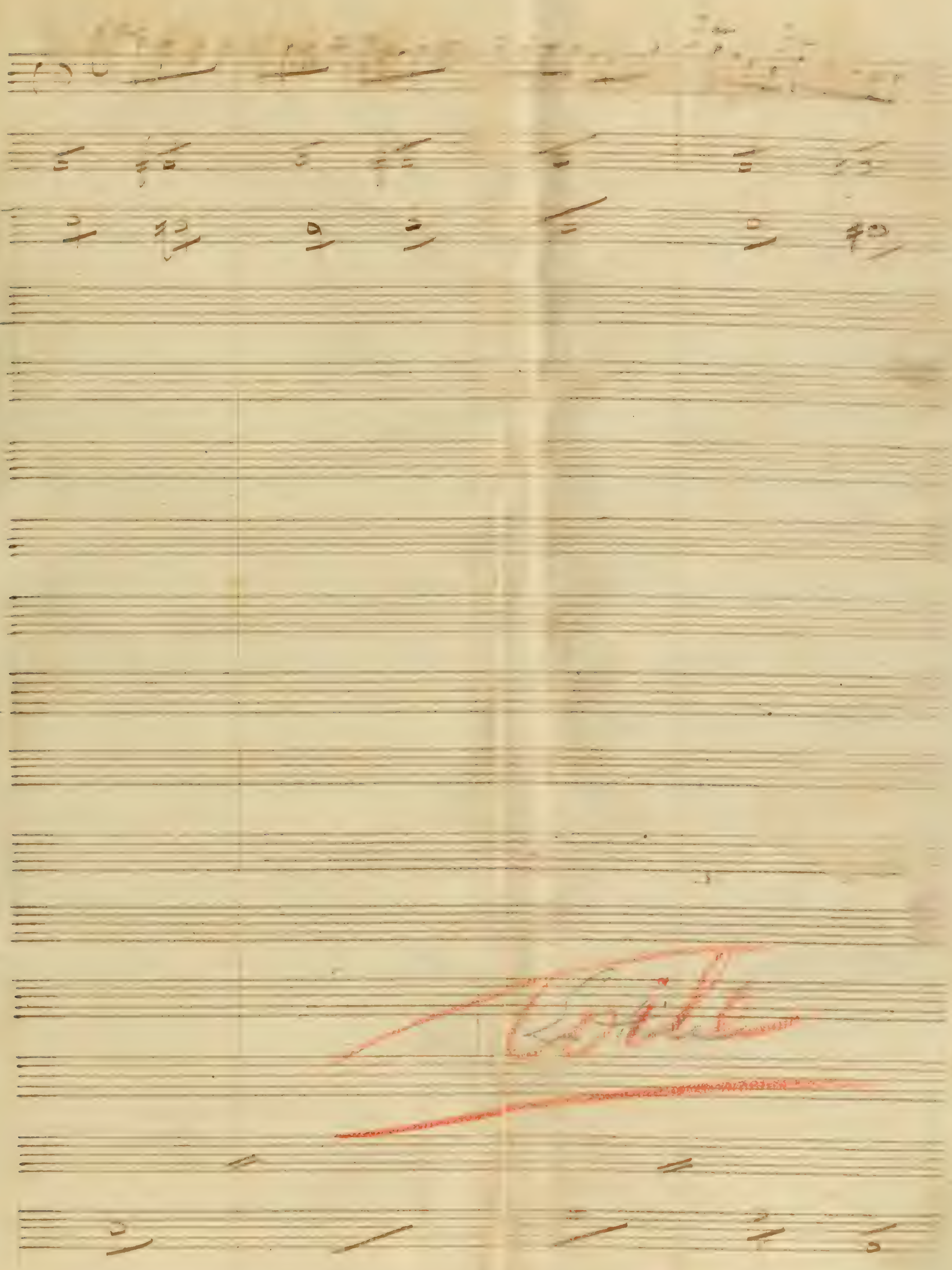
Acte 3e

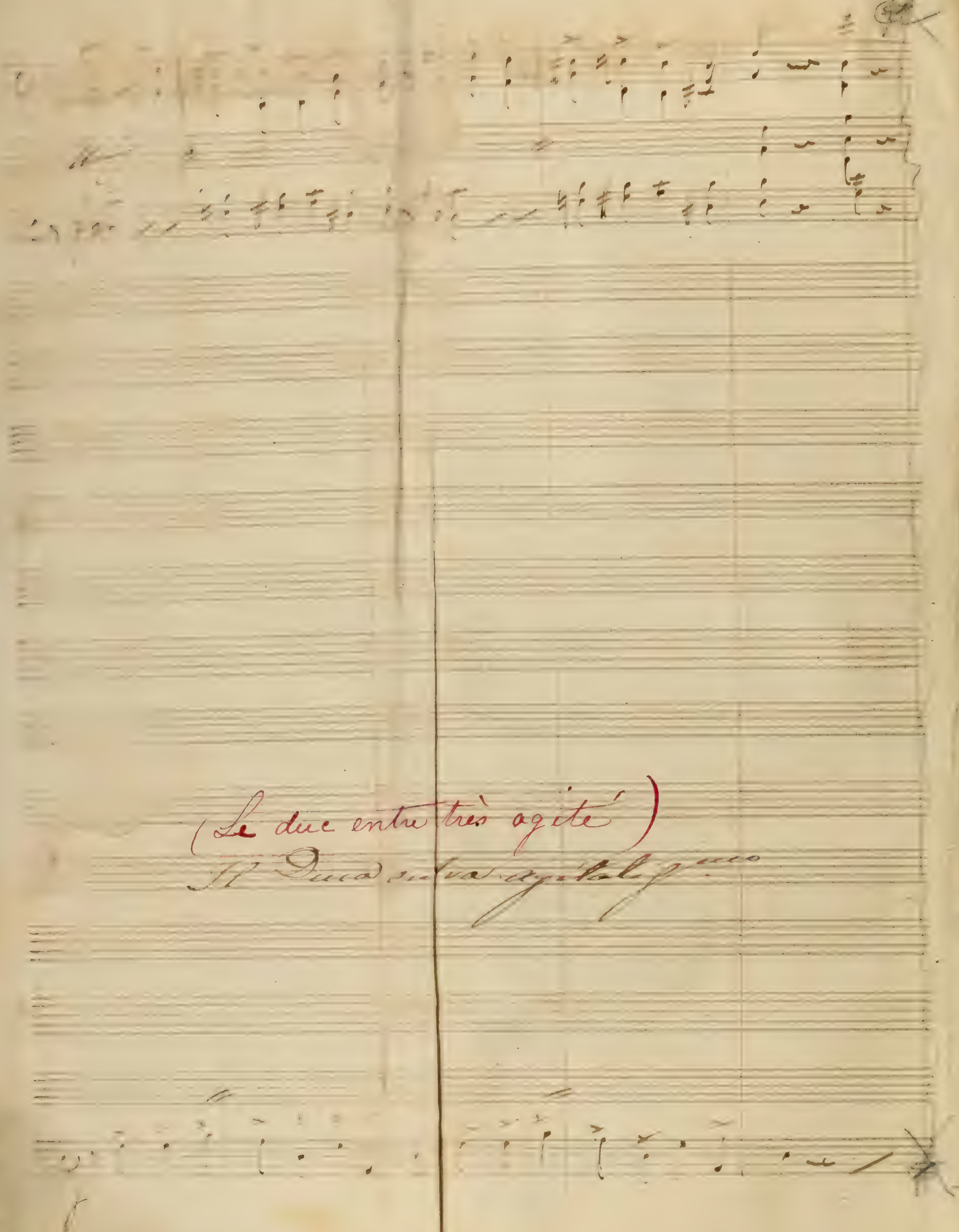
No 8

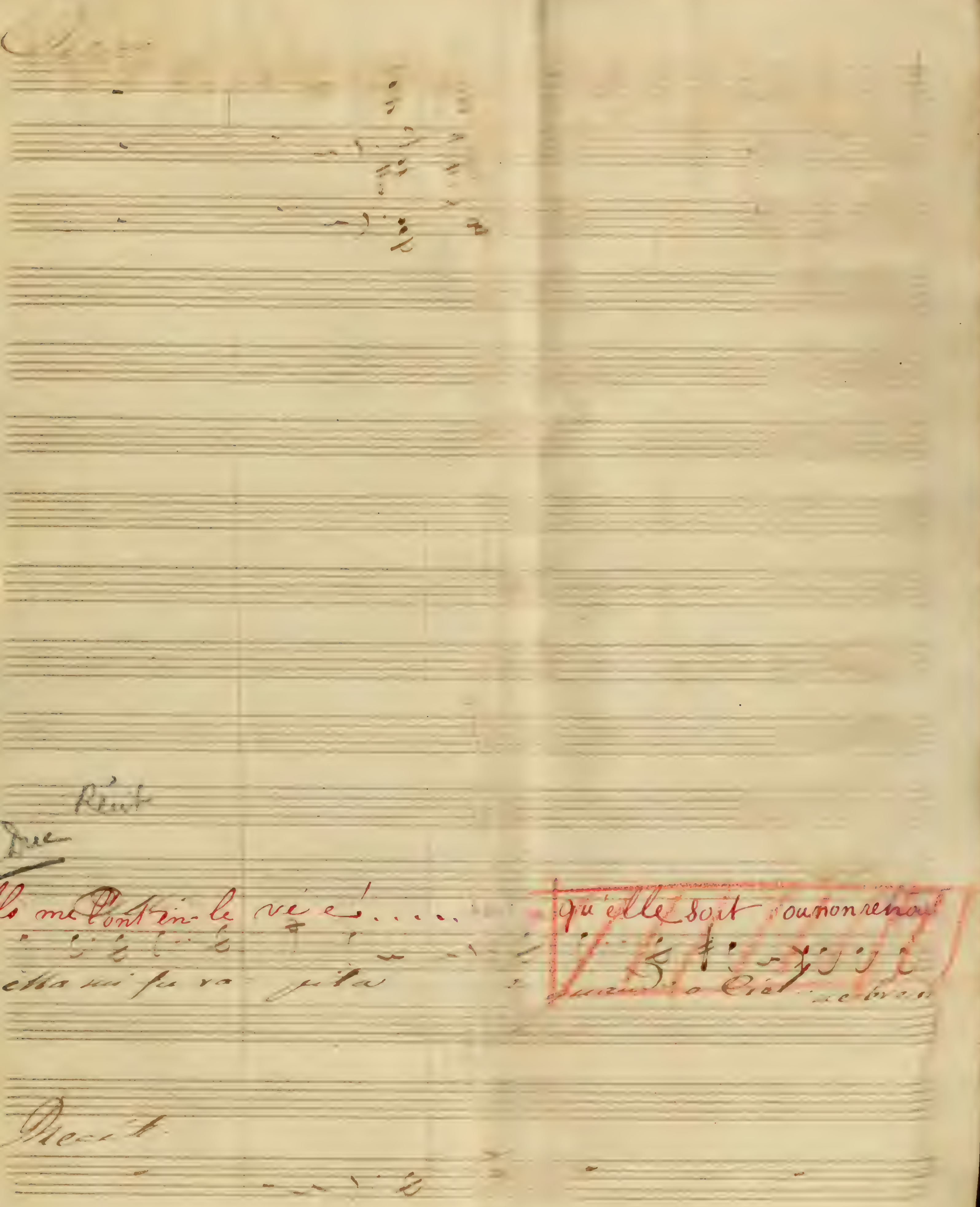


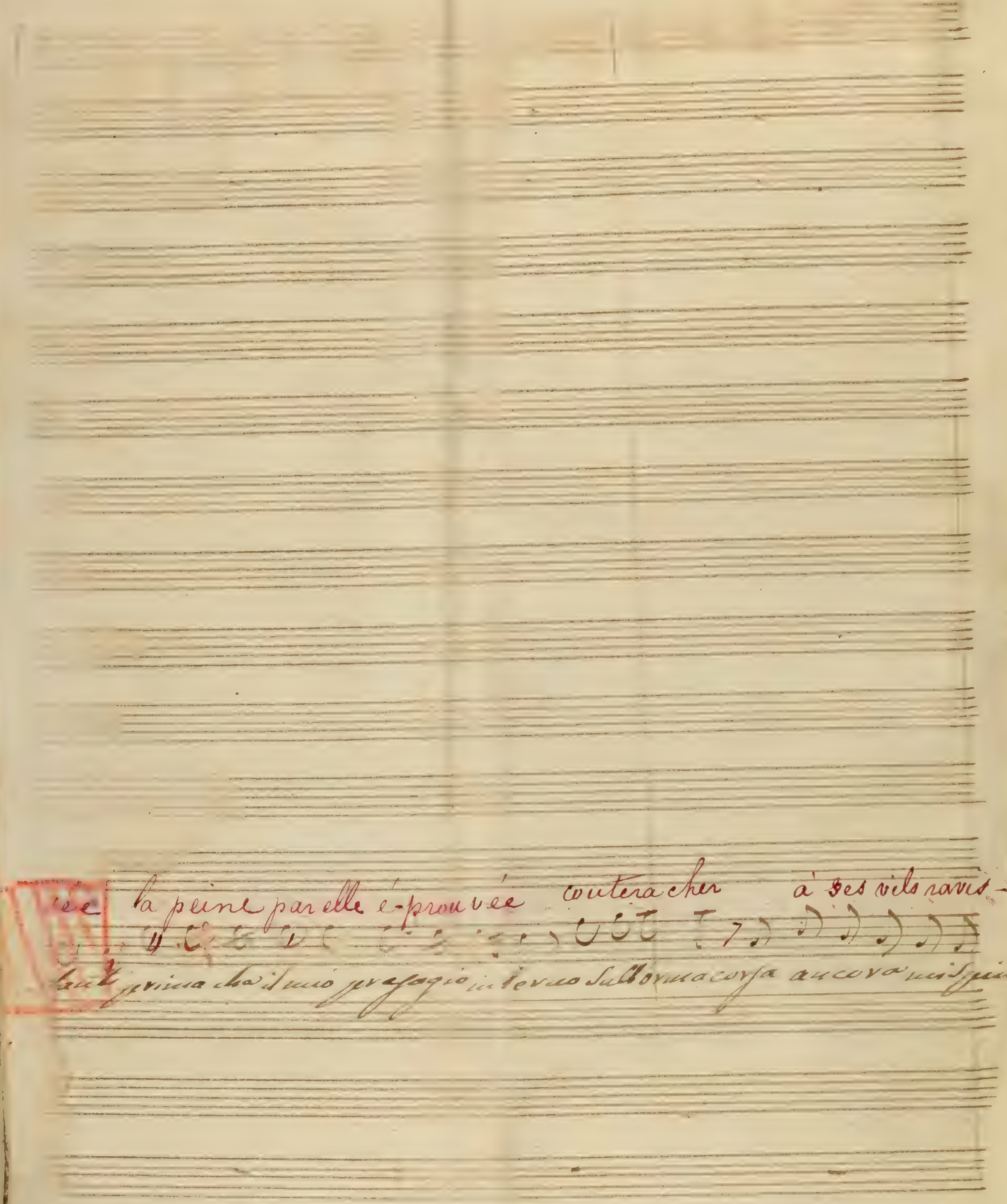


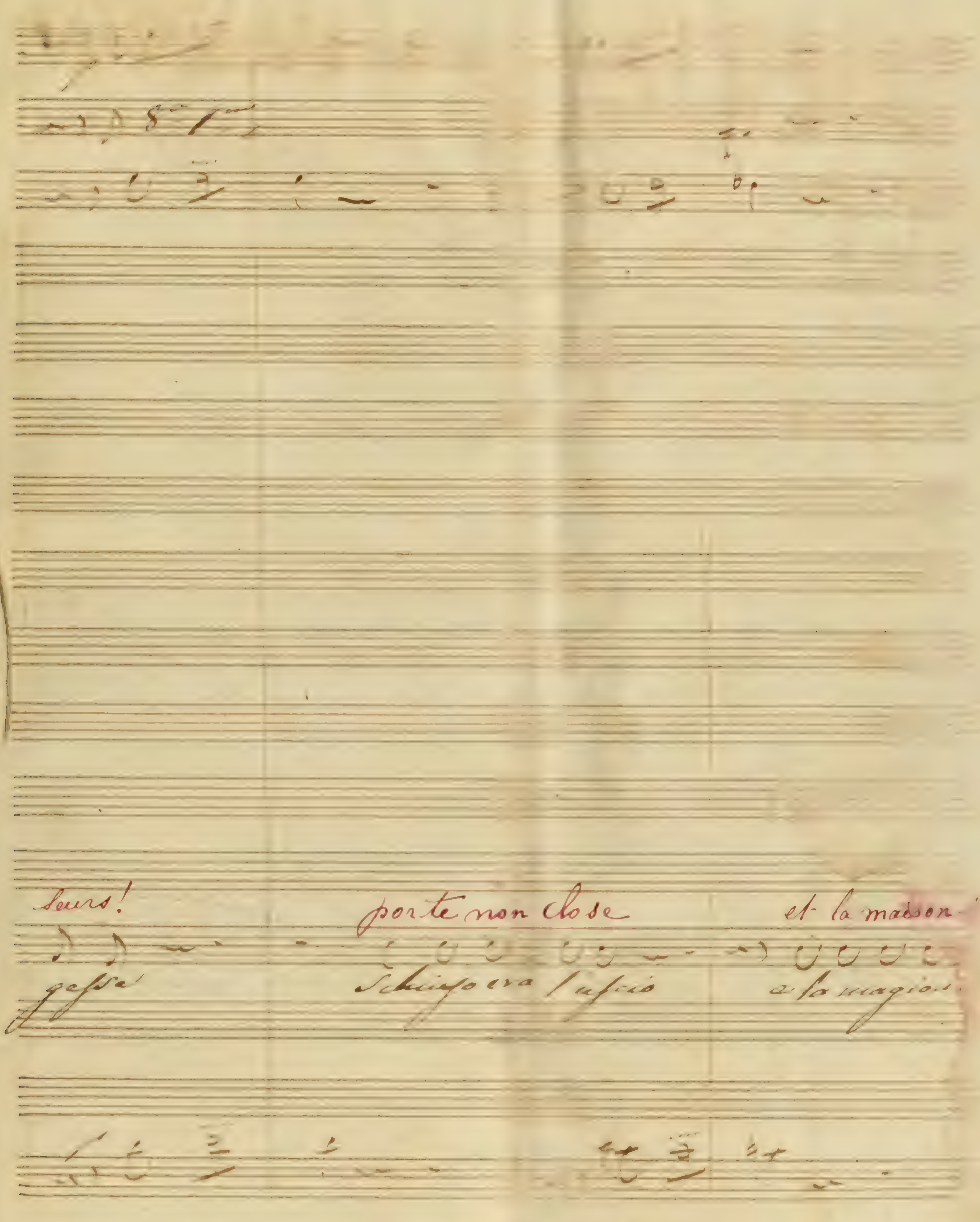




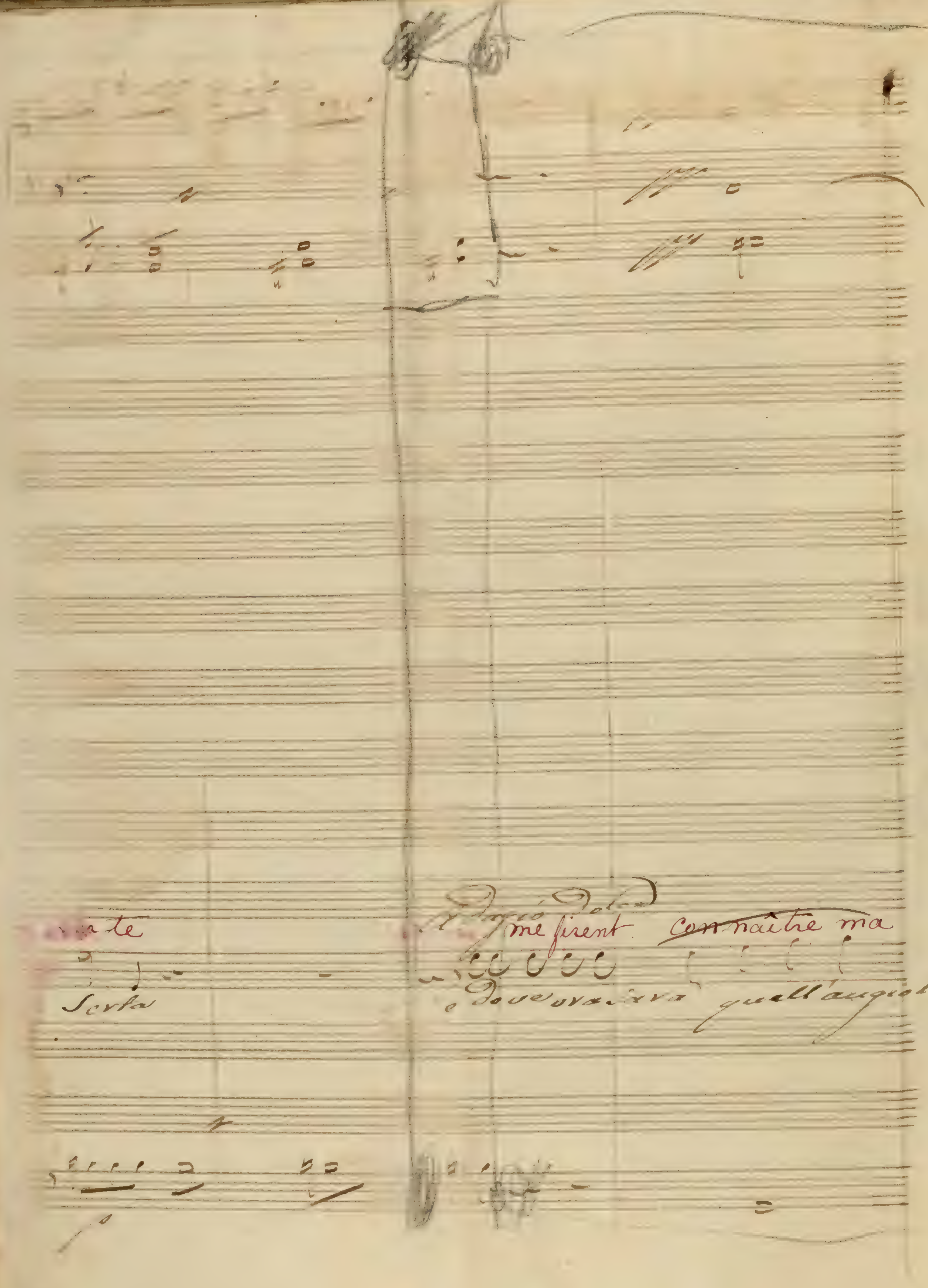

(Le duc entre très agité)
Il Duca entra agitato


Récit
lle me l'ont en-le-vé-e!.....
qu'elle soit ou non
ella mi fu ra-pi-ta
o Ciel

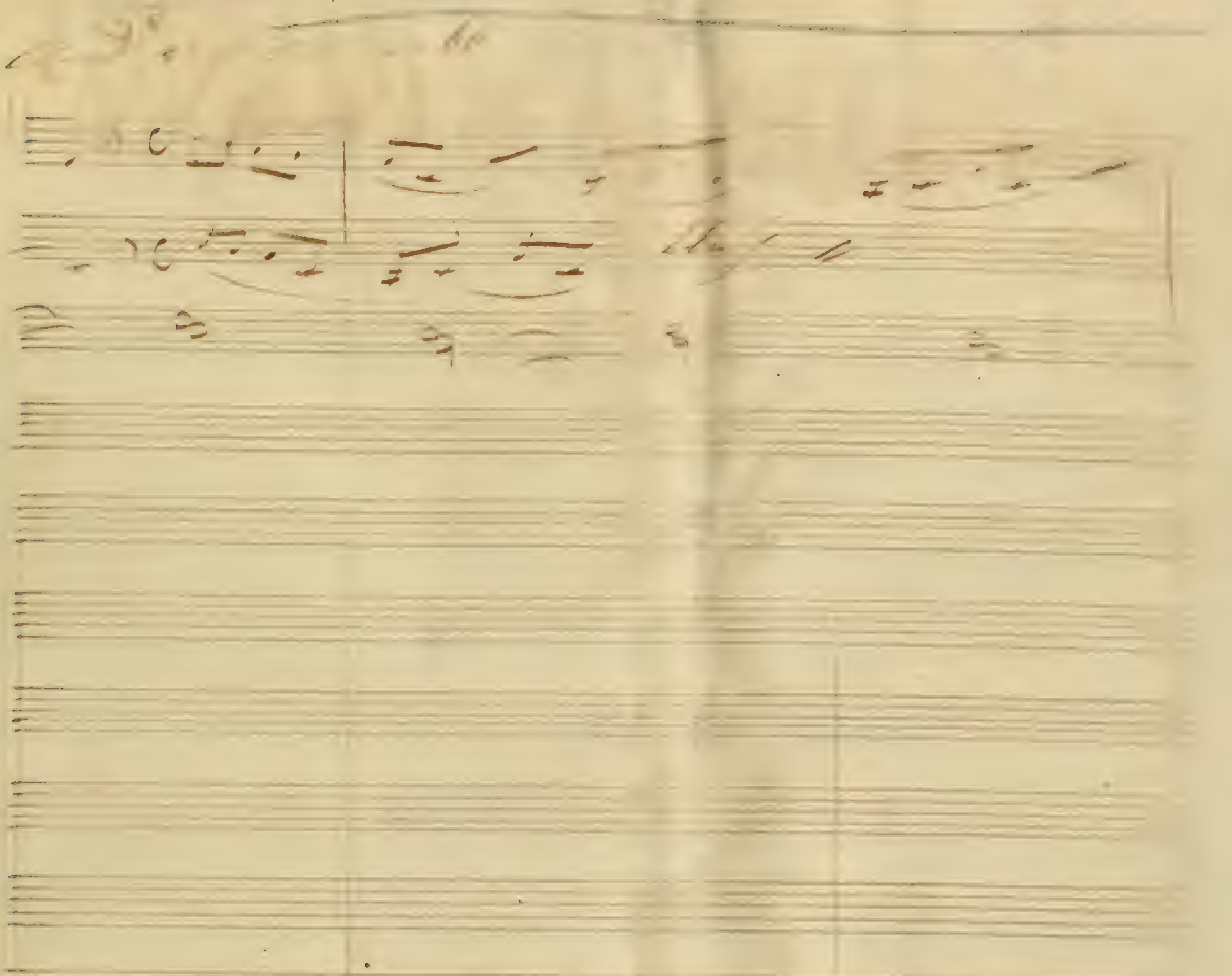

-vée la peine par elle é-prouvée coutera cher à ses vils ravis-
prima che il mio presagio in terra sull'orma corsa ancora mi segui-

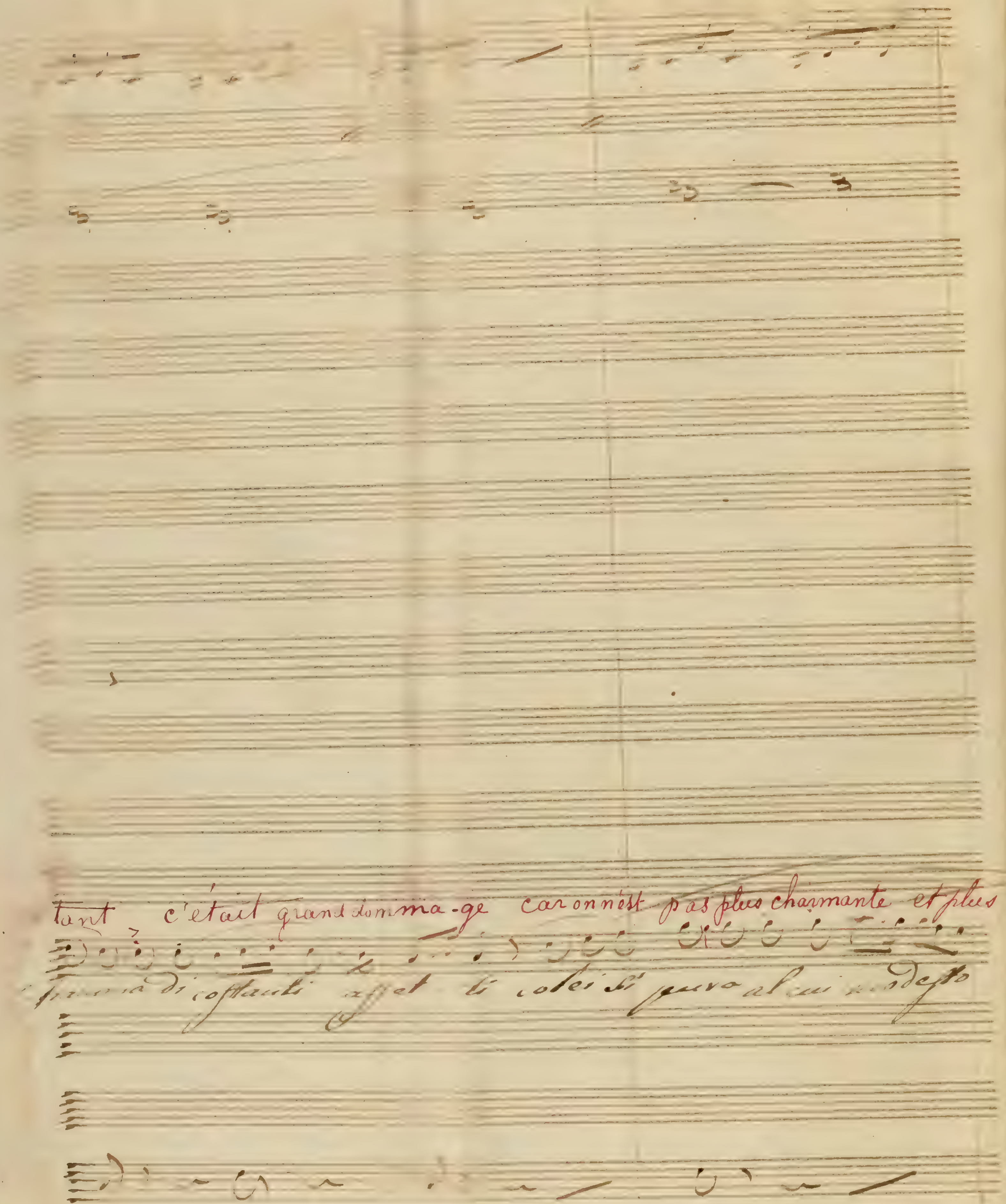


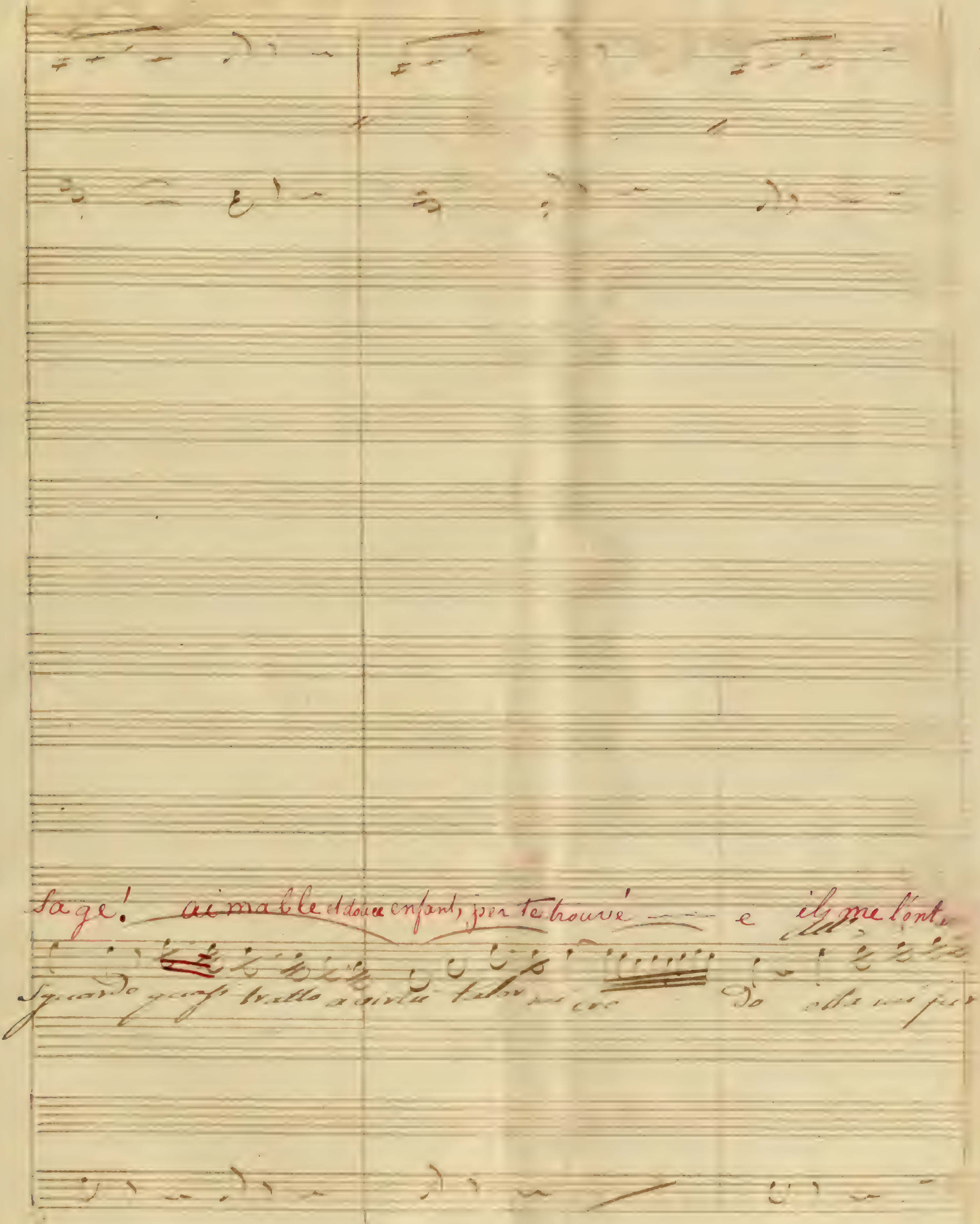
leurs!
porte non close
et la maison
gessa
Schiusa era l'uscio
e la magion

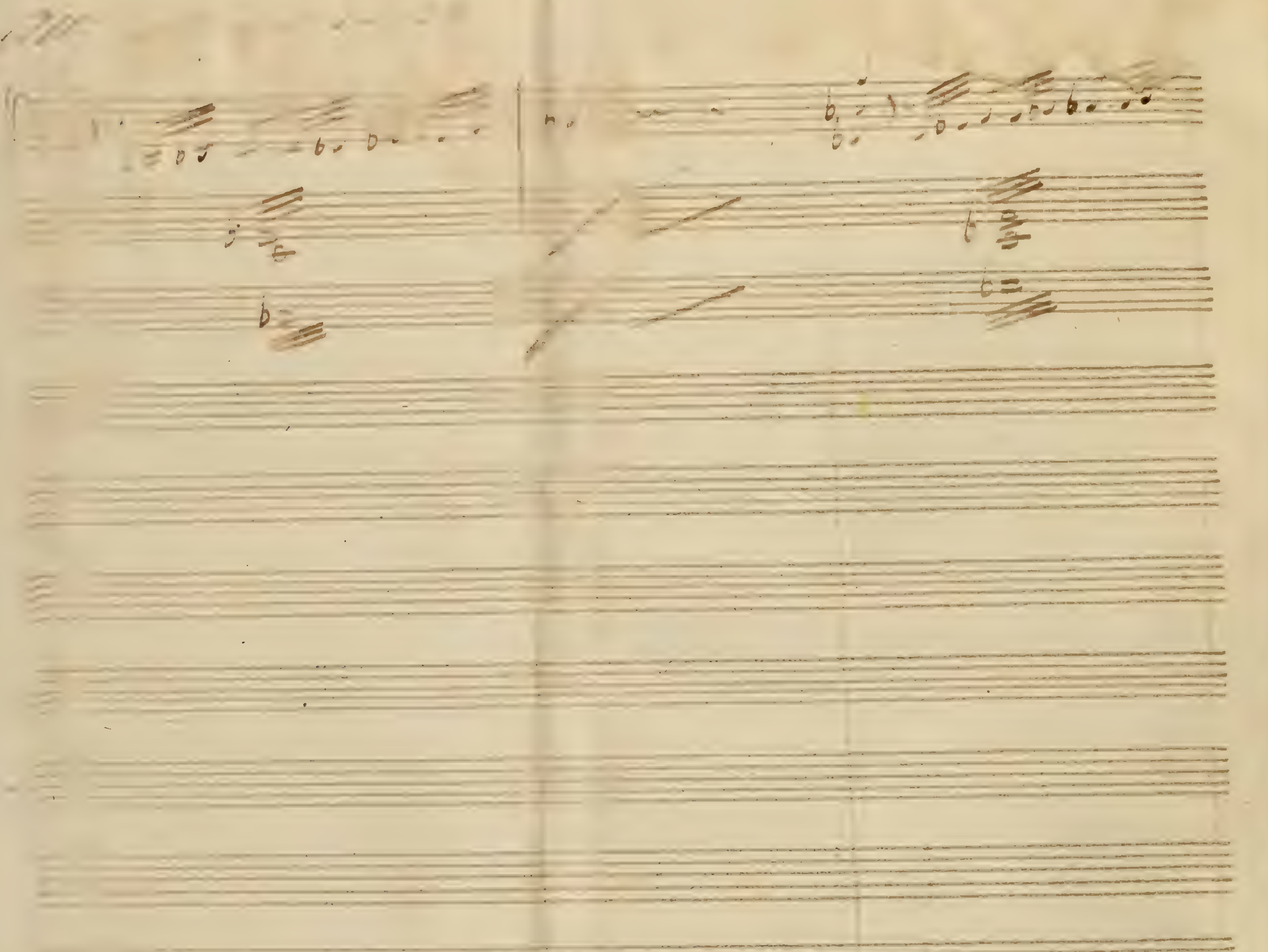


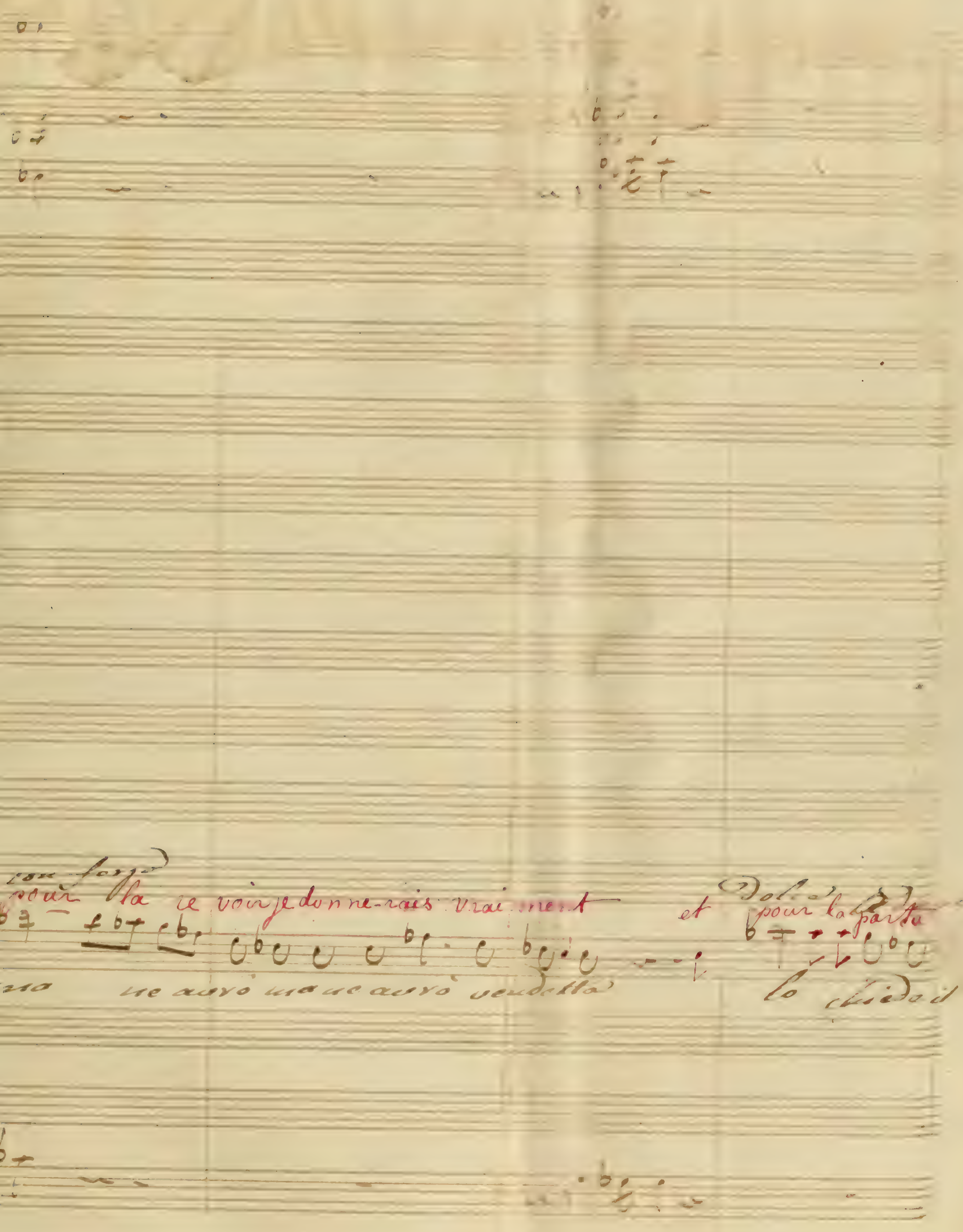
te
me firent connaître ma
Serta
Dove ora sarà quell'augiol

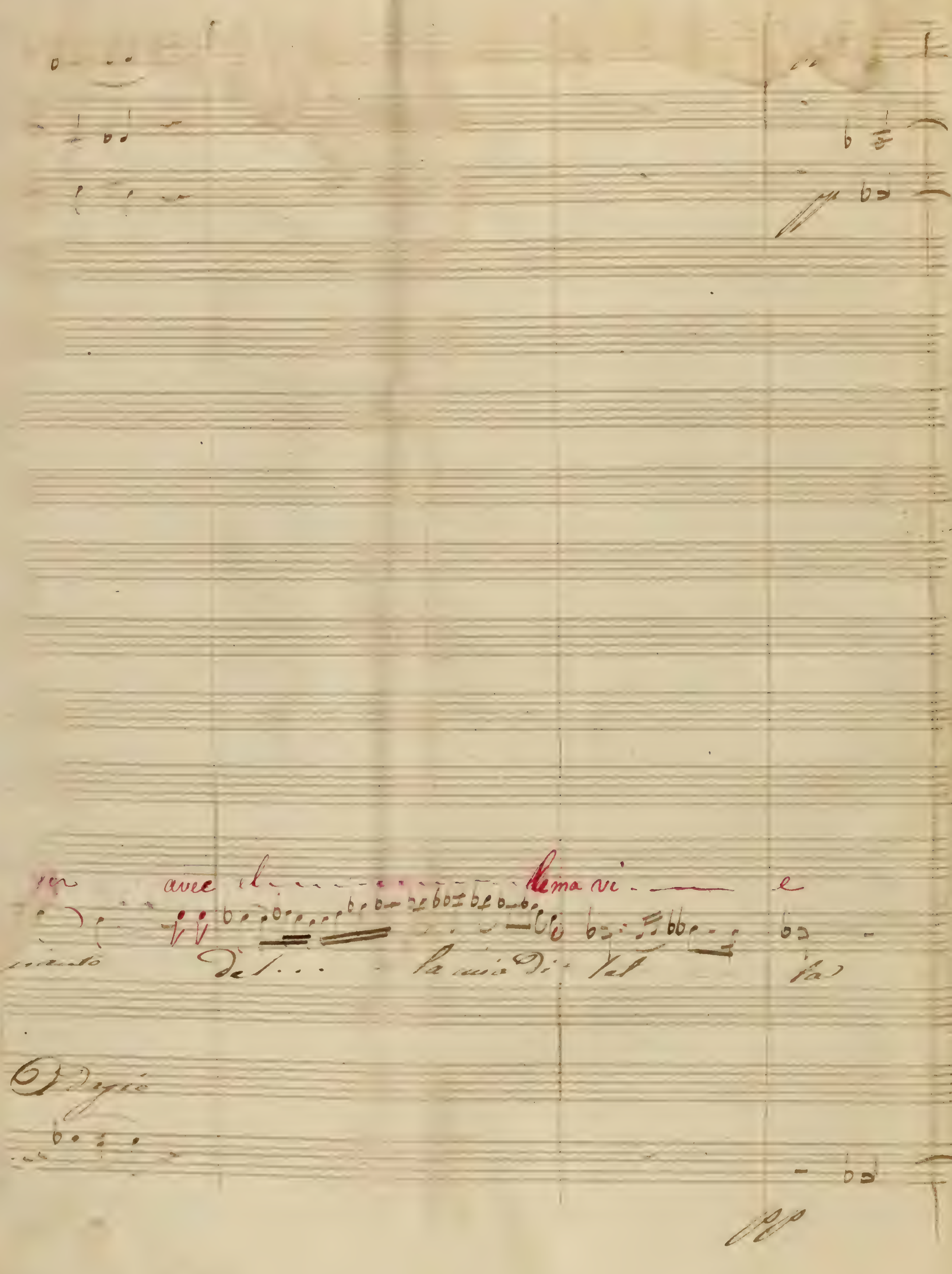

per-te adieu ma belle, et ses chastes fa-veurs et p
caro colei che prima golea in questo core

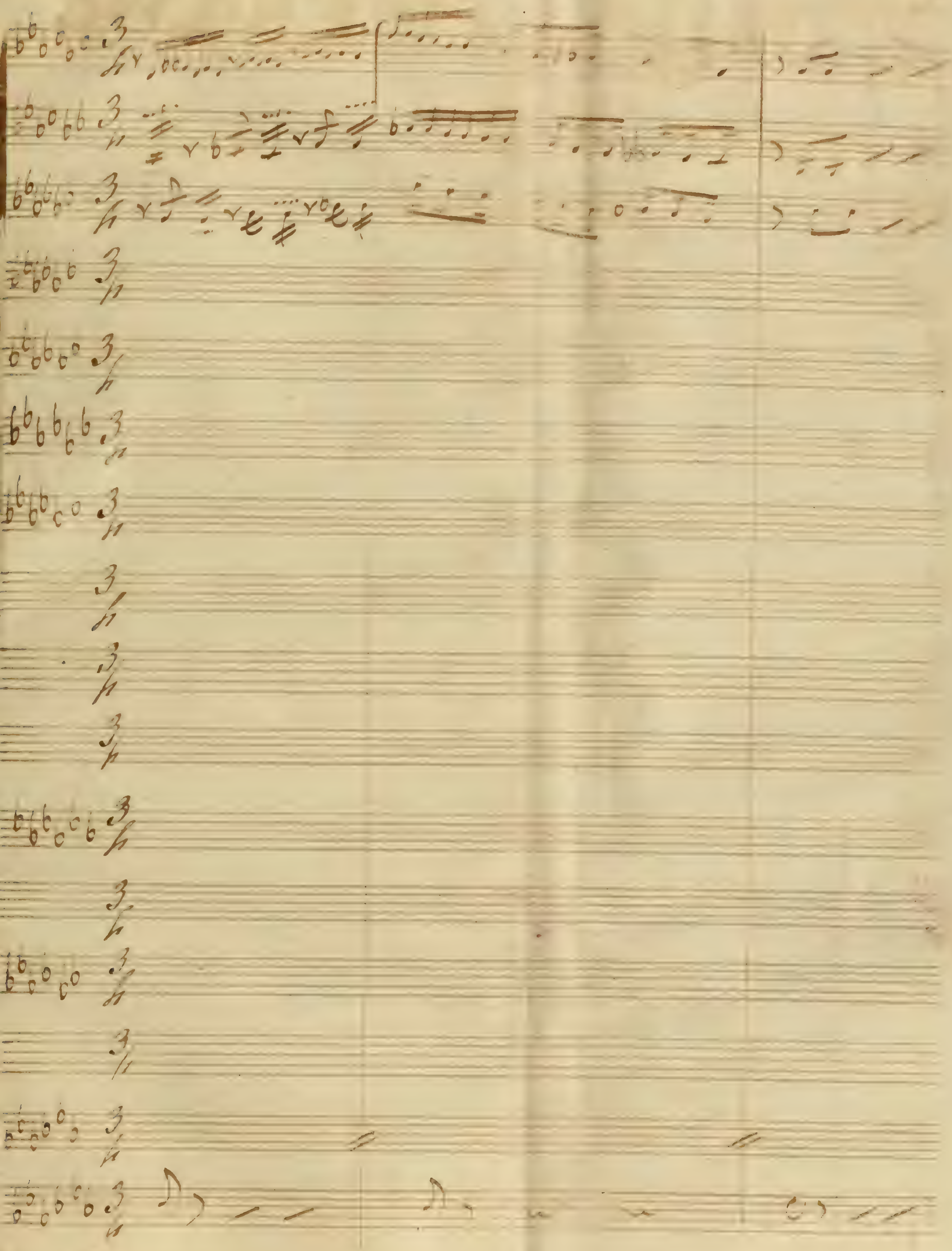

tant c'était grand dommage car on n'est pas plus charmante et plus


sage! aimable et douce enfant, je te trouve — e ils me l'ont
Sguardo questo tratto a virtu tal mi cor Do allor mi par

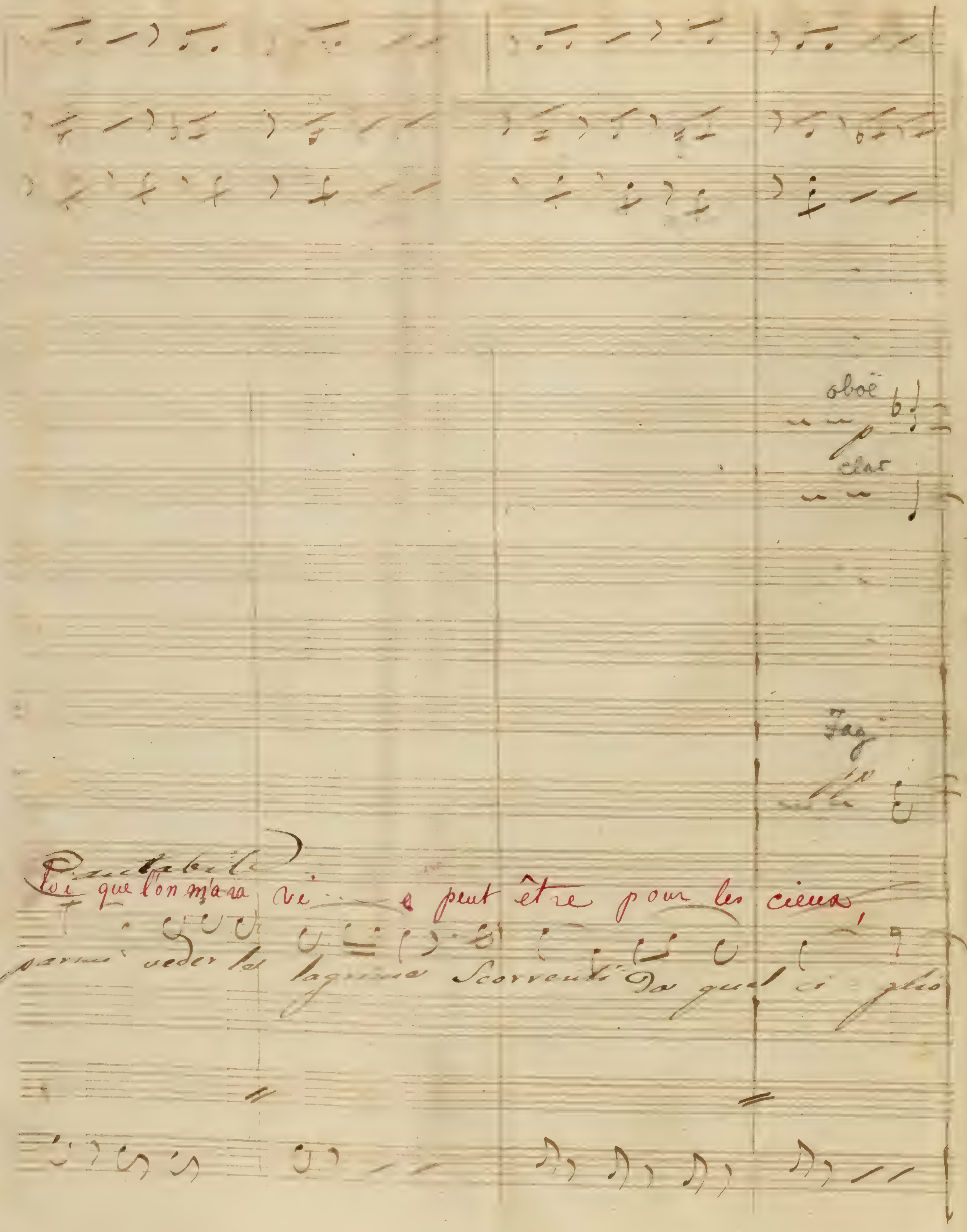

vé e
pour la re voir
e di l'ardiva

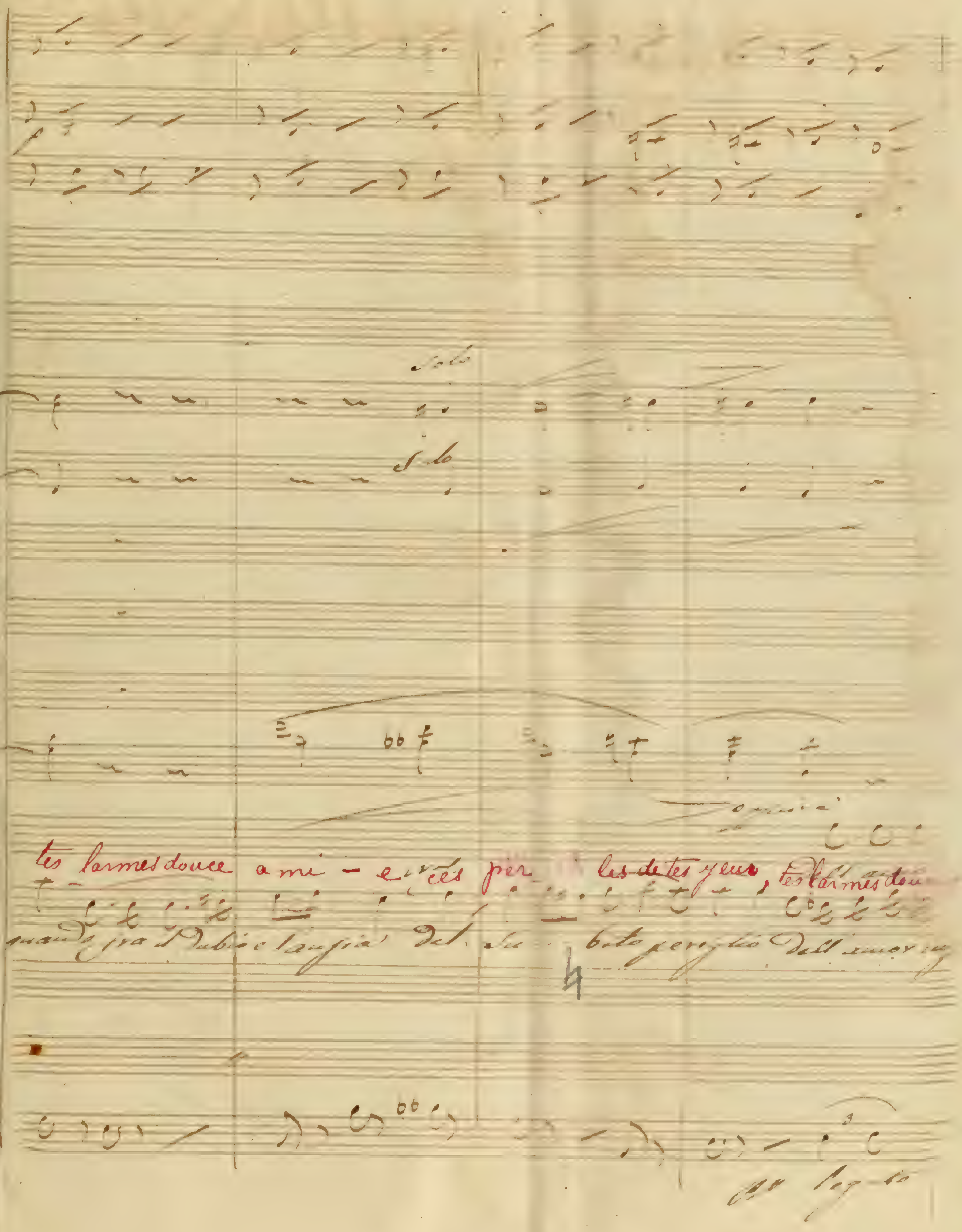

pour la ce voir je donne-rais vrai-ment
et
pour la parte
ne avro ma ne avro vendetta

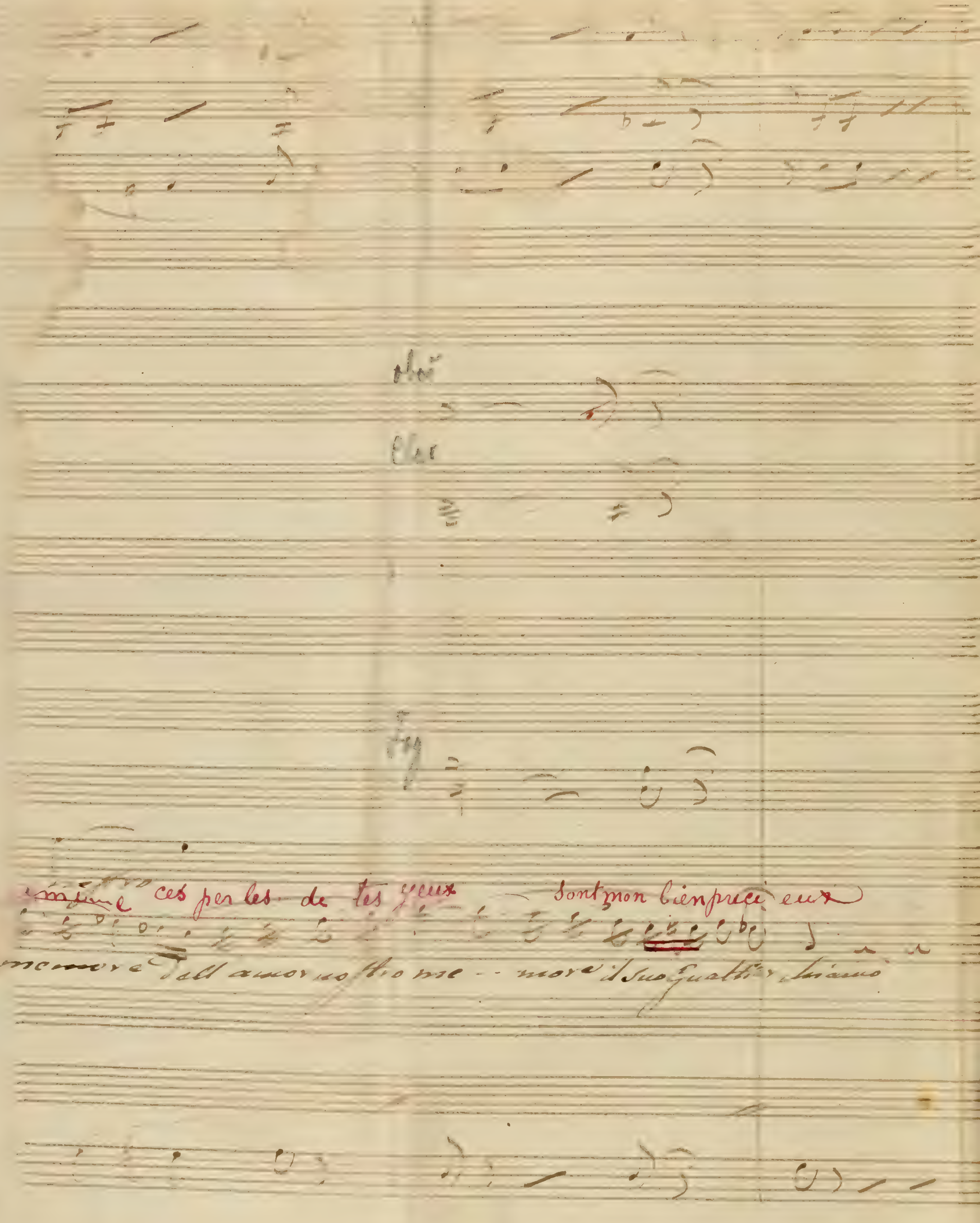

avec

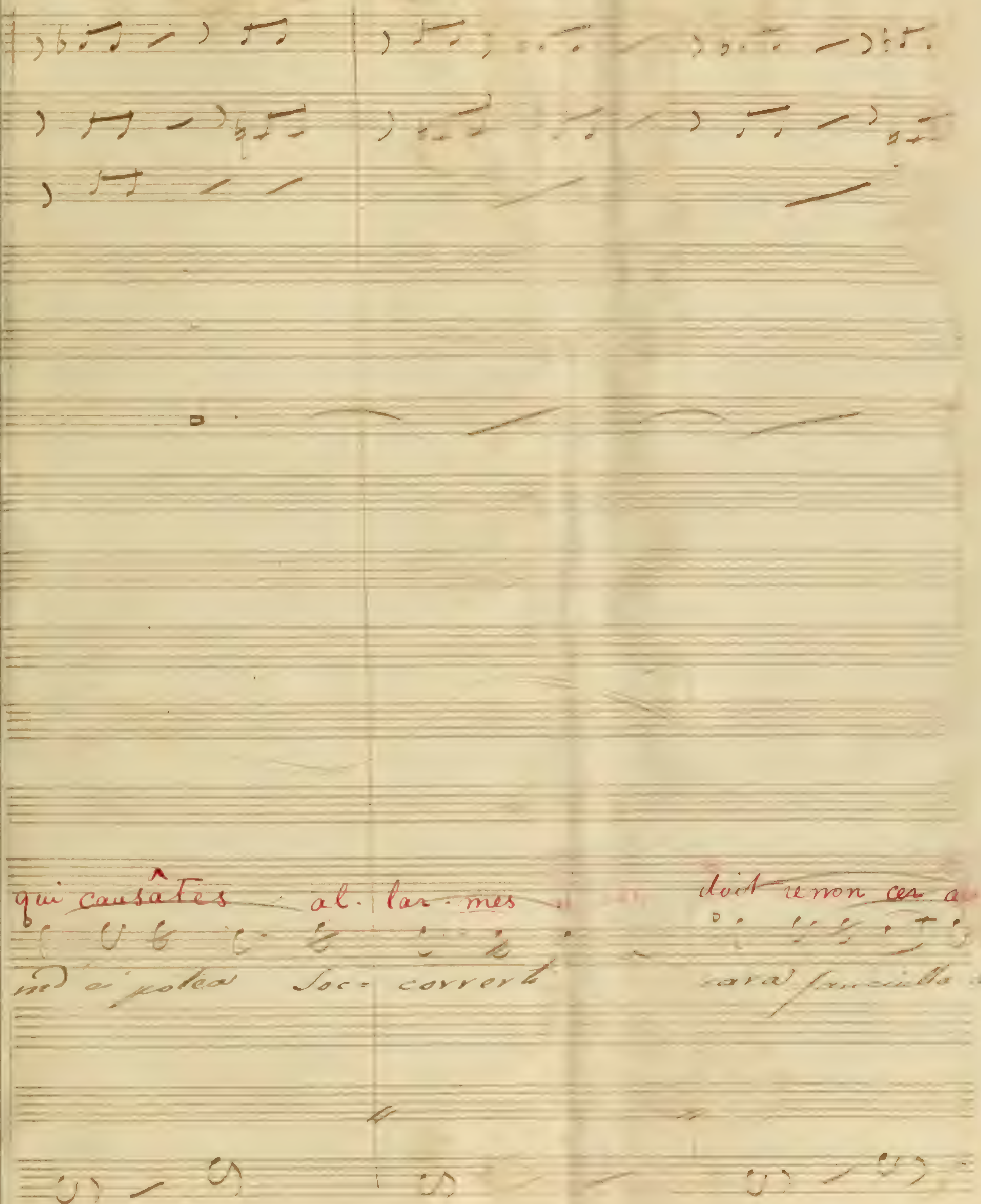


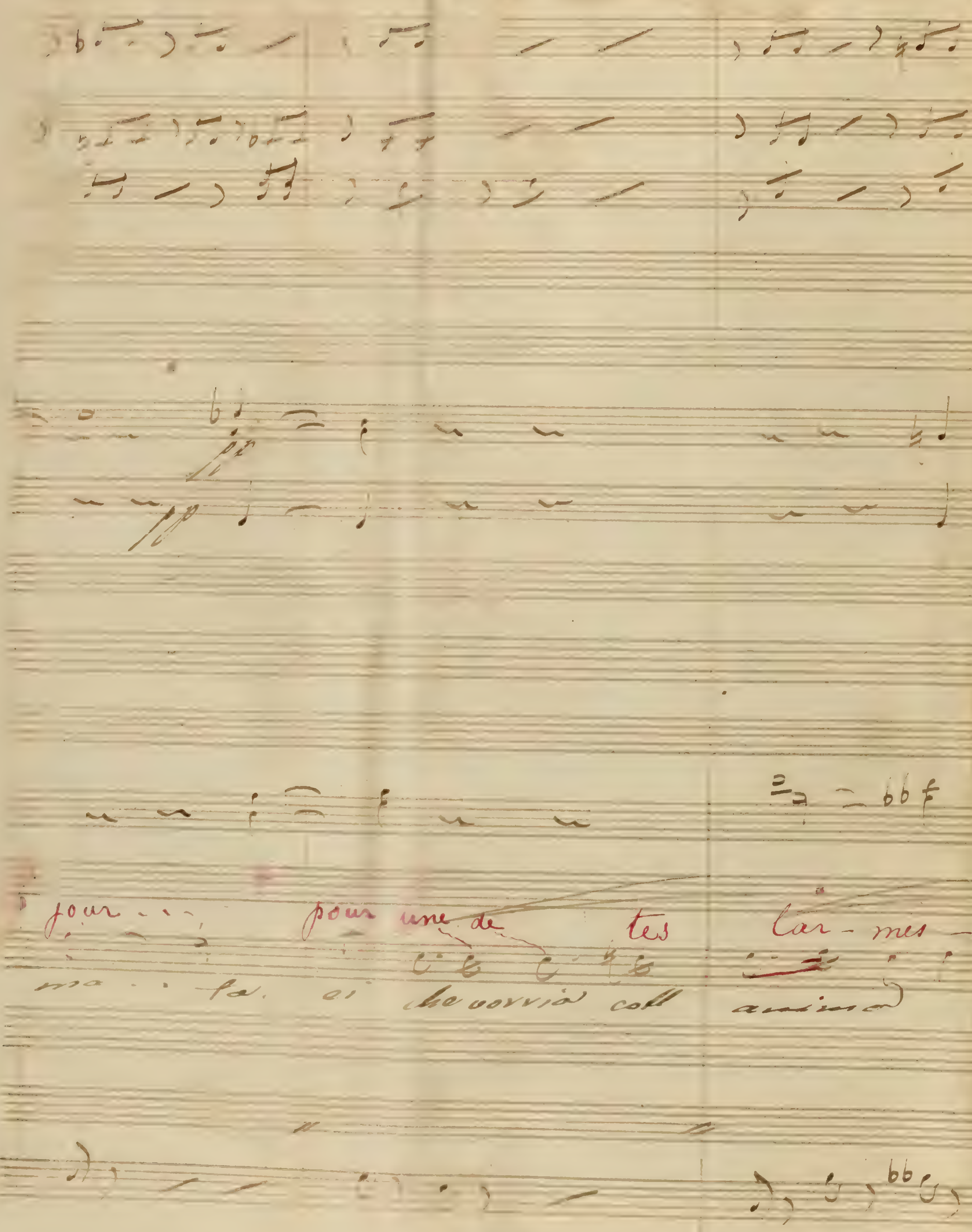
Adagio

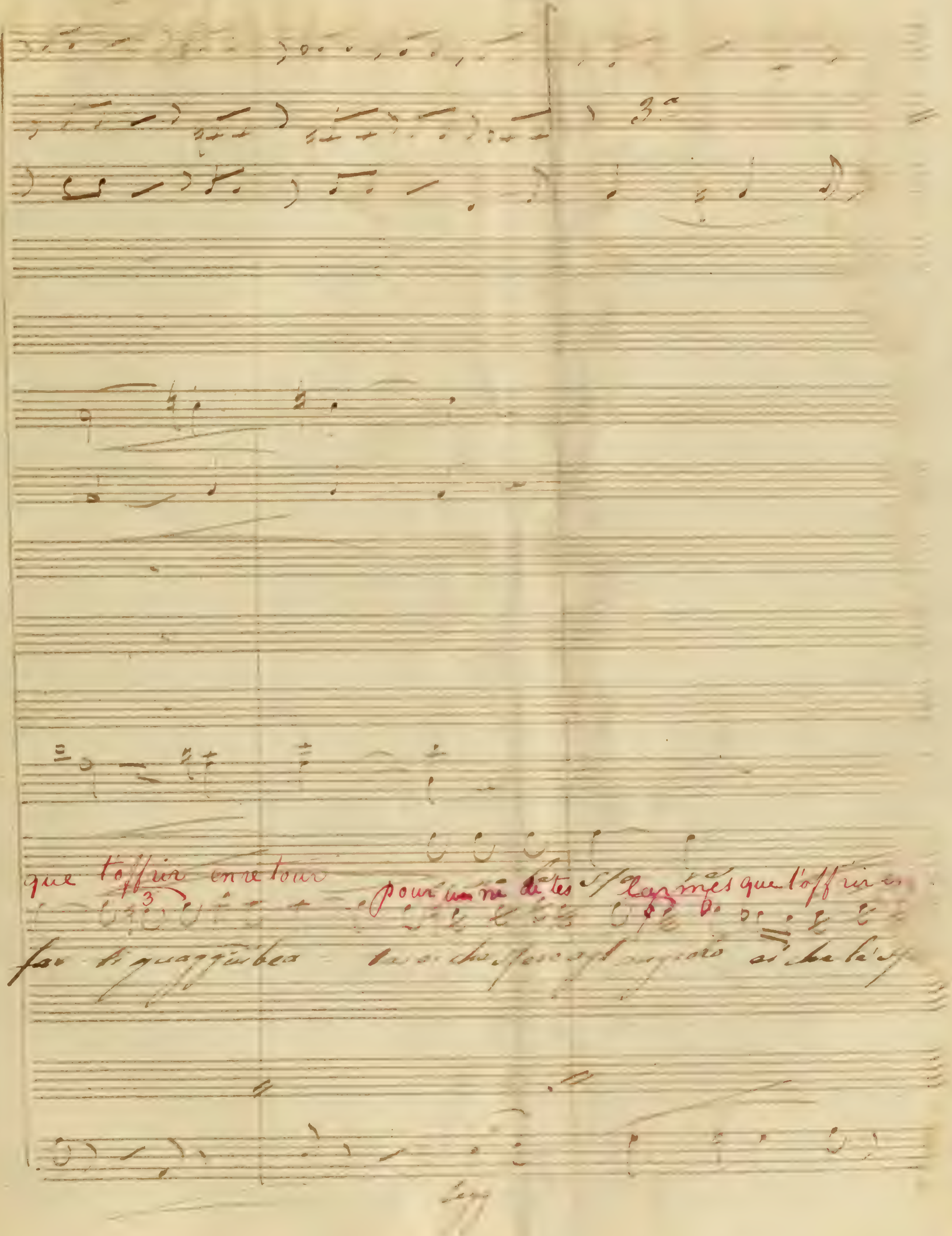

oboë
clar
Toi que l'on m'a ravi e peut être pour les cieux,


Solo
Solo
tes larmes douce a mi - e ées per les de tes yeux, tes larmes dou
quando fra il dubbio e l'angoscia del bito periglio dell'amor
legato

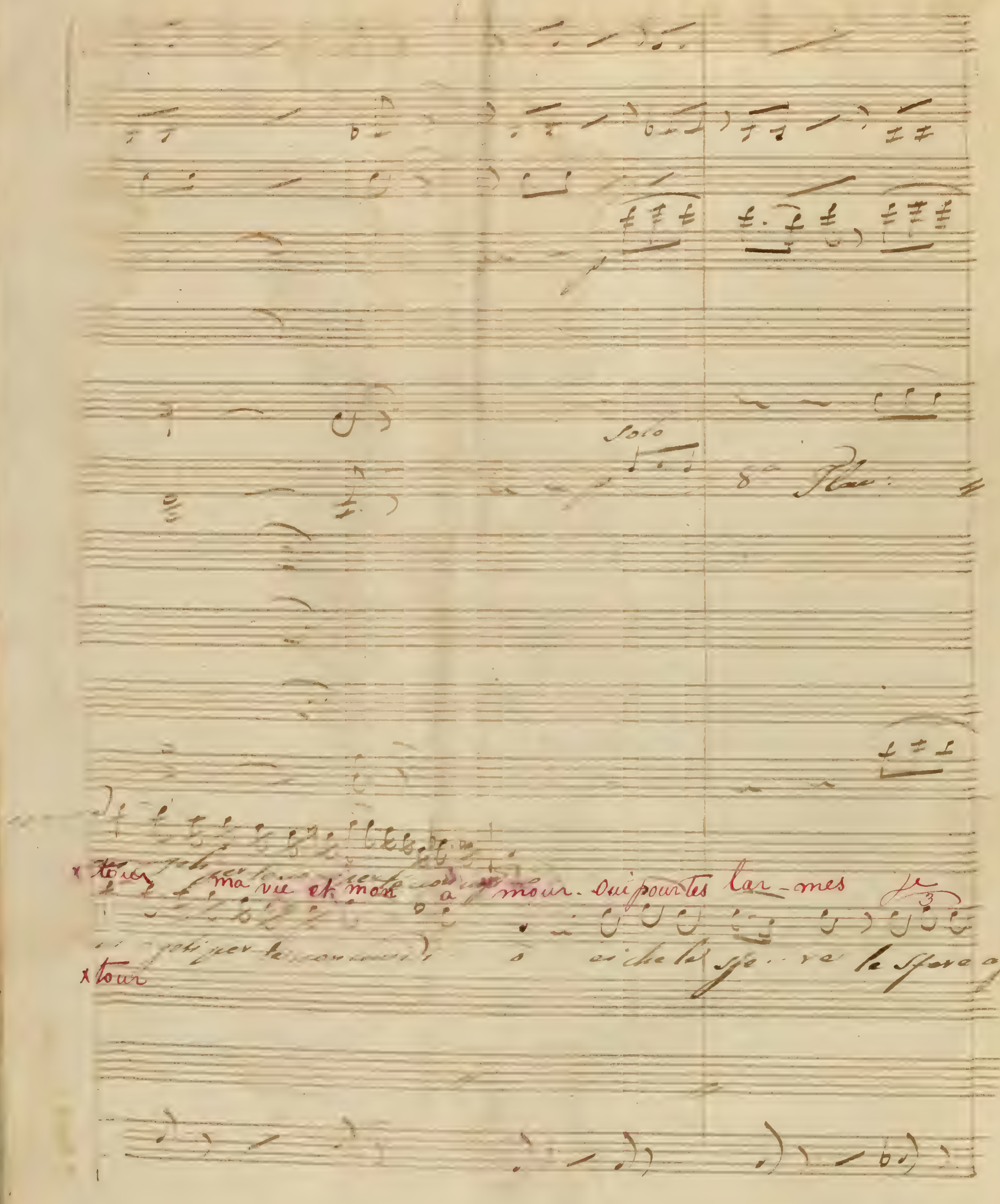

ces perles de tes yeux — sont mon bien précieux

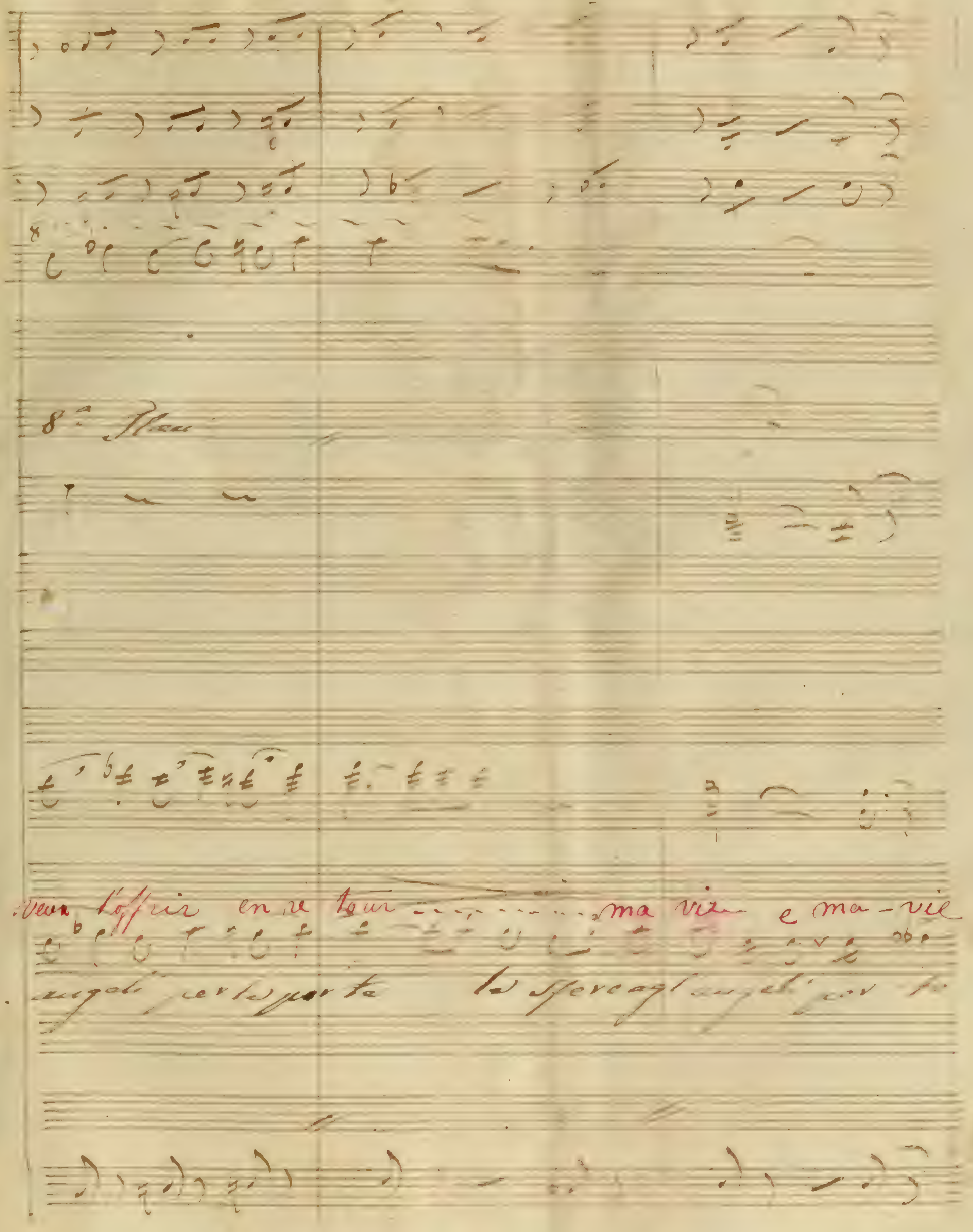

qui causâtes al- lar- mes
doit renon cer a
Soc- correrti
cara fanciulla

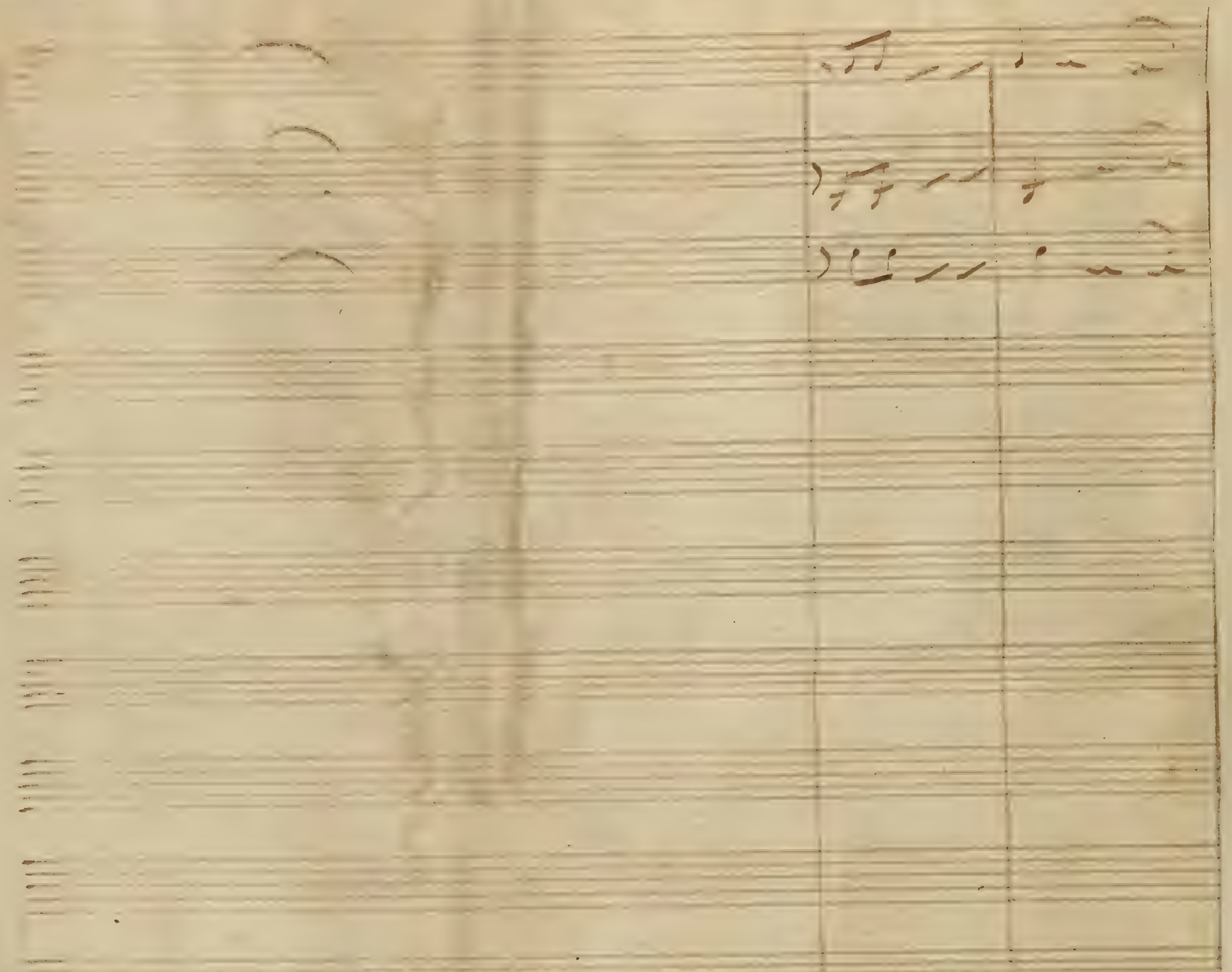

pour ... pour une de tes lar - mes
ma . . fa. ci che vorria coll anima

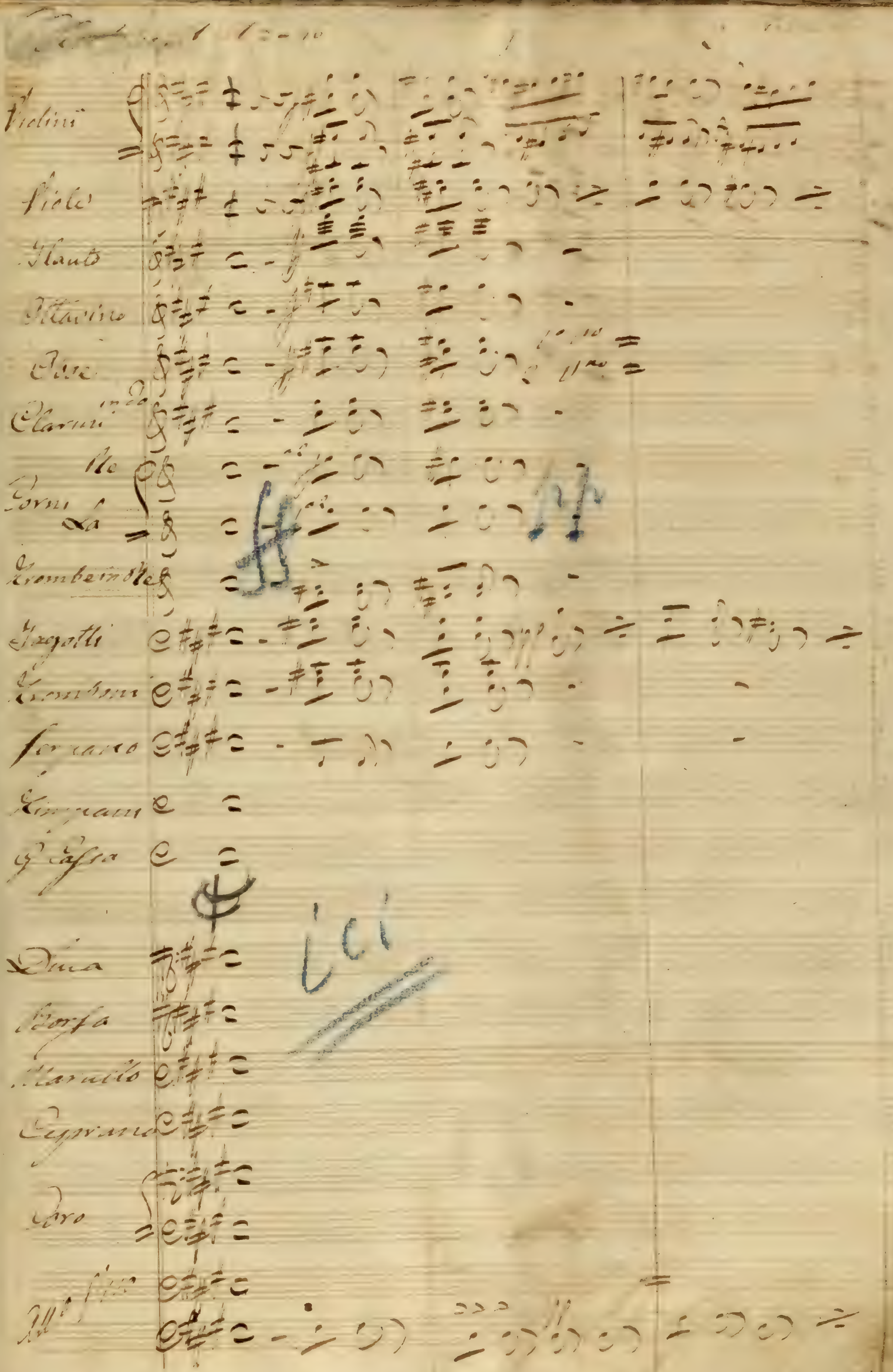


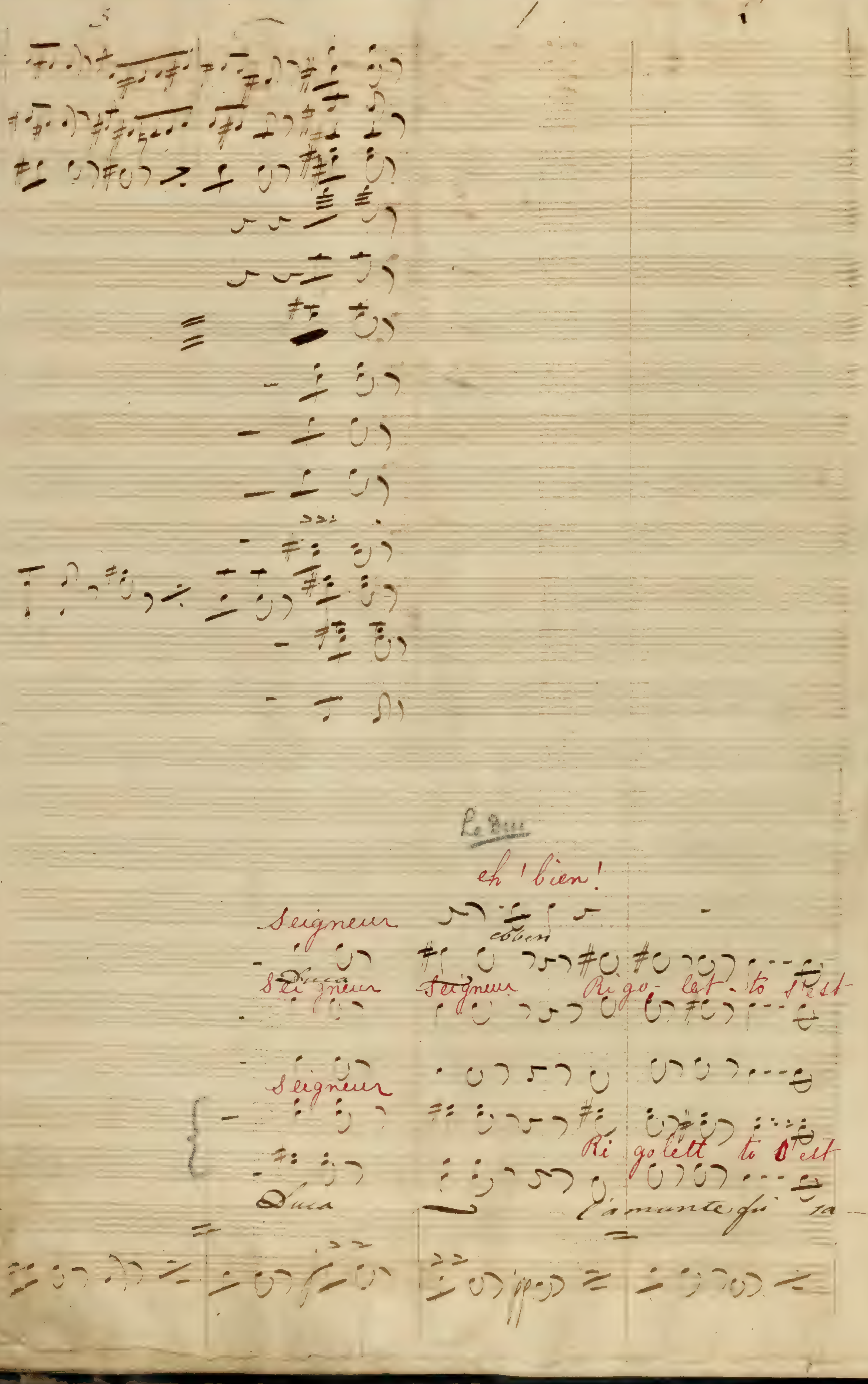
que t'offrir en retour
pour de tes larmes que t'offrir en

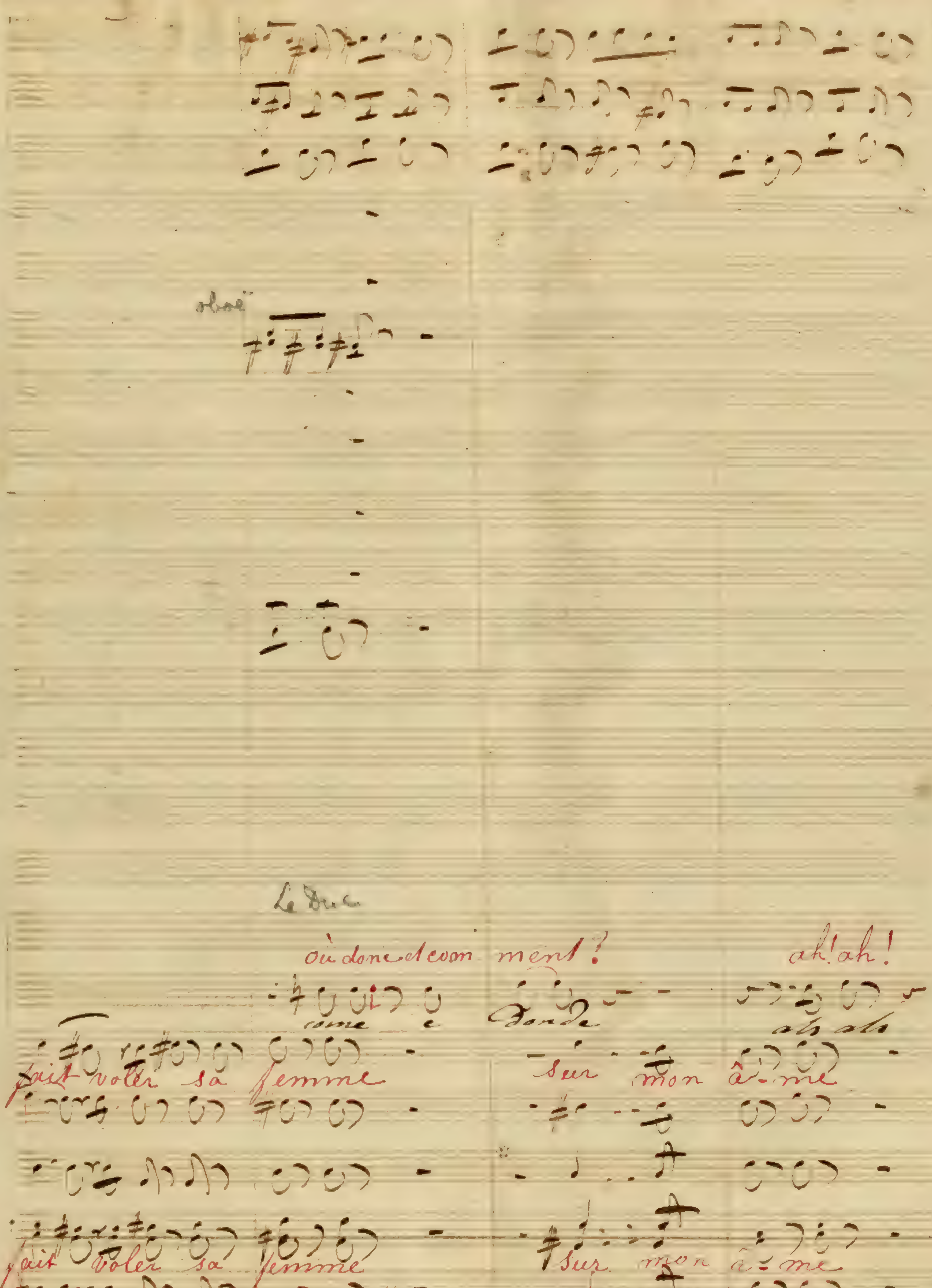

Solo
ma vie et mon a_mour. Oui pour tes lar_mes
x tour

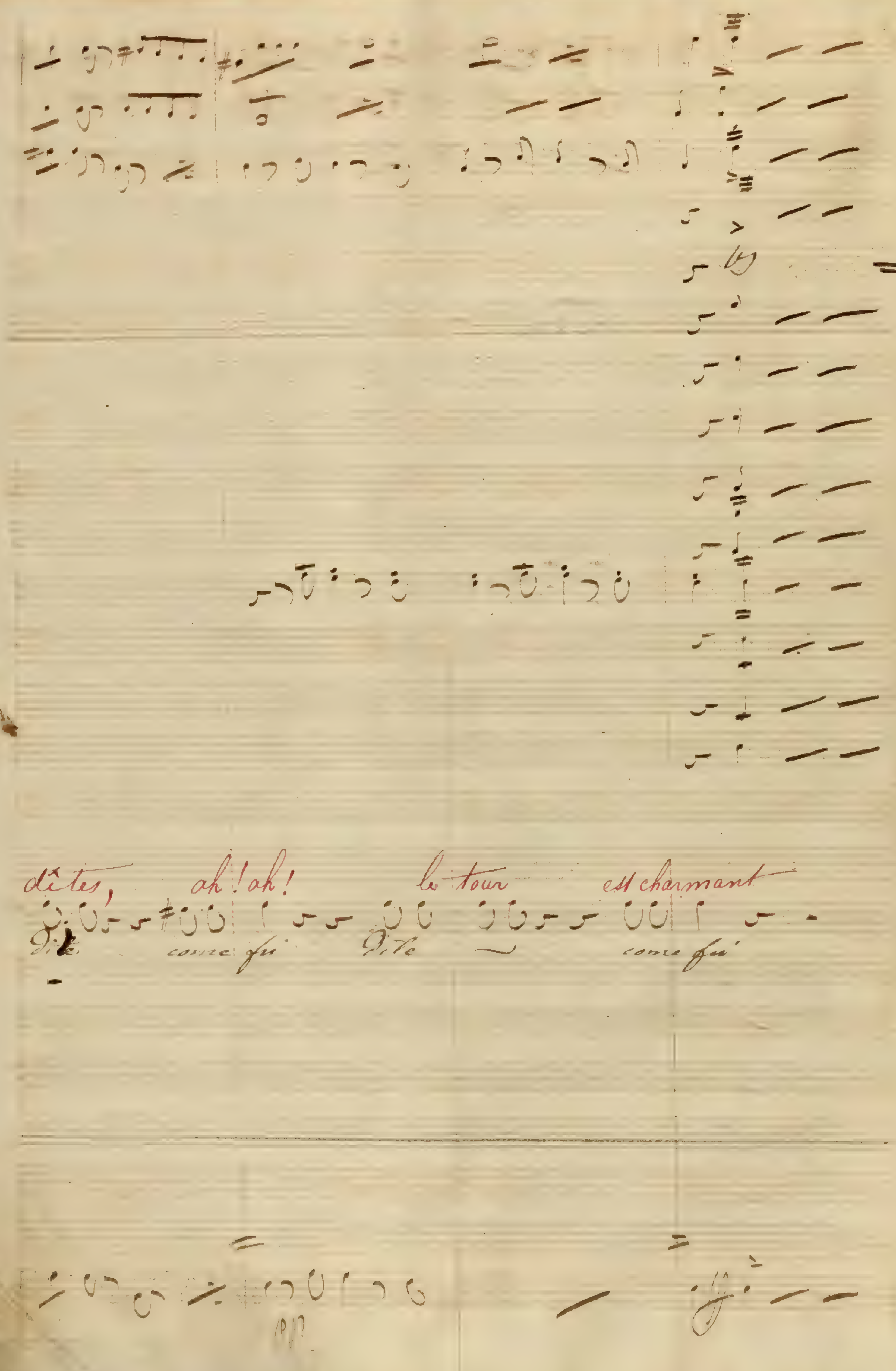

veux t'offrir en ce tour ma vie e ma-vie

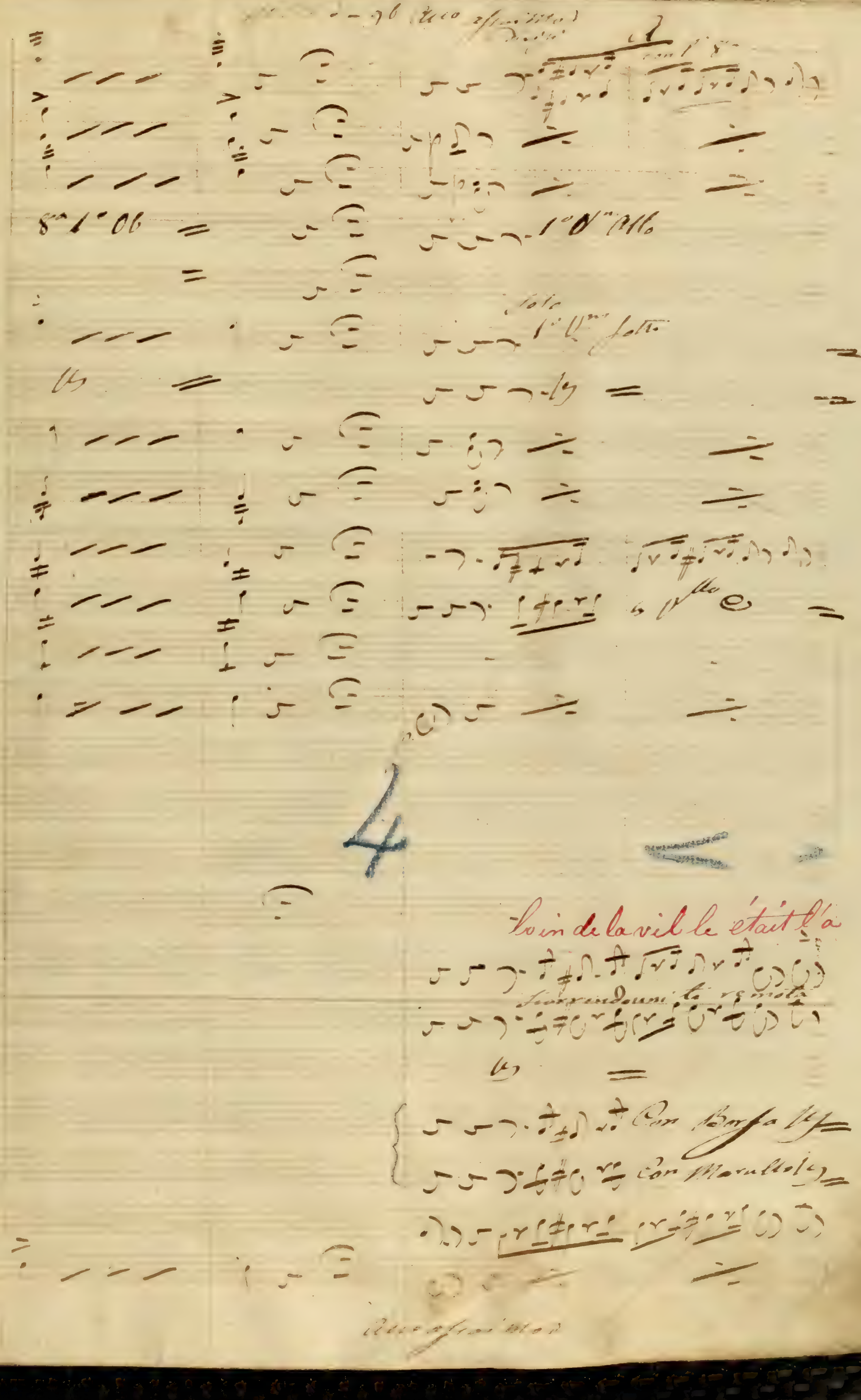

et mon amour et
mon a mour
non invidio per te

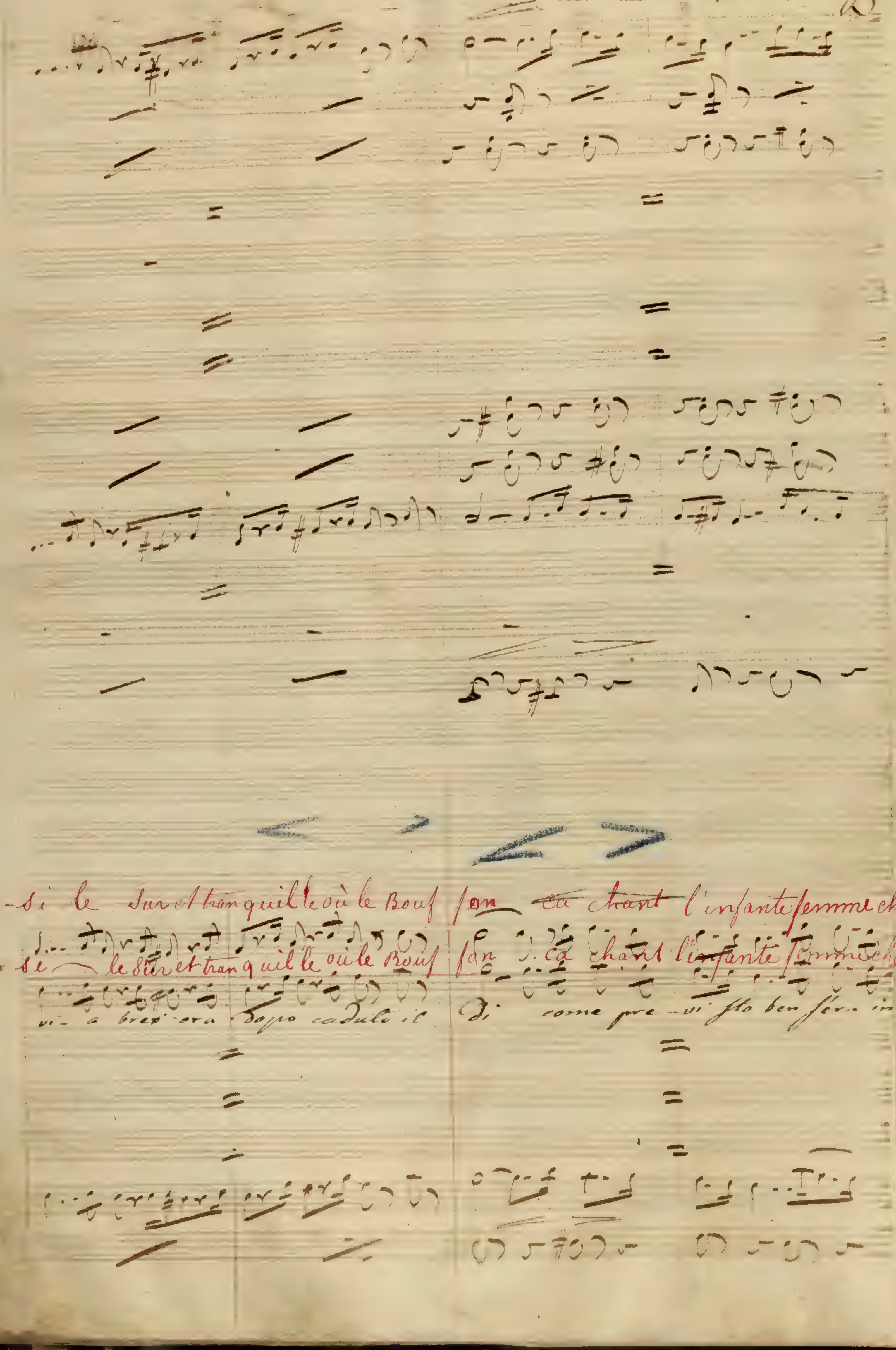

Violini
Viole
Flauto
Ottavino
Oboe
Corni
Fagotti
Tromboni
Timpani
Coro
ici

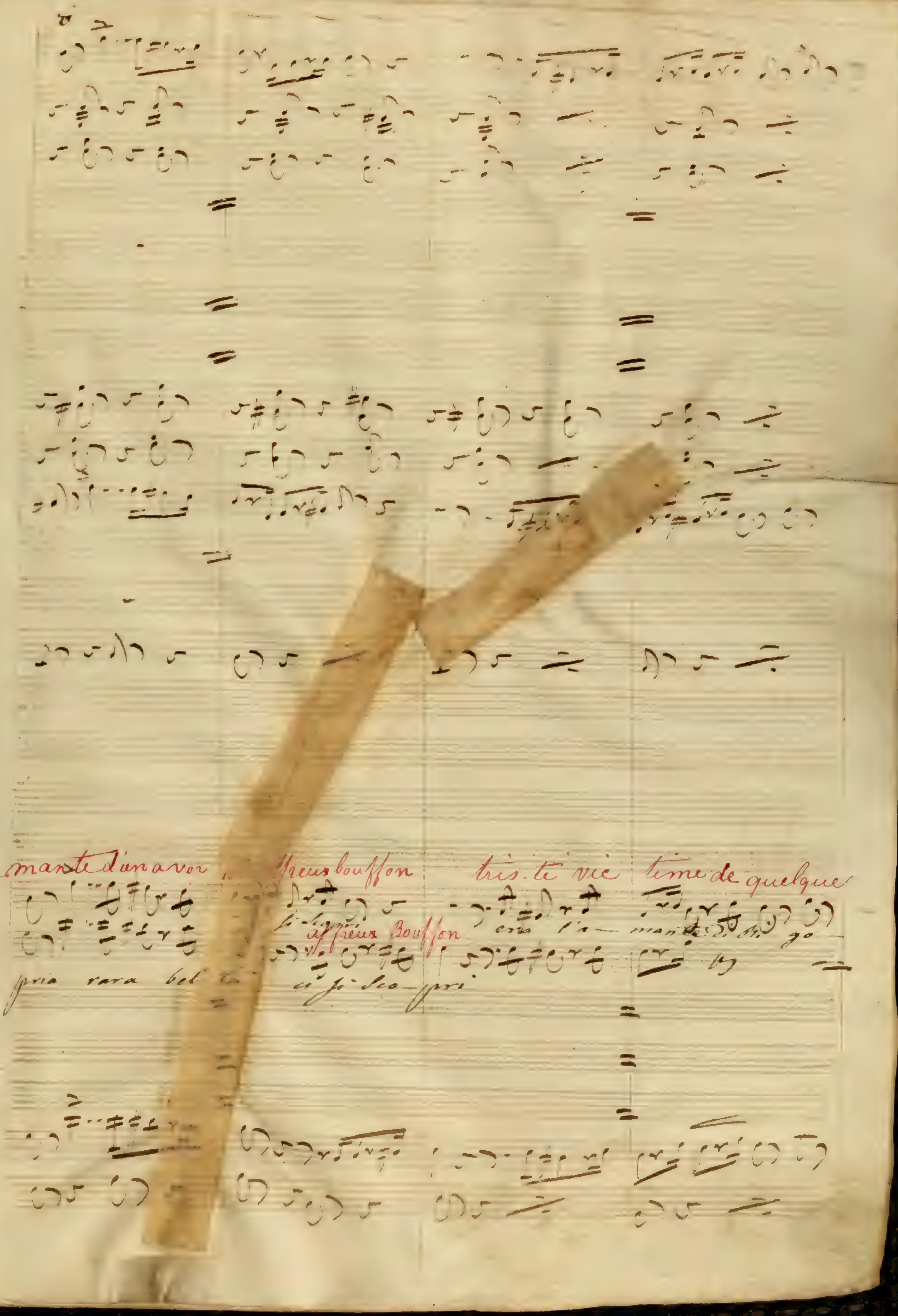

Le Duc
eh ! bien !
Seigneur
Seigneur
Seigneur Rigo- let- to s'est
Seigneur
Ri golett to s'est

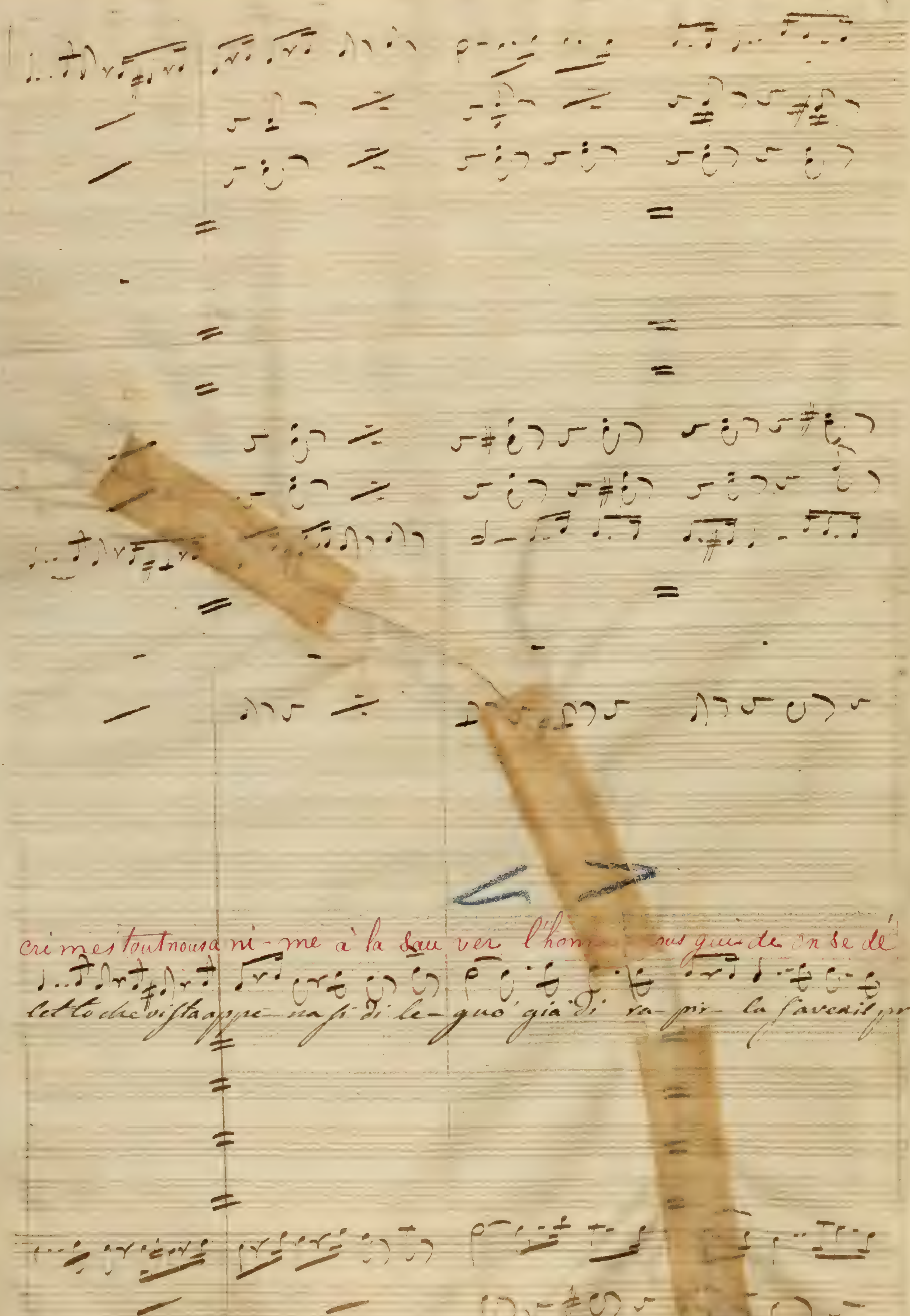

oboë
Le Duc
où donc et comment?
ah! ah!
come è
donde
ah ah
fait voler sa femme
Sur mon â-me
fait voler sa femme
Sur mon â-me
Dal suo tetto

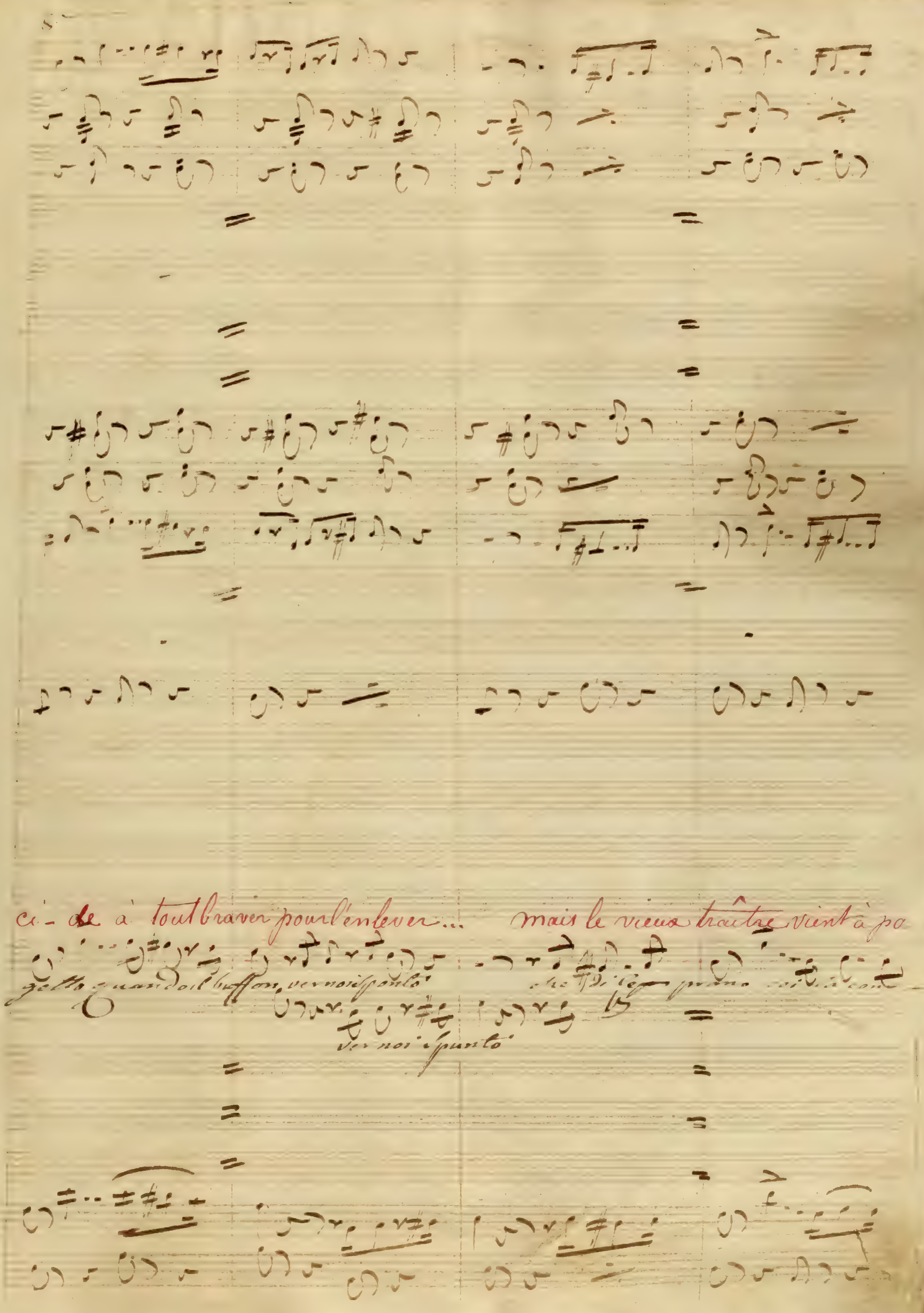

dites, ah! ah! le tour est charmant
Dite come fu Dite come fu

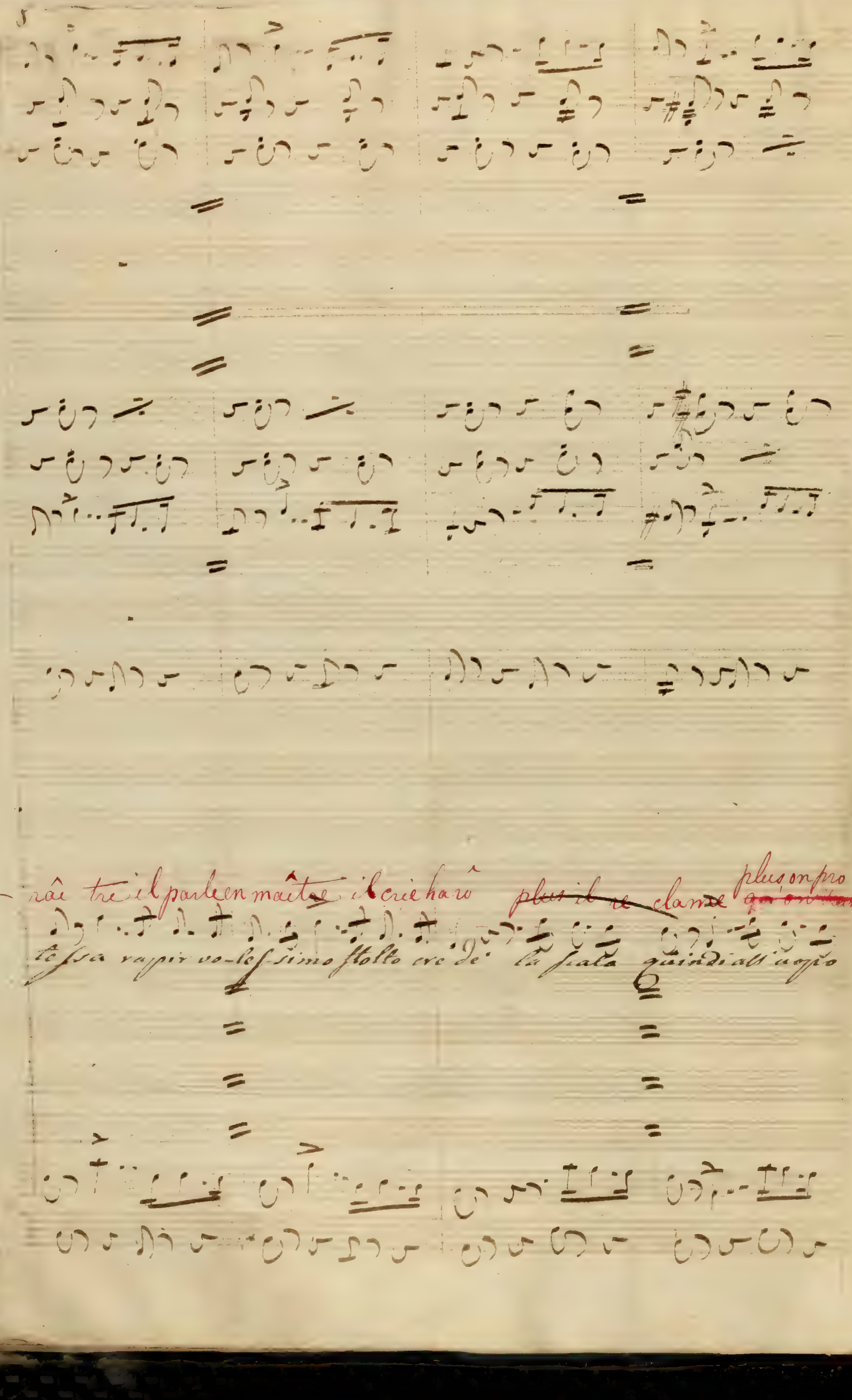

4
loin de la vil le était là

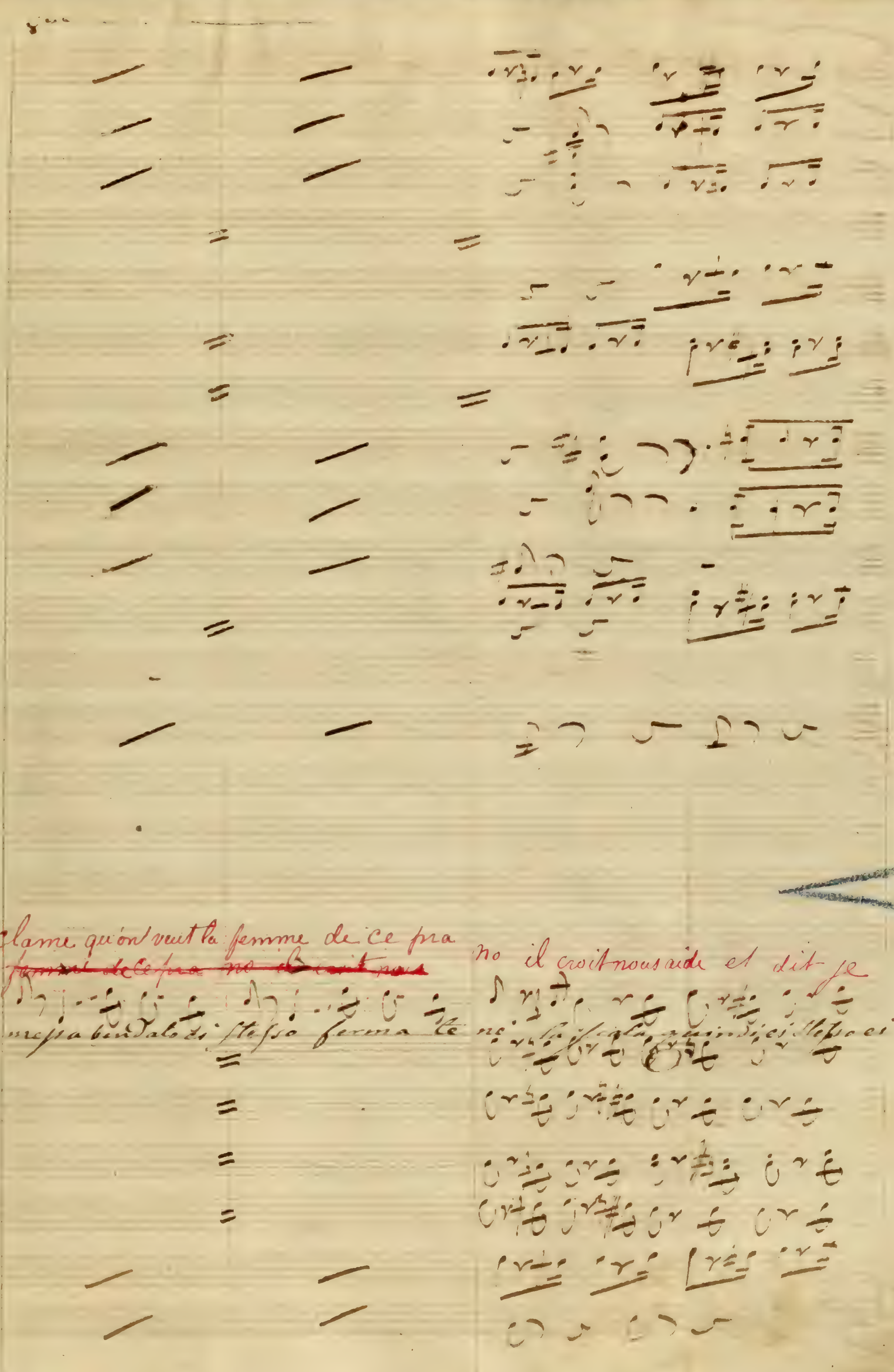

-si le Sur et tranquille où le Bouf son ca chant l'infante femme char-
se le Sûr et tranquille où le Bouf son ca chant l'infante femme char
vi- a brev-era dopo caduto il Di come pre-vi-sto ben sen- in-

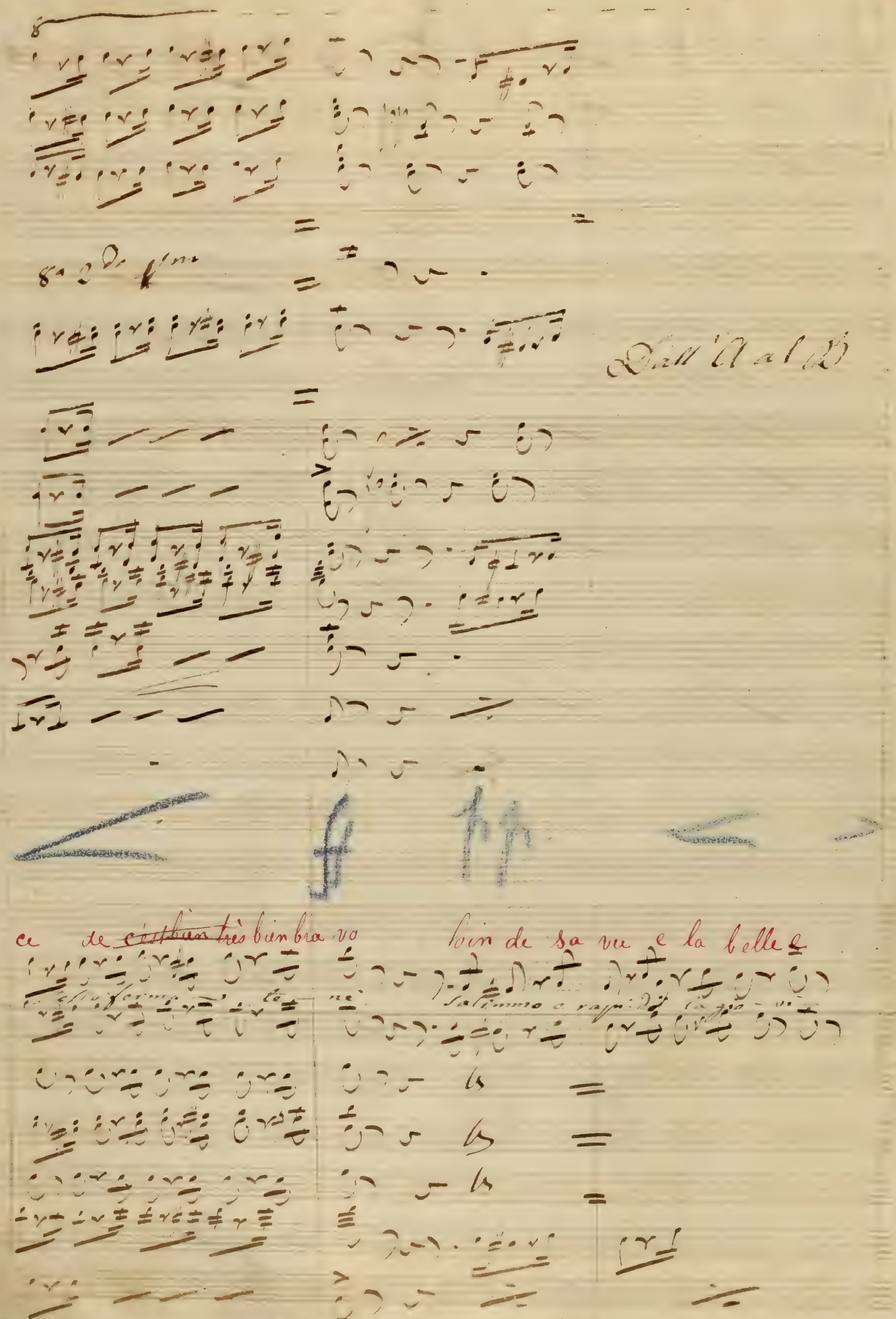

mante d'un avoir
ffreux bouffon
tris.te vie
time de quelque
Affreux Bouffon


cri mes tout nous a ni - me à la sau ver l'hom[...] nus gui-de on se dé
letto che vista appe-na si di le-guo già di ra-pir- la faveait pro

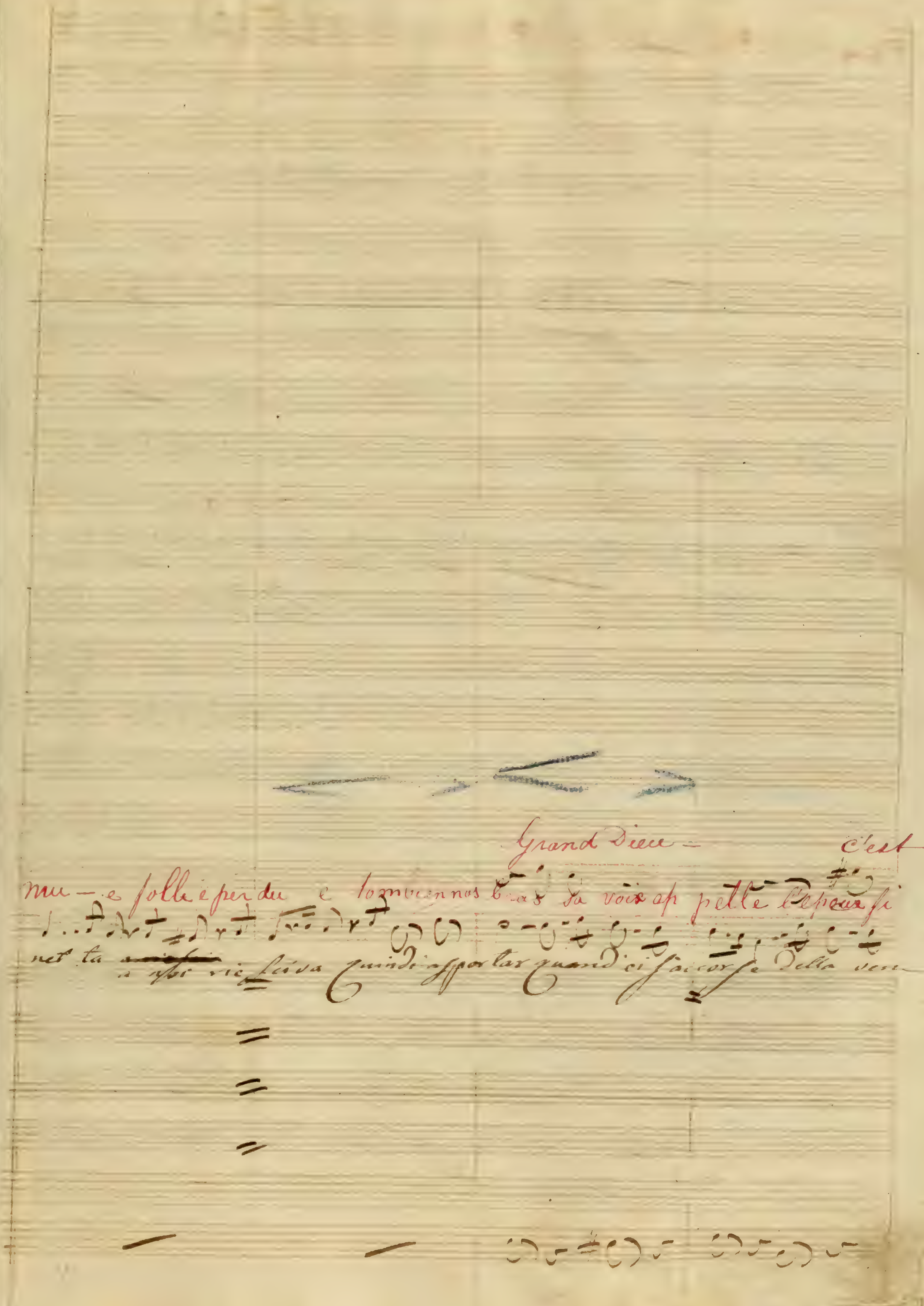

ci- de à tout braver pour l'enlever... mais le vieux traître vient à pa
getto quando il buffon ver noi sponto
ver noi spunto

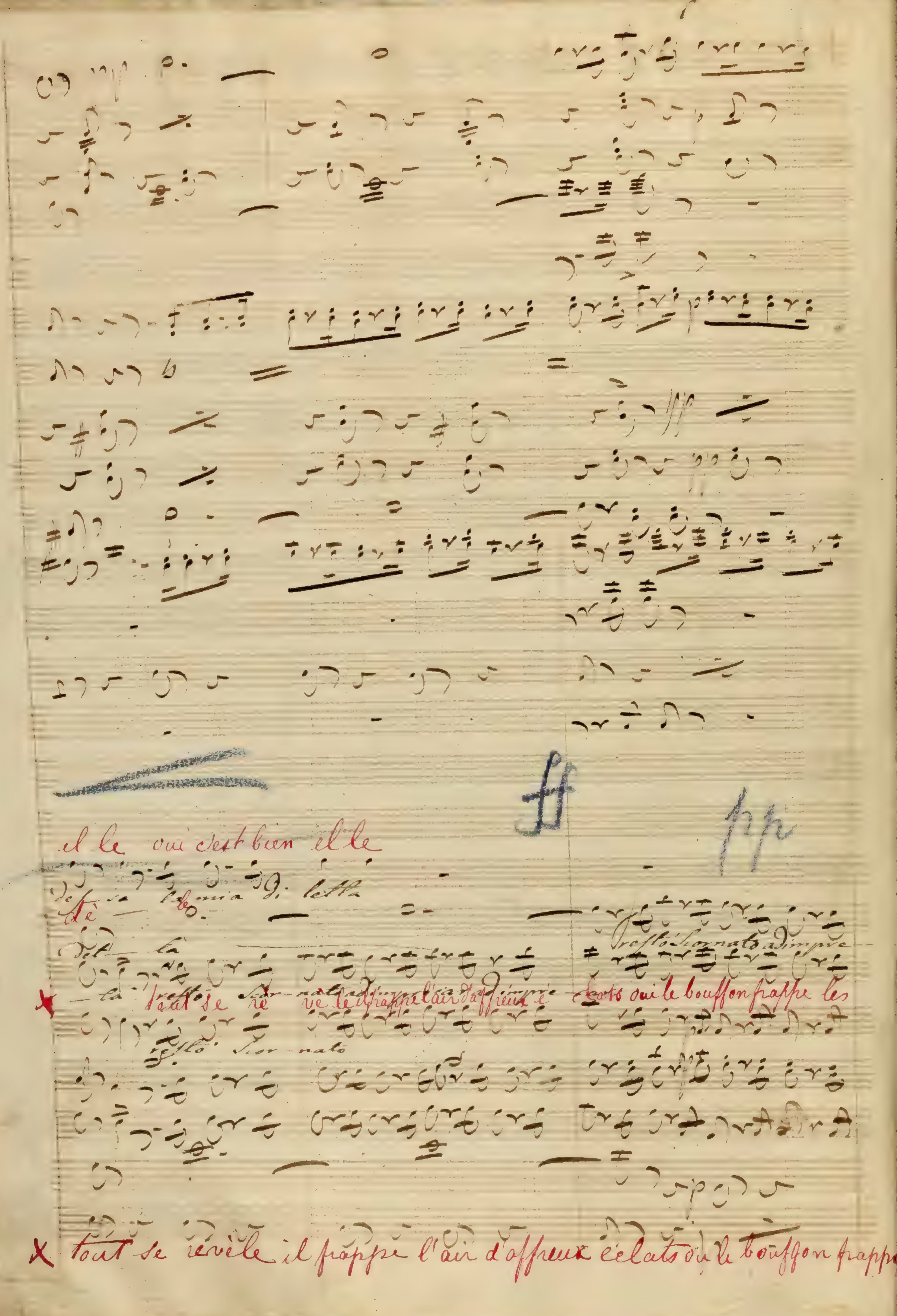

- râ-tre il parle en maître il crie haro plus il se clame plus on pro
te-ssa rapir vo-les-simo stolto cre-de la fiala quindi all'uopo

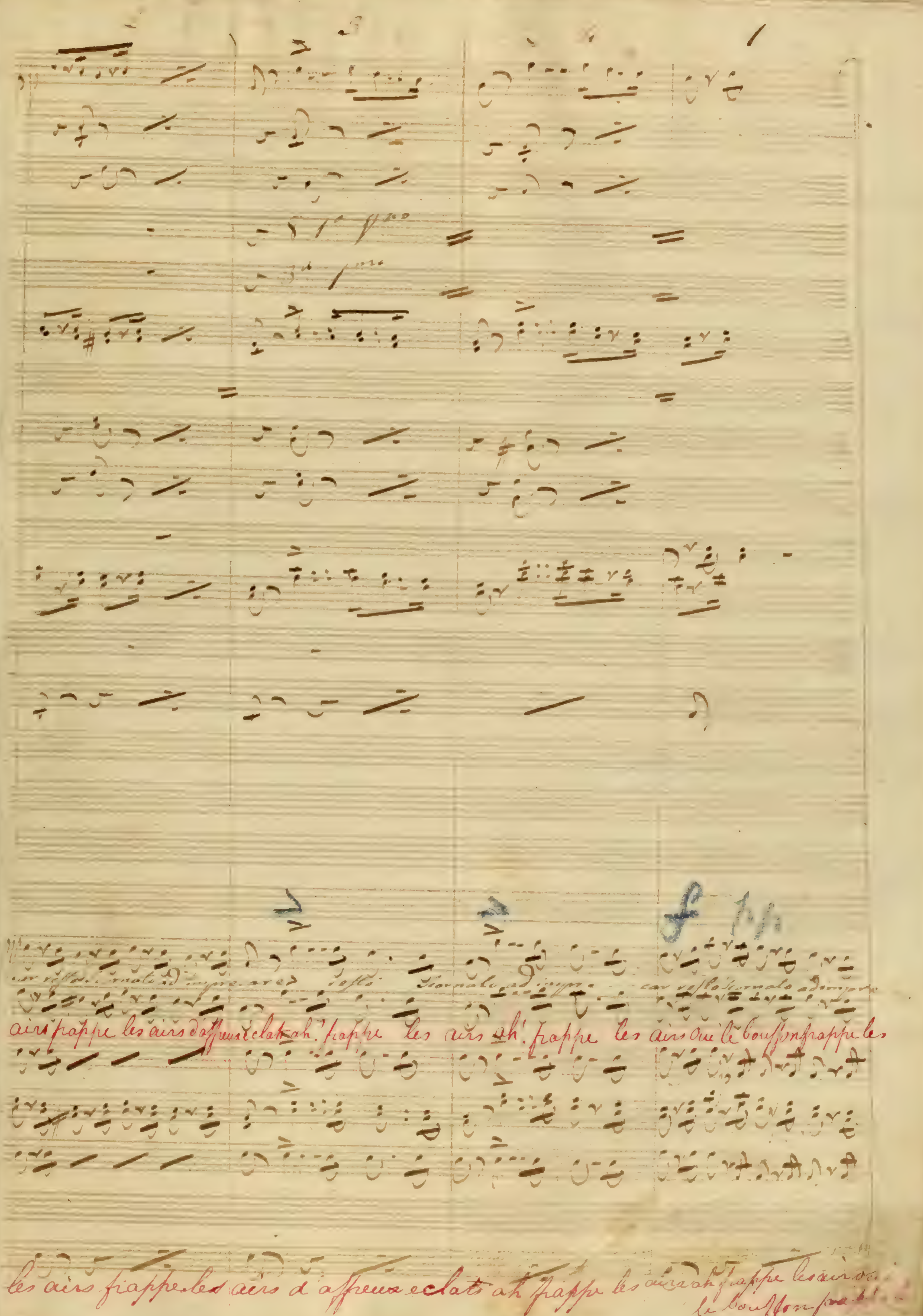

dame qu'on voit la femme de ce pra
no il croit nous aide et dit je

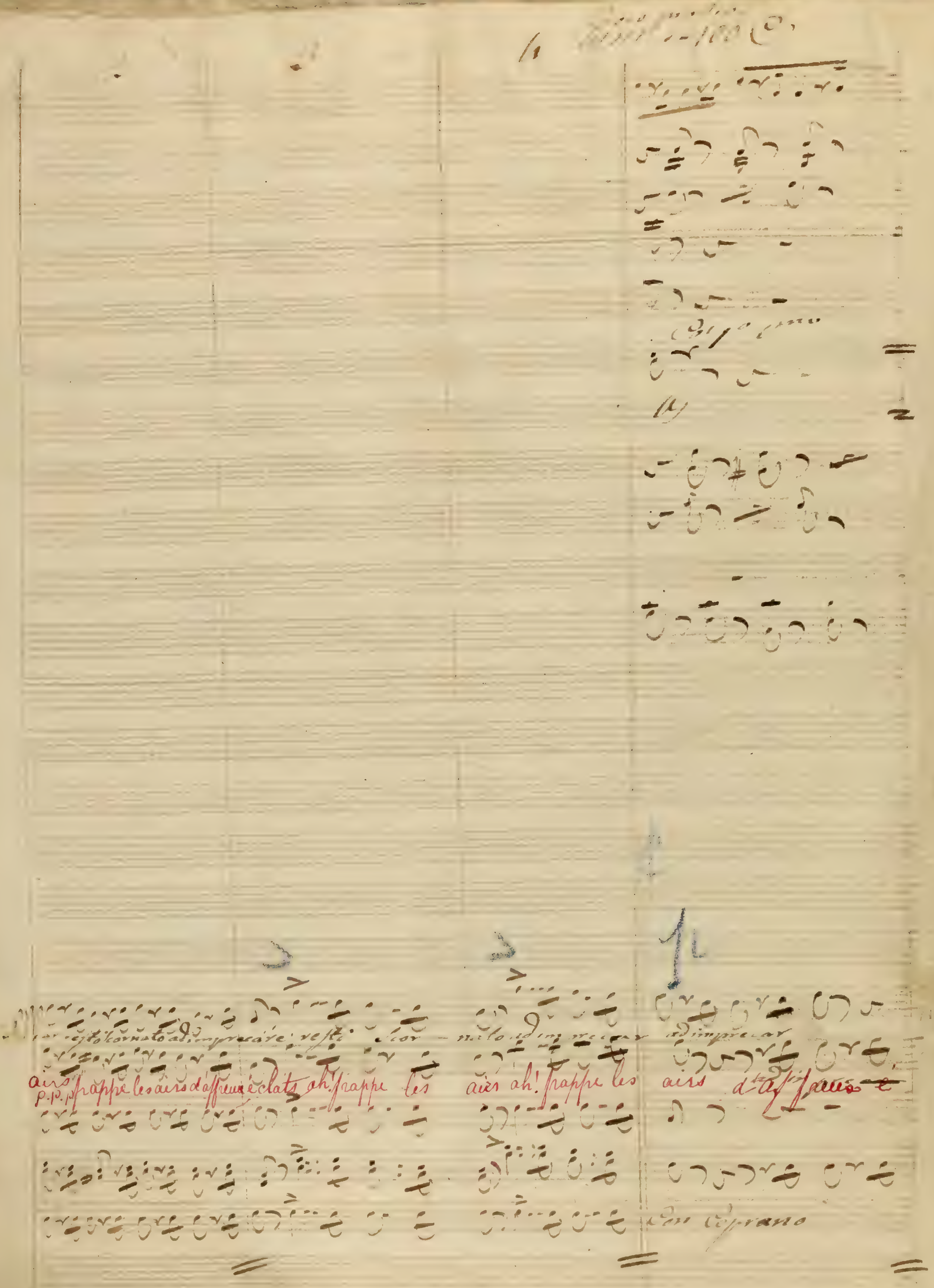


8ª 2ª f.m
Dall'A al B
ff
pp
ce de ~~c'est bien~~ très bien bra vo
loin de sa vue e la belle
ne
Saltimmo e rapidi

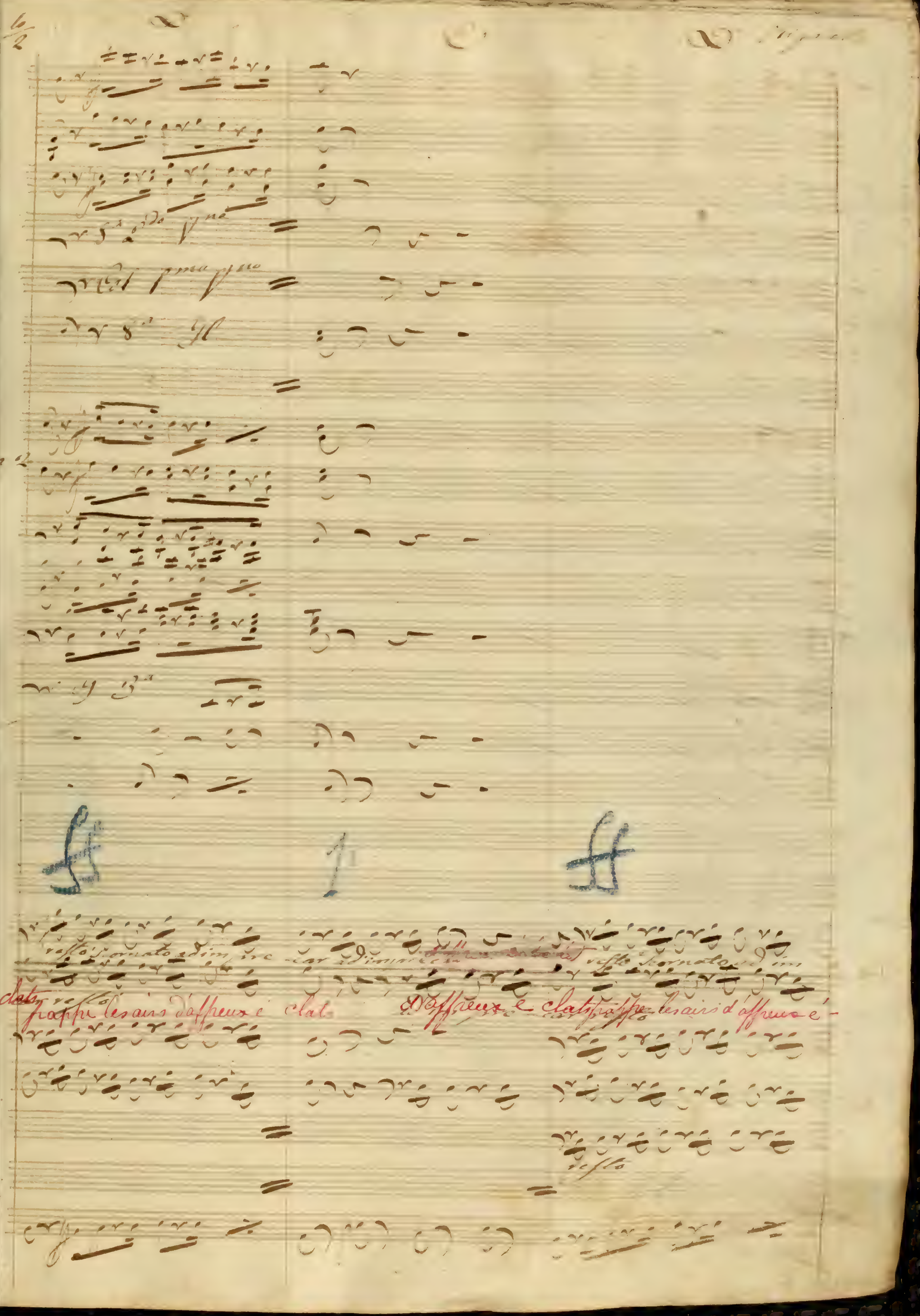

Grand Dieu — C'est
e folle éperdue
sa voix appelle l'époux
quand ci s'accorse della

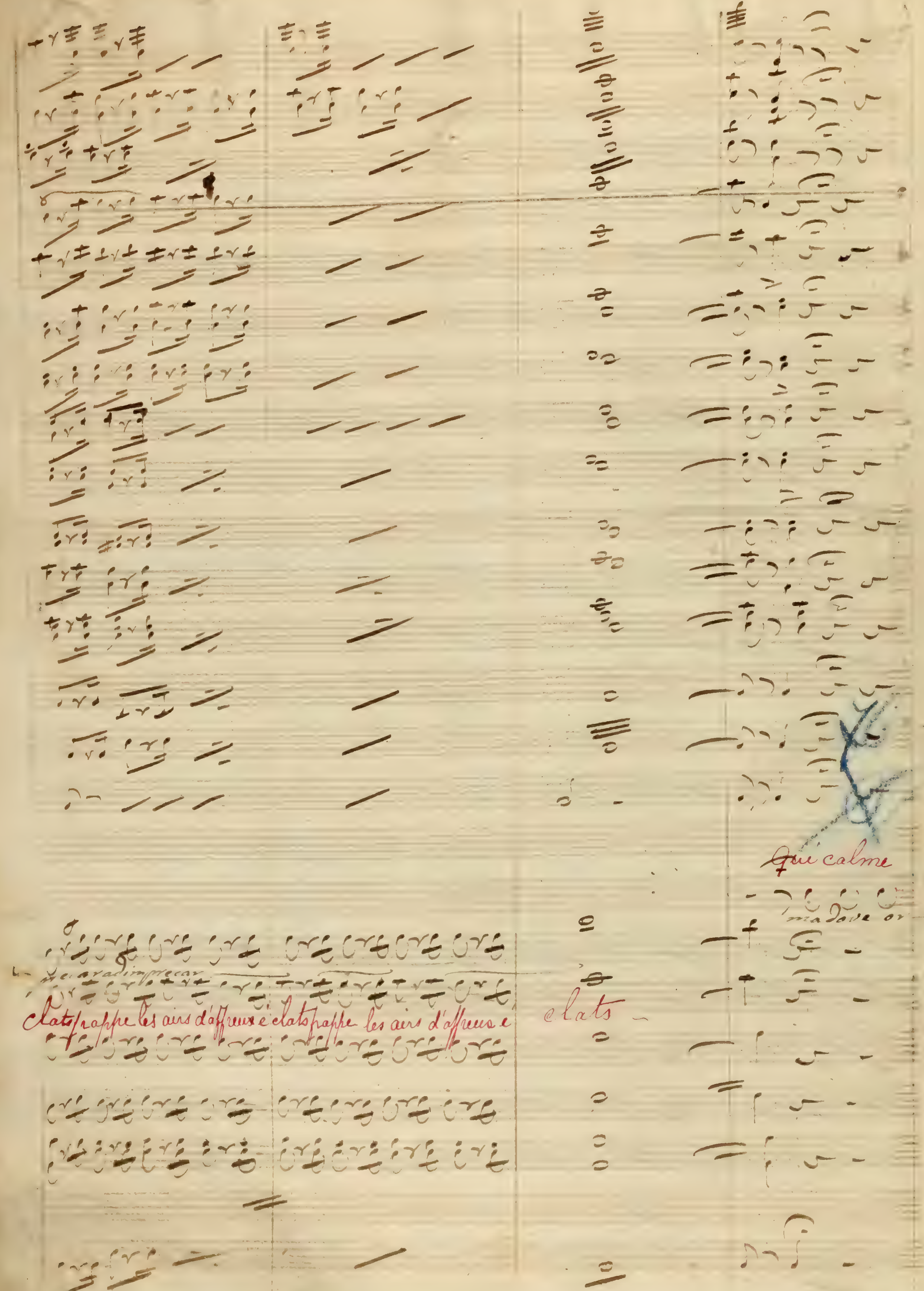

il le oui c'est bien il le
ff
pp
Presto Sforzato
tout se révèle il frappe l'air d'affreux éclats oui le bouffon frappe les
Presto Sfor-nato
x tout se révèle il frappe l'air d'affreux éclats où le bouffon frappe

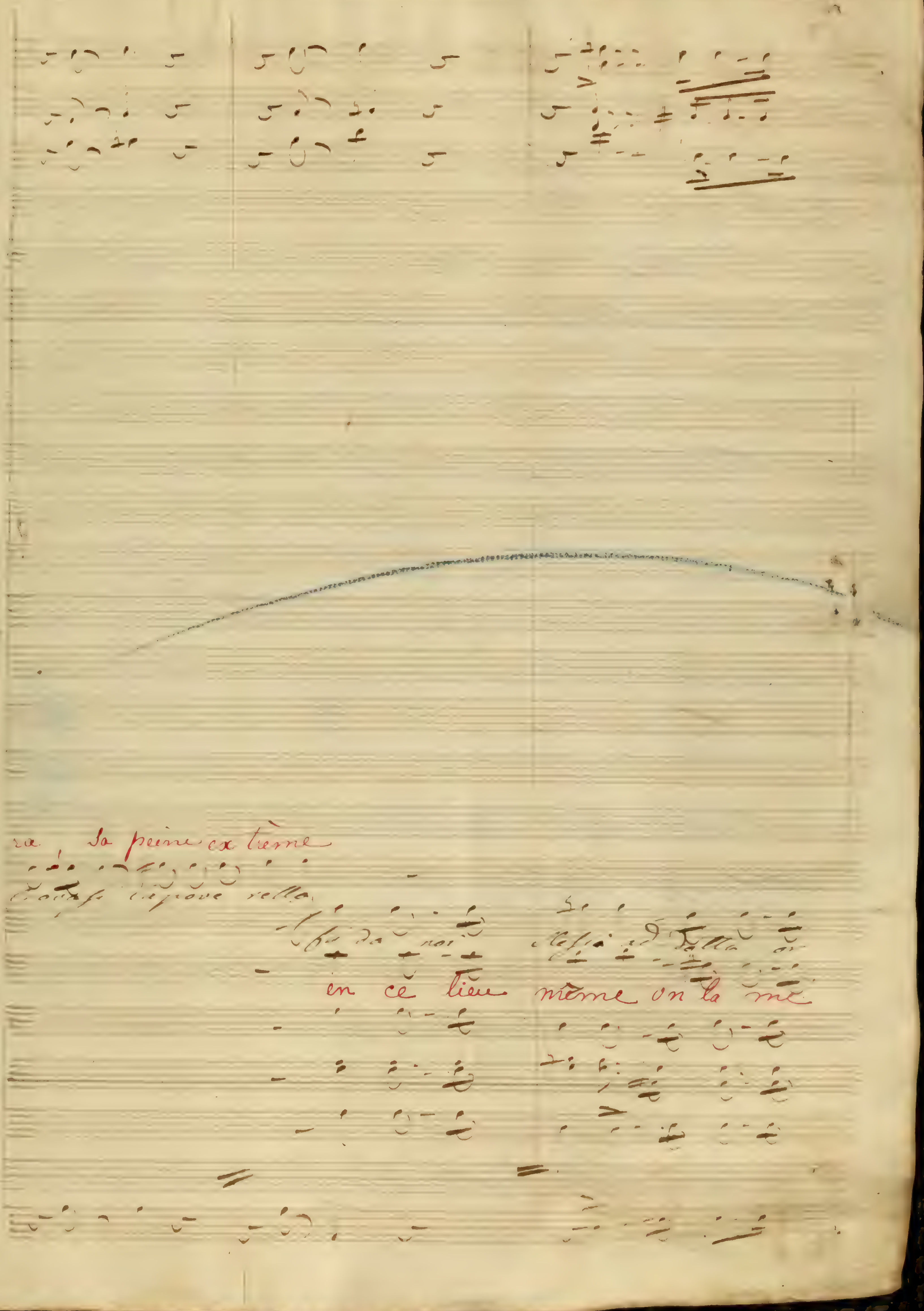

airs frappe les airs d'affreux eclats ah! frappe les airs ah! frappe les airs Oui le bouffon frappe les
les airs frappe les airs d'affreux eclats ah frappe les airs ah frappe les airs
le bouffon fra

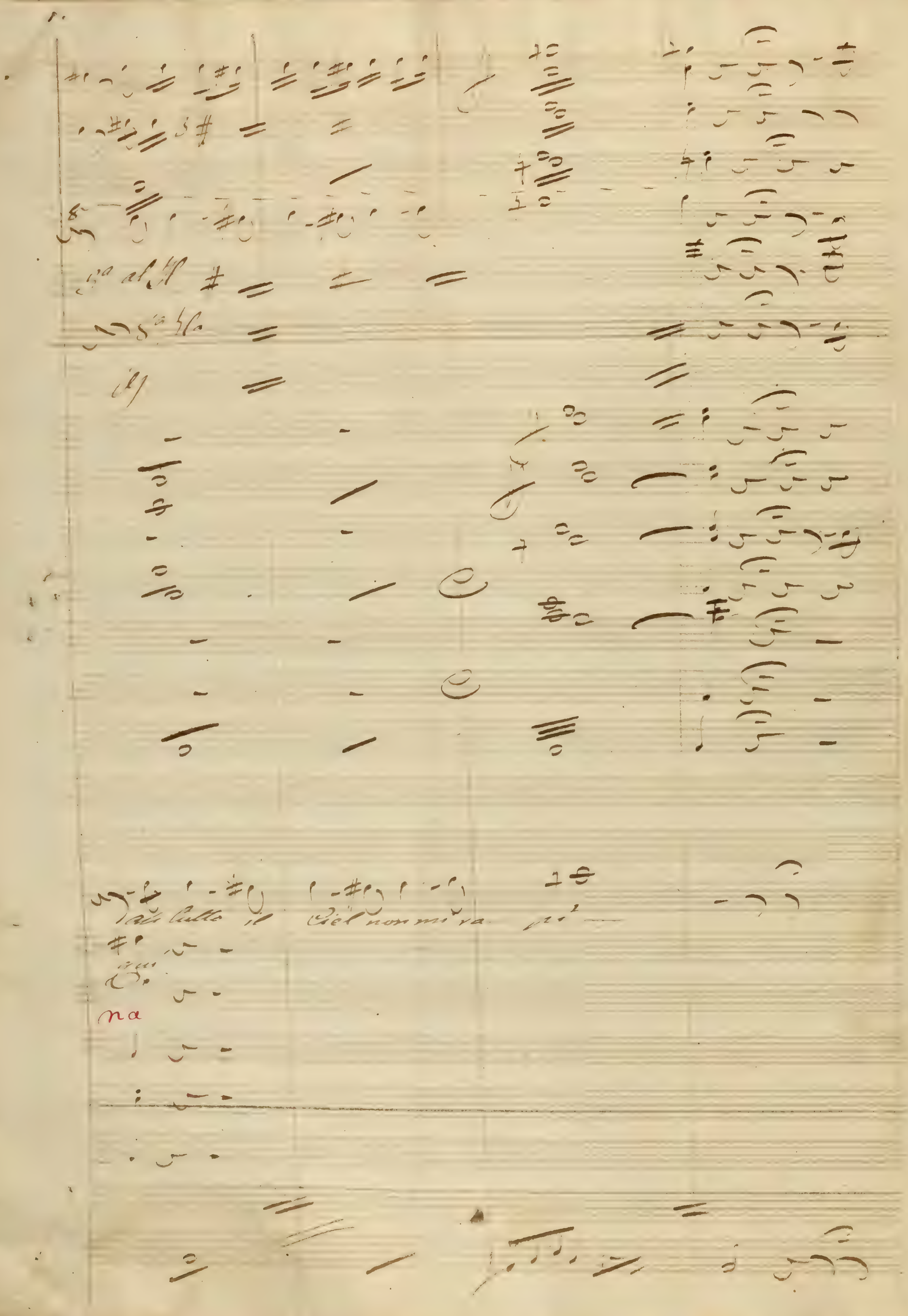


p.p.
airs frappe les airs d'affreux éclats ah! frappe les airs ah! frappe les airs d'affreux é

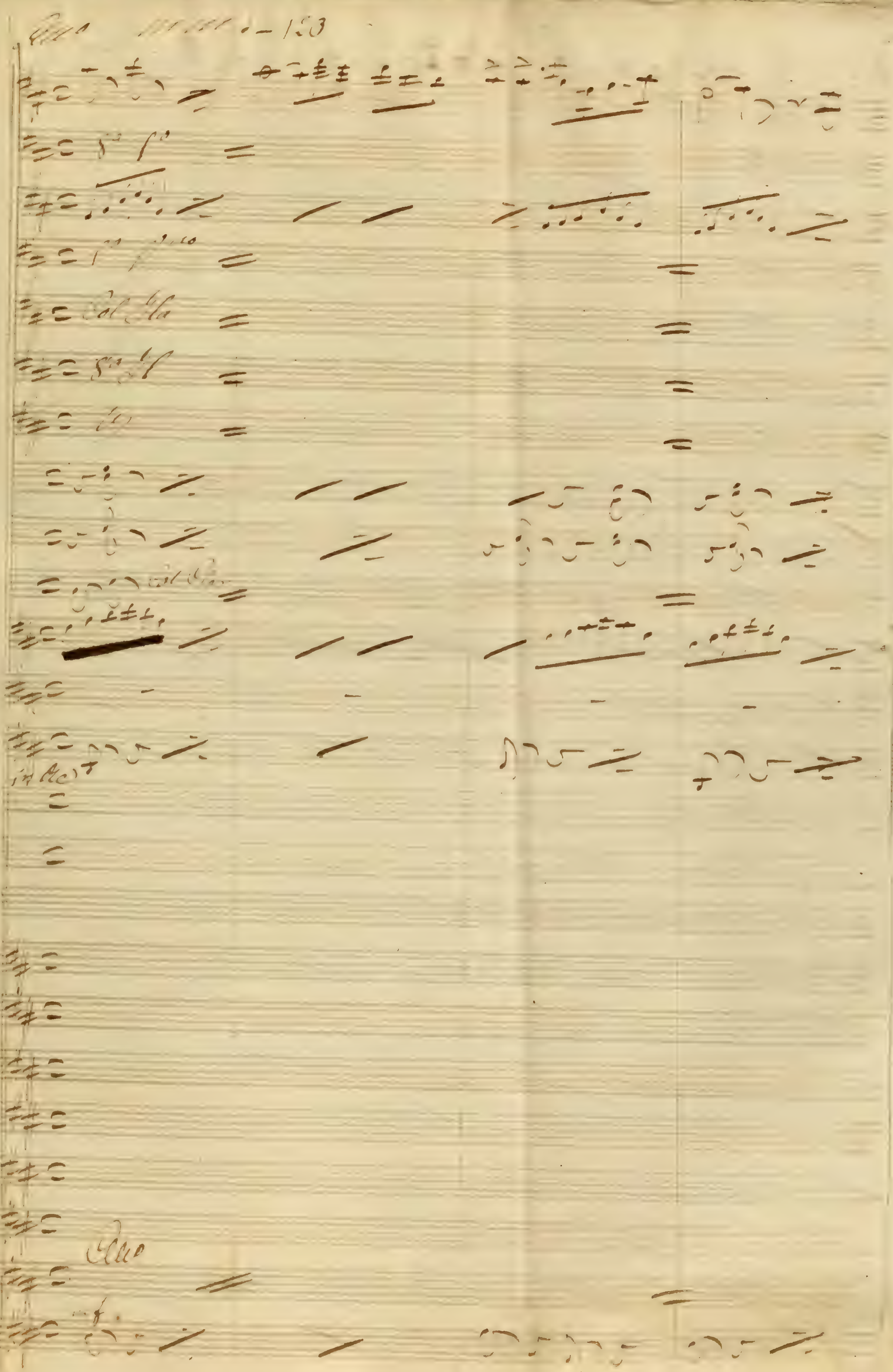

frappe les airs d'affreux é
clat
D'affreux é clat frappe les airs d'affreux é-

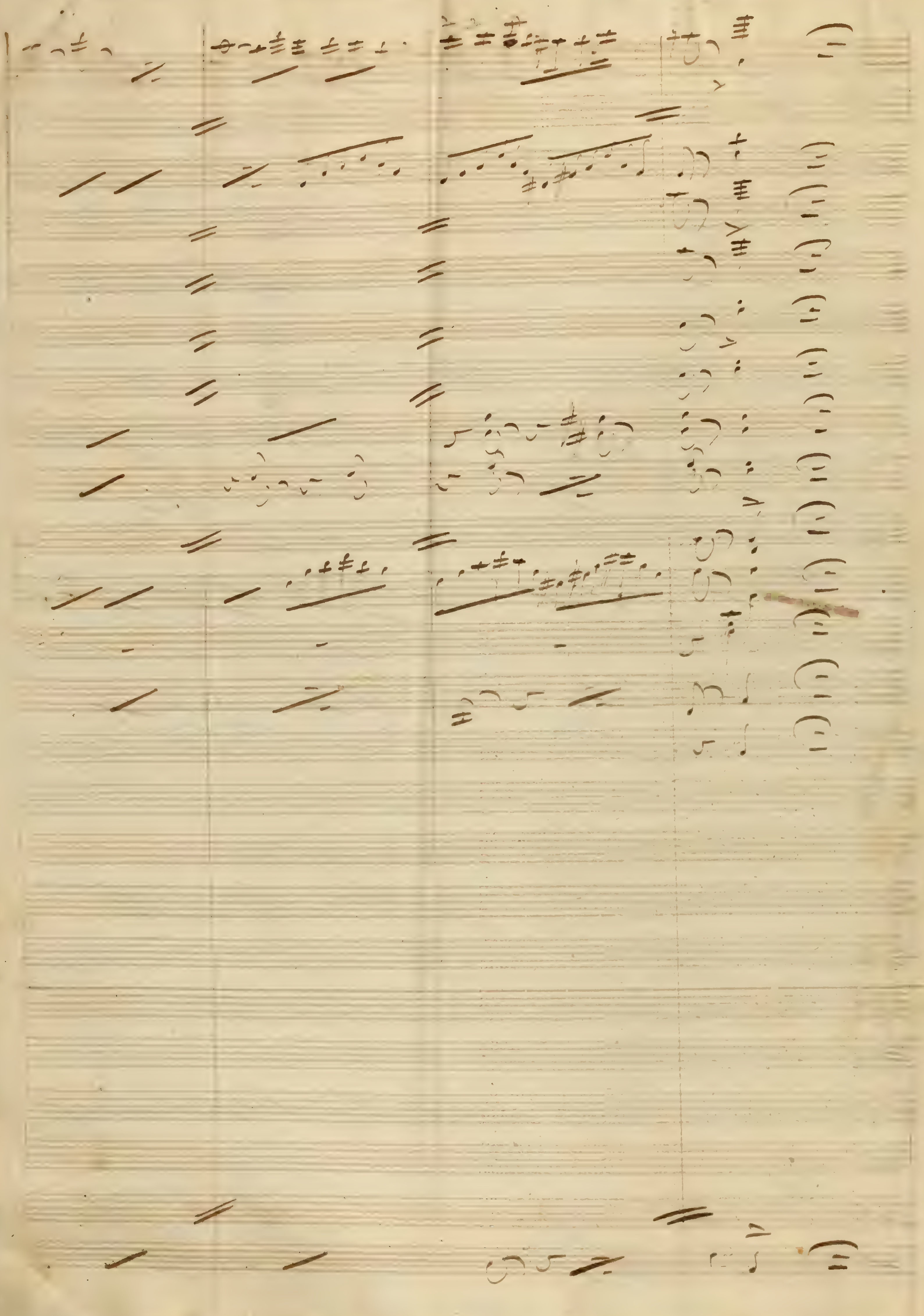

Qui calme
clats frappe les airs d'affreux é clats frappe les airs d'affreux e
e clats -

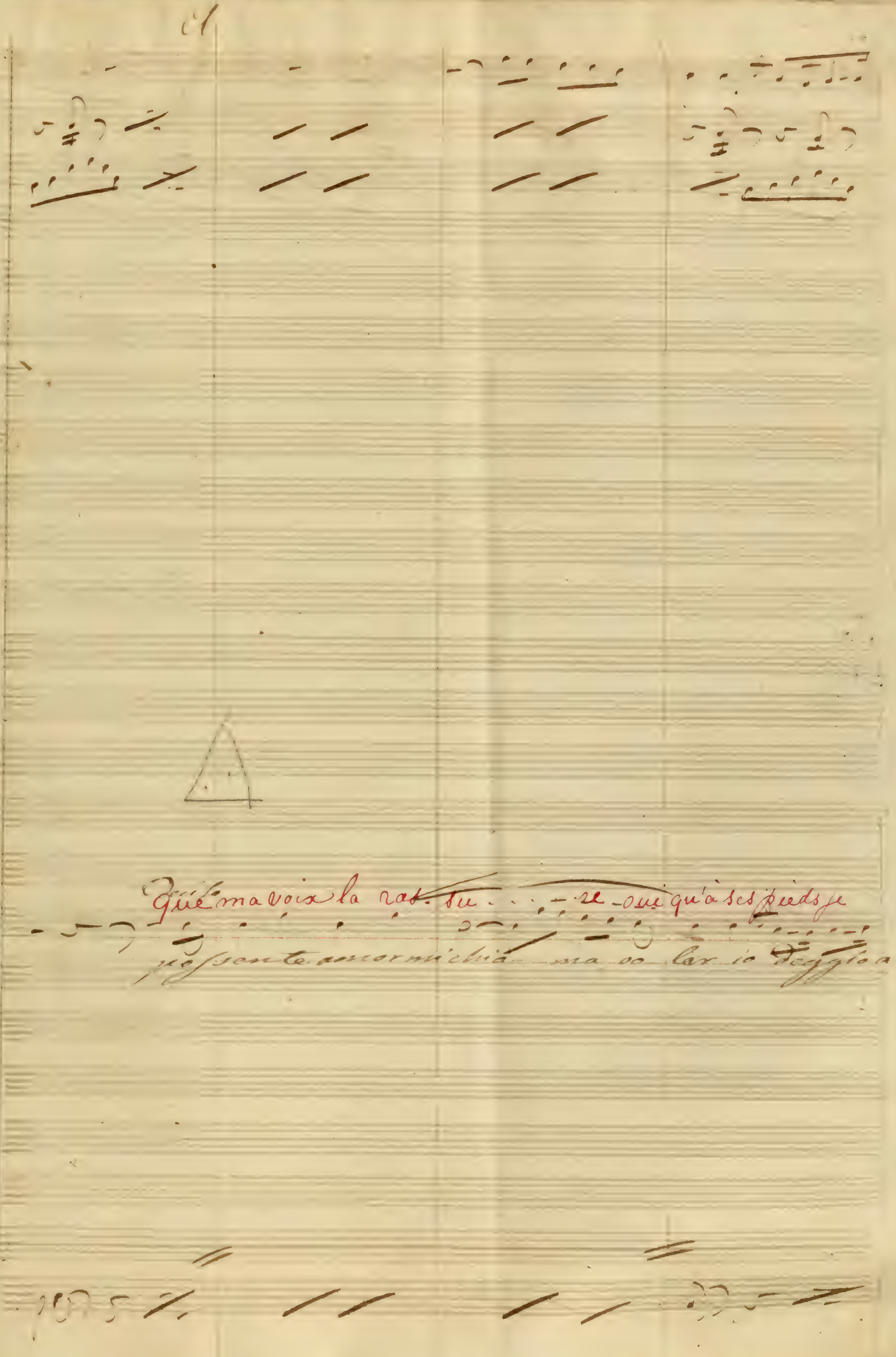

ra Sa peine extrême
en ce lieu même on la me



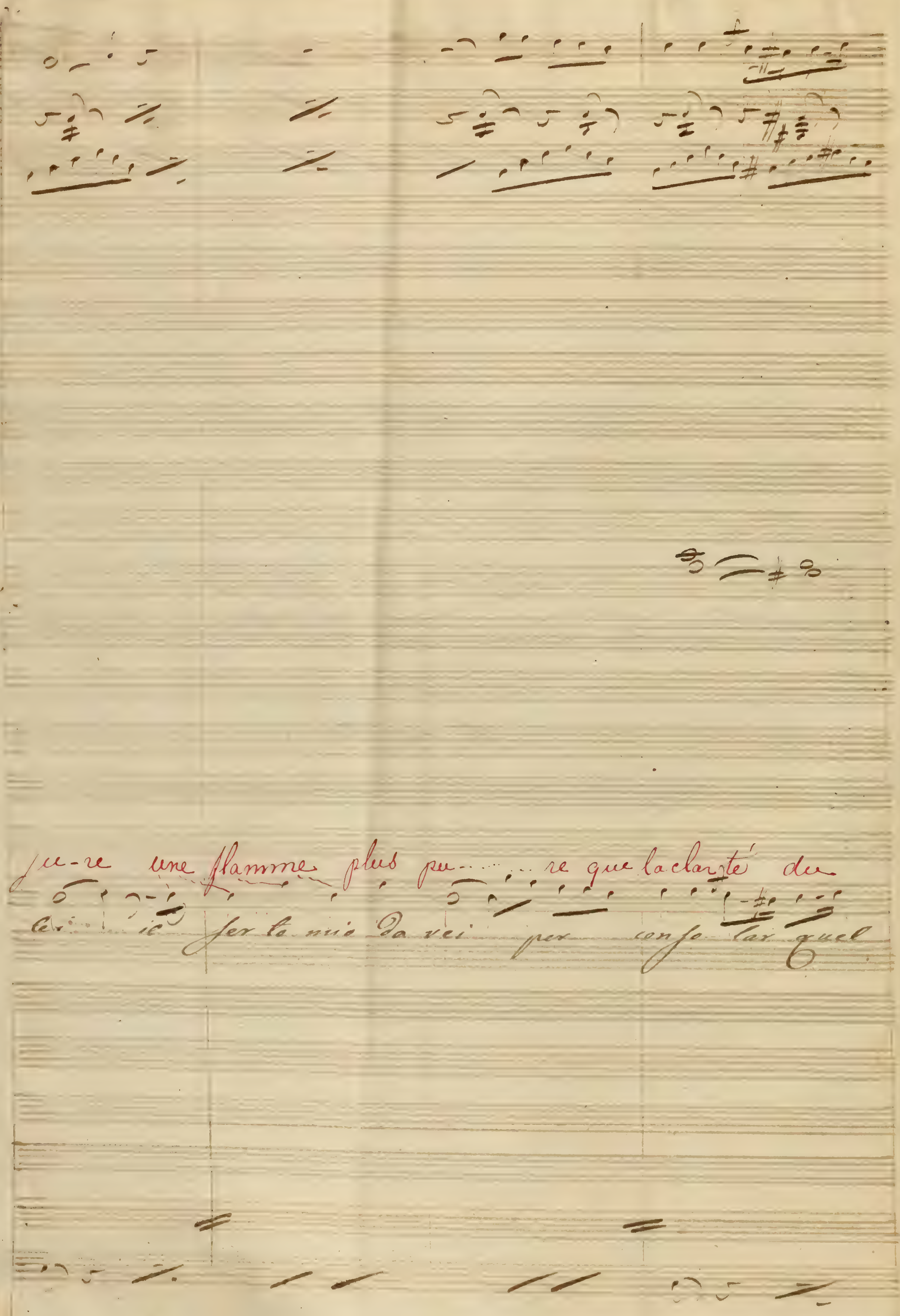
tutto il Ciel non mi va
na

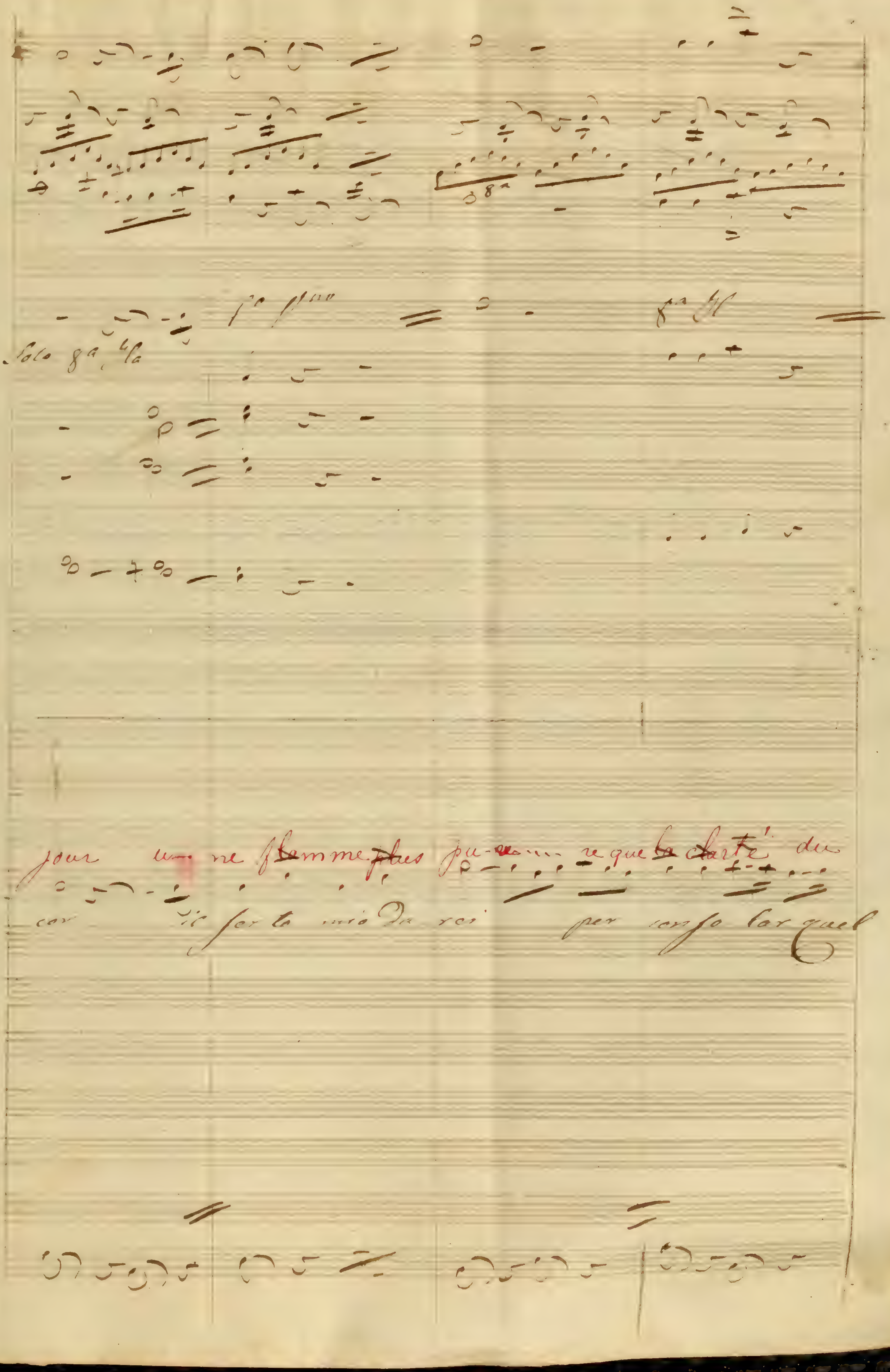

Col Fla

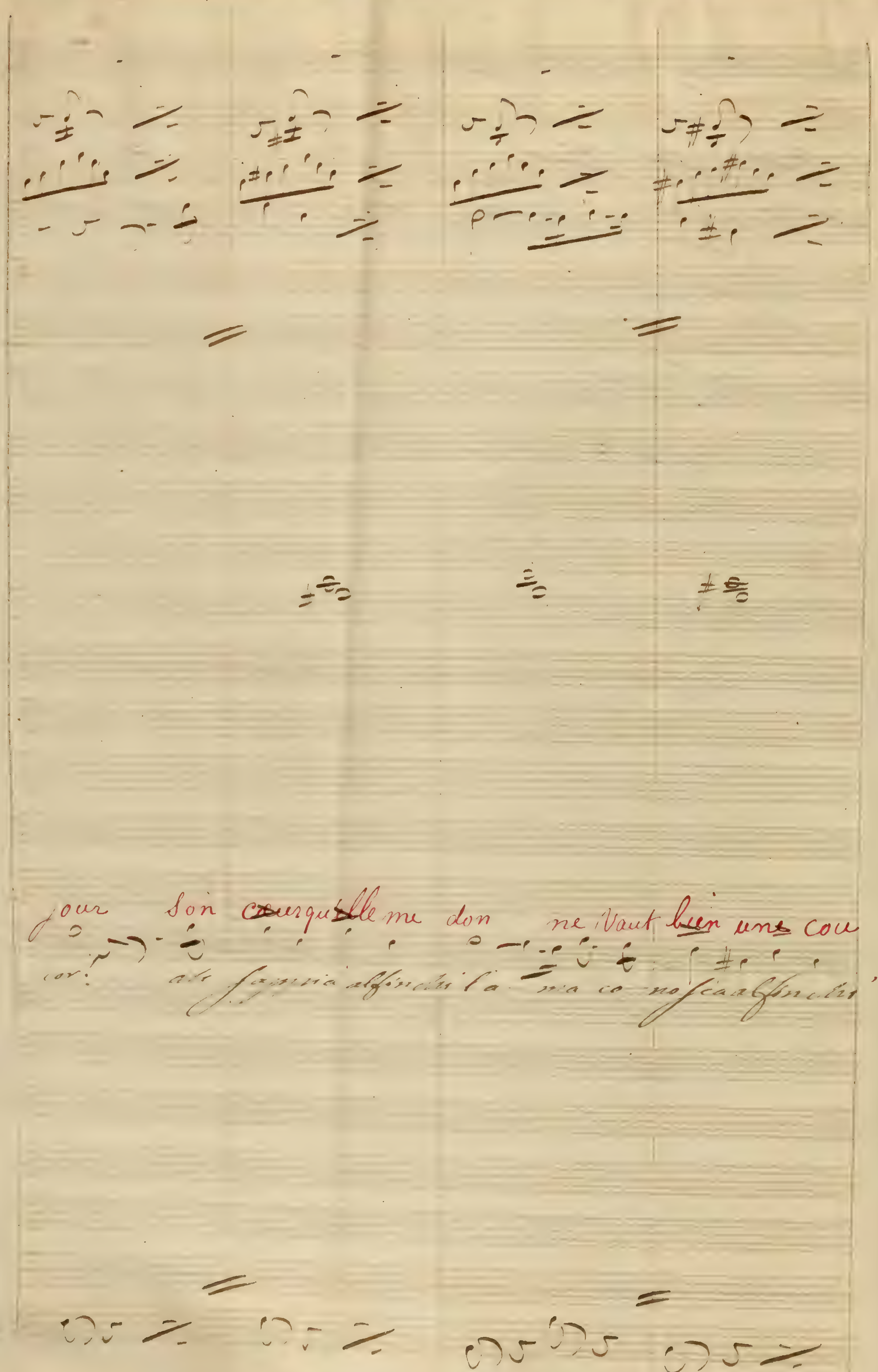


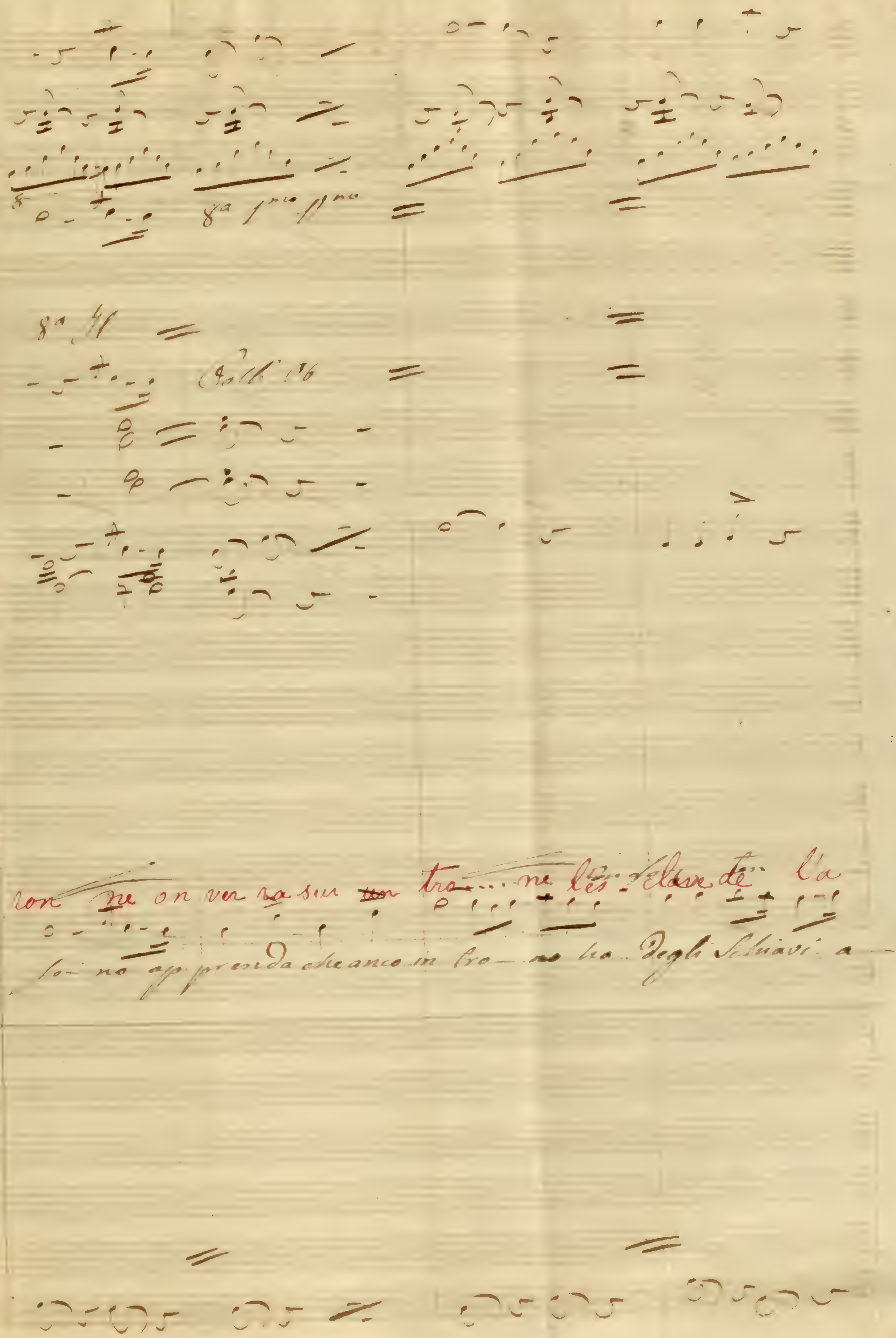


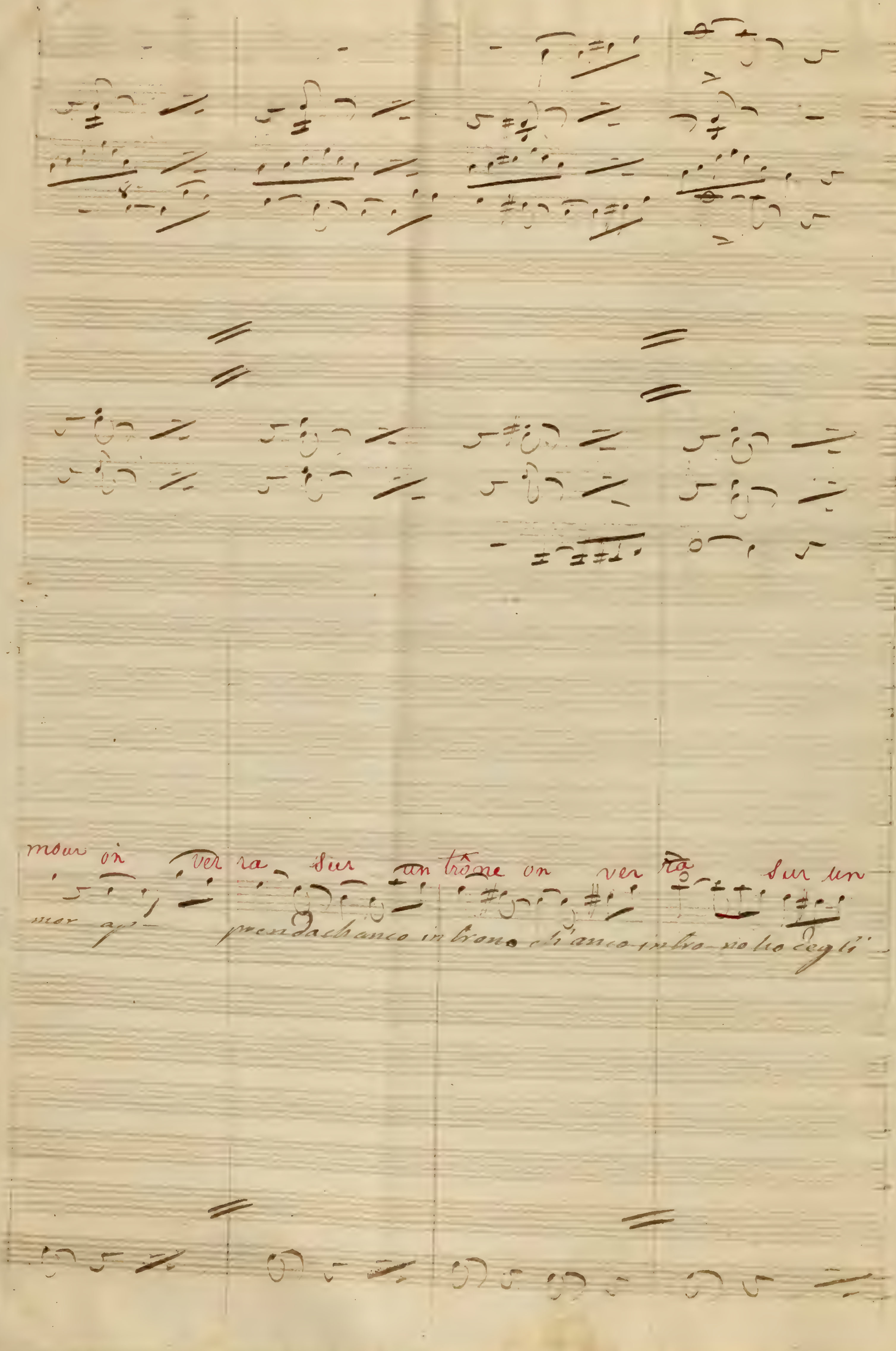
A
Que ma voix la rat. su... re oui qu'à ses pieds je
presente amor mi chia_ ma a_ lar_ io deggio a

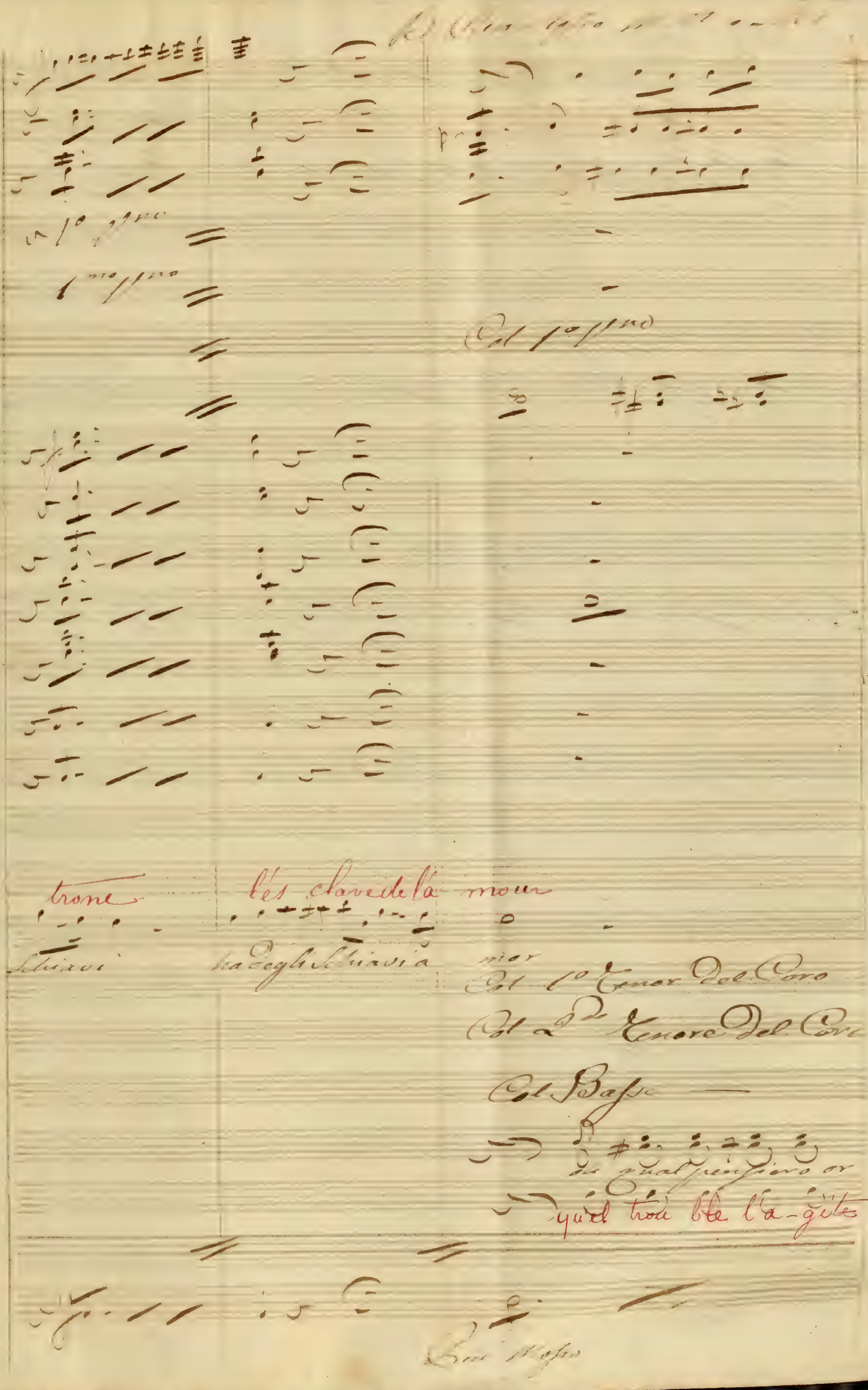

pu-re une flamme plus pu... re que la clarté du
Ce... ie fer la nue da vei per confo lar quel

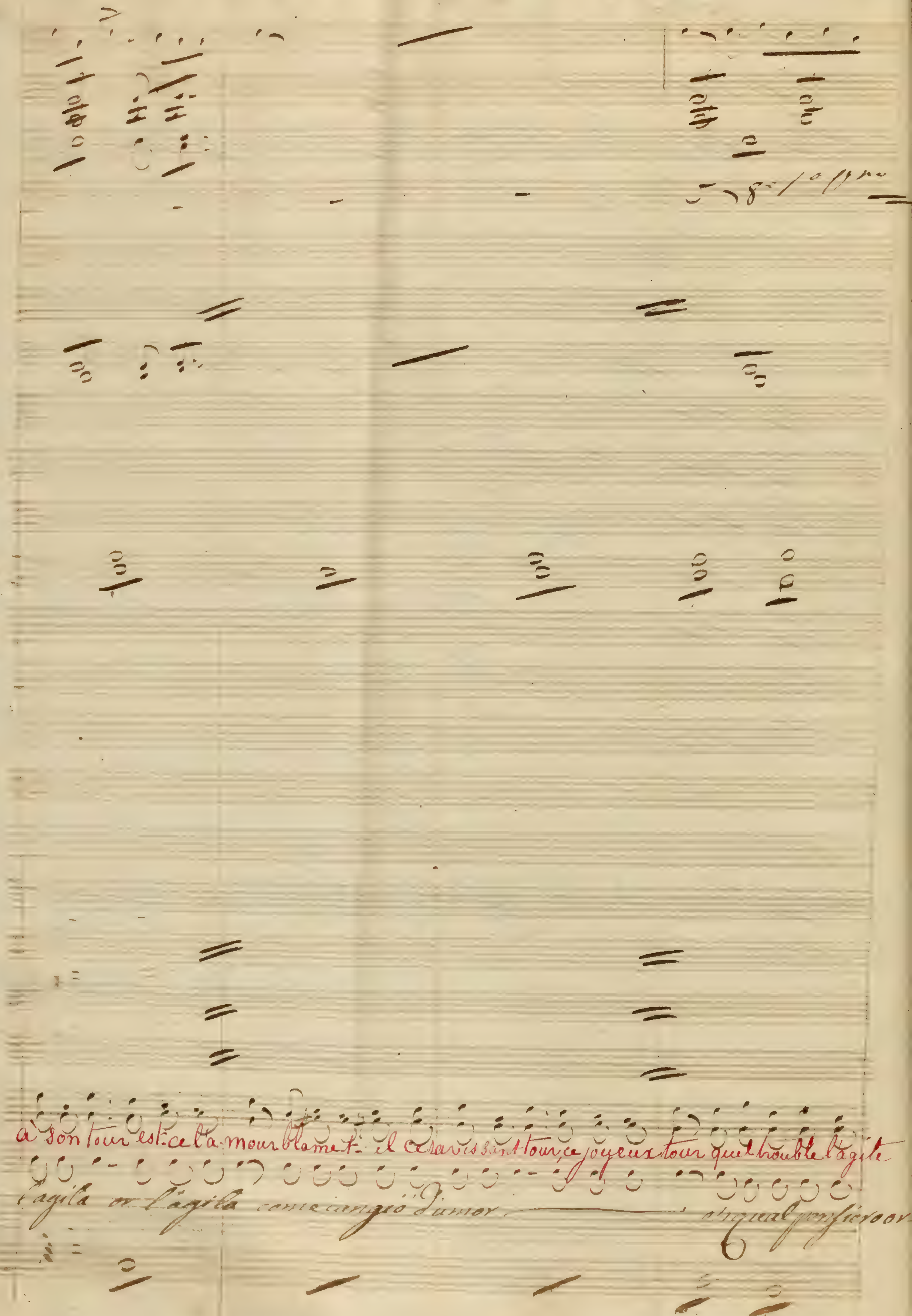

Solo 8a Vla
8a Fl
jour une flamme plus pu- re que la clarté du
per conso lar quel

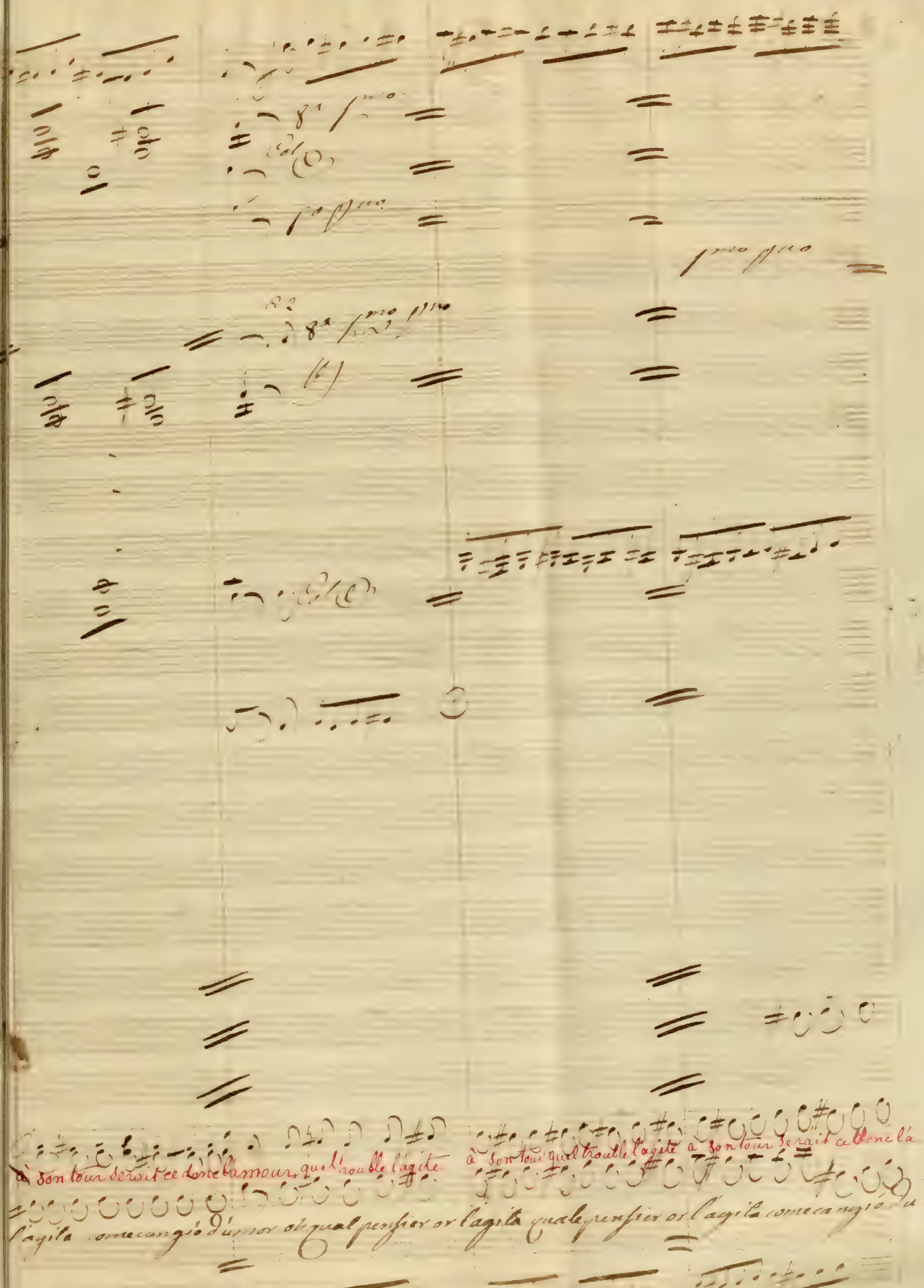

jour Son cœur qu'elle me don ne vaut bien une cou
cor!

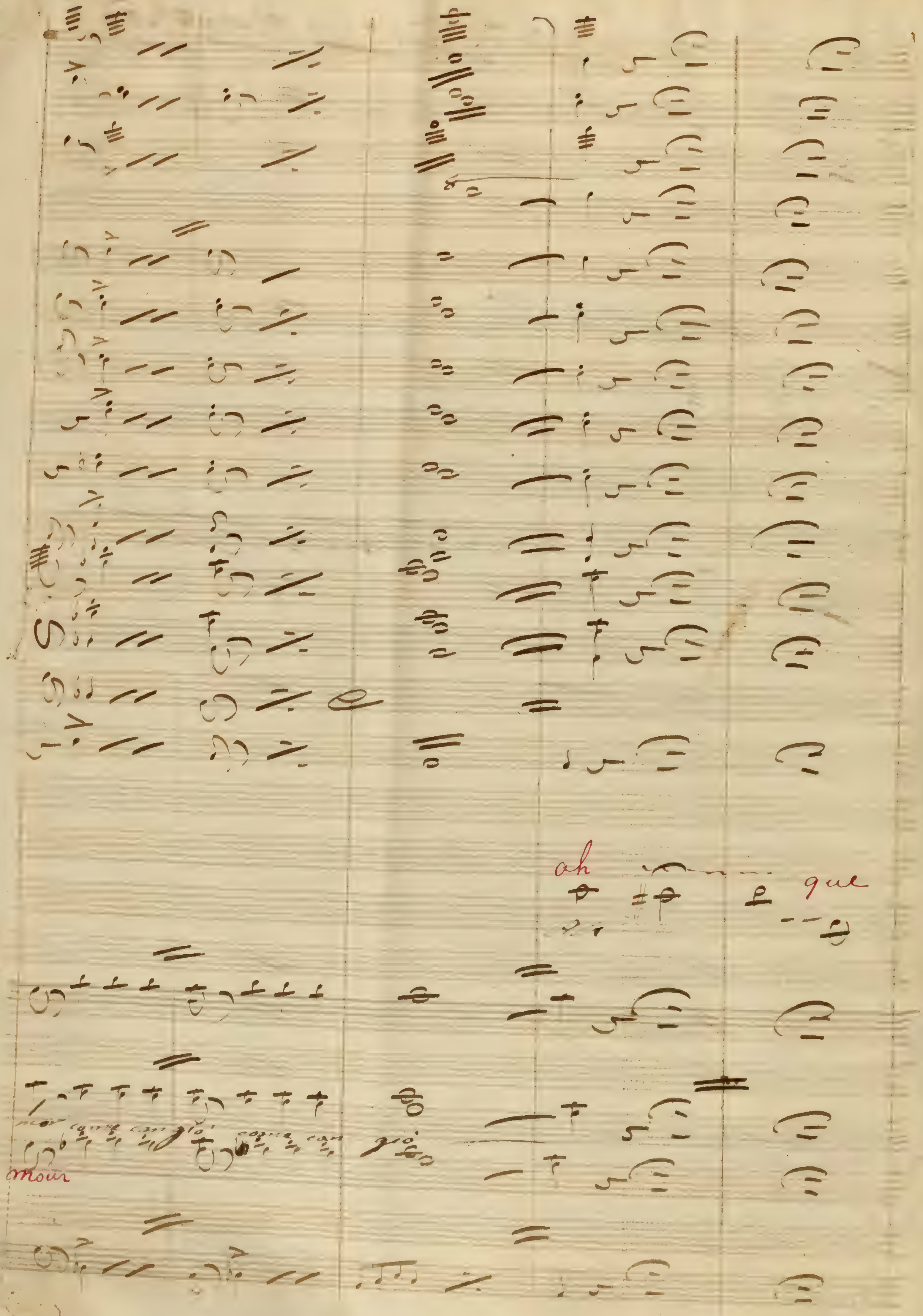

lo- no ap prenda che anco in tro- no ha degli schiavi a—

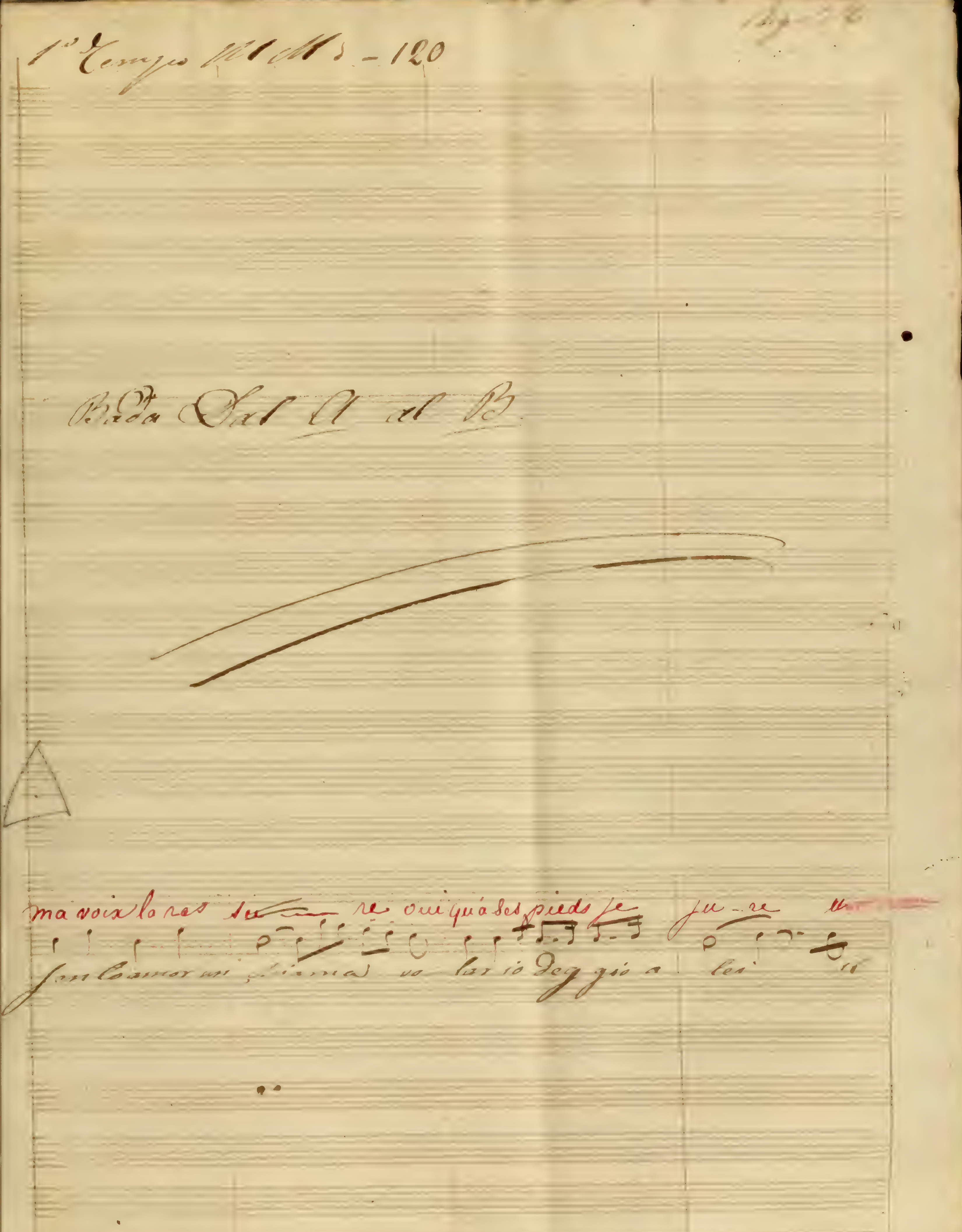

mour on ver ra sur un trône on ver ra sur un
mar ap- prenda ch'anco in trono ch'anco in tro- no ho degli

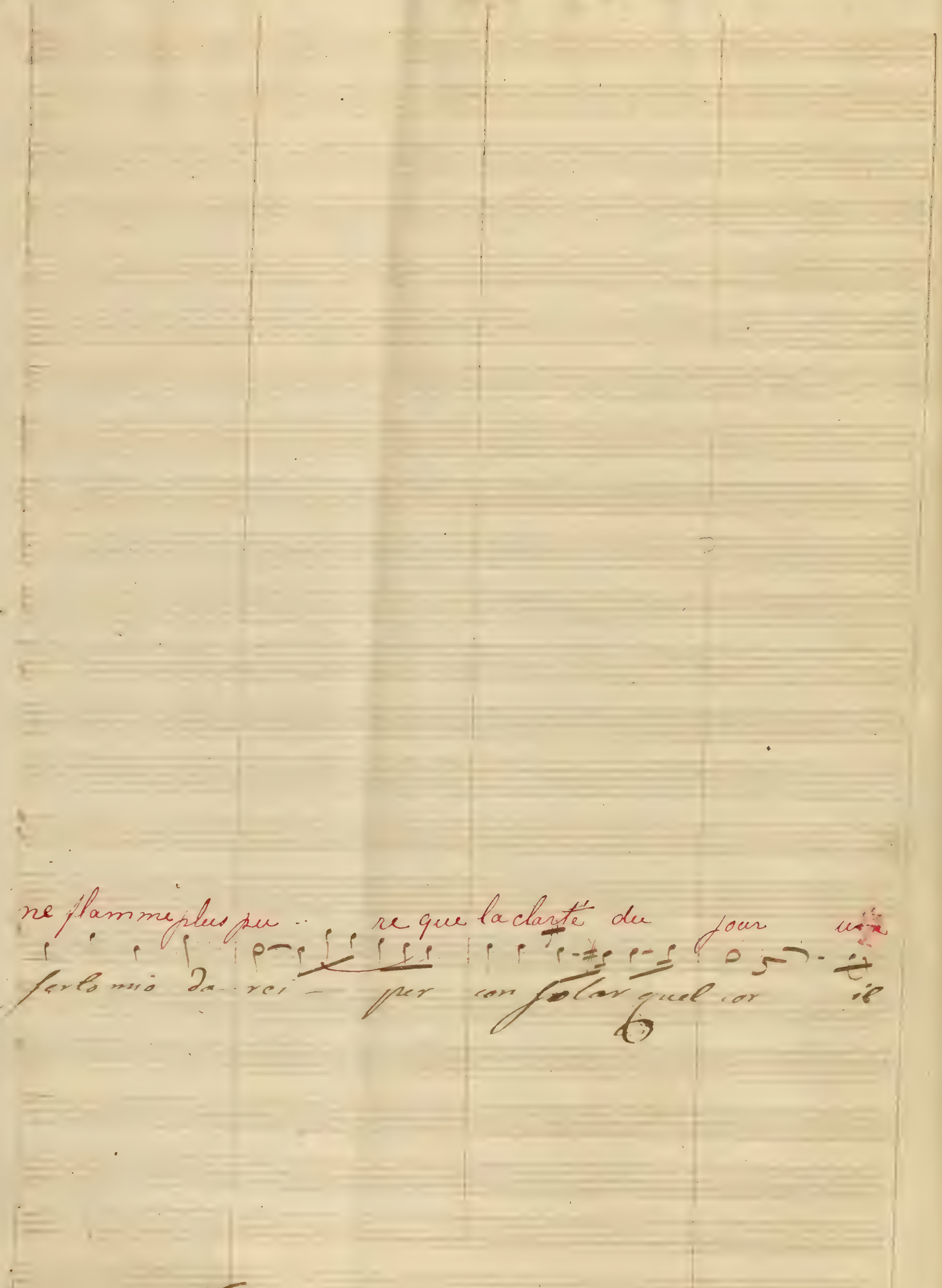

trone
l'és clave de l'a-mour
Schiavi
ha degli Schiavi a
mor
Col 1º Tenor del Coro
Col 2do Tenore del Coro
Col Basso
in qual pensiero or
quel trou ble l'a-gite

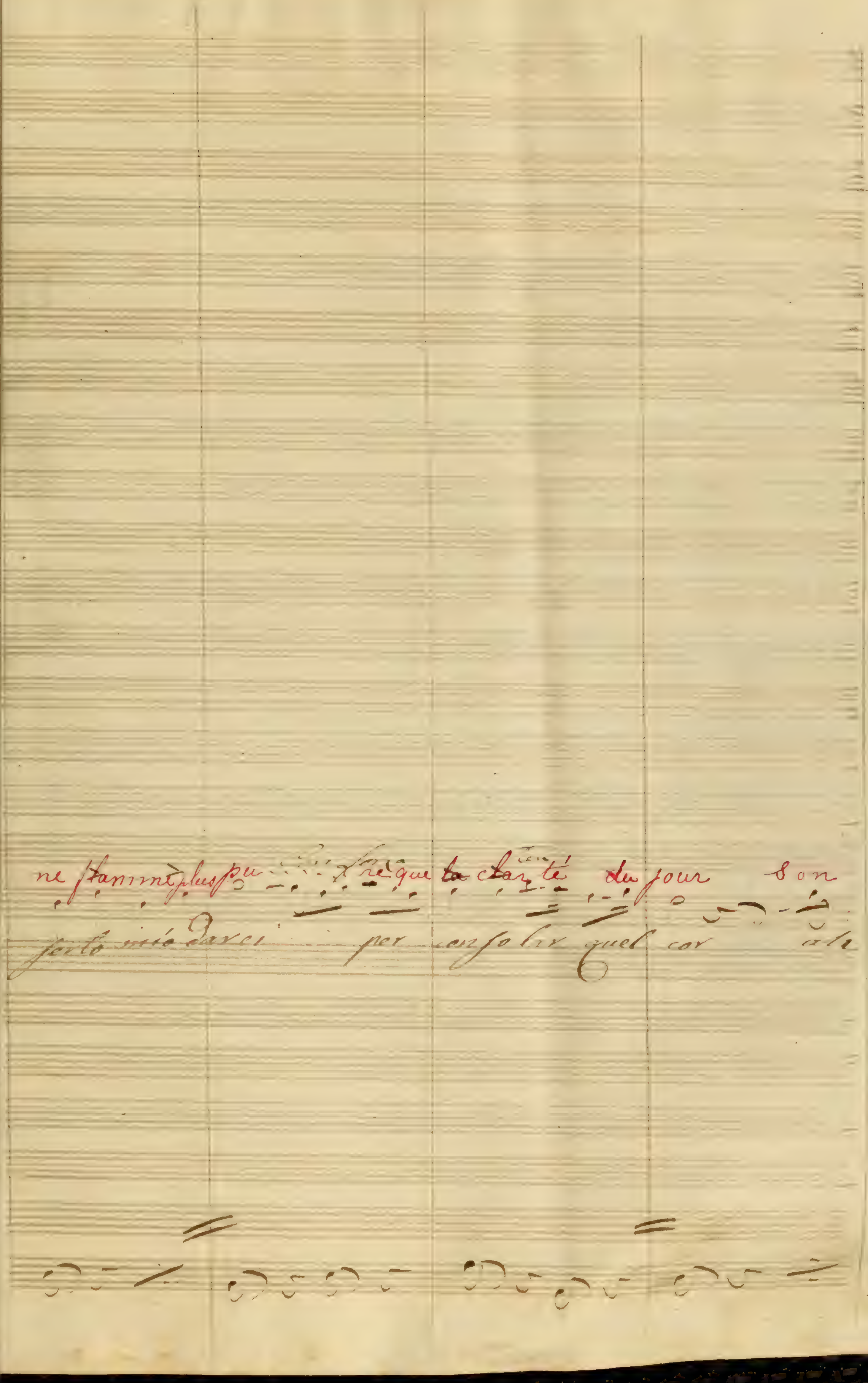

à son tour est-ce l'amour blâmé t-il ce ravissant tour, ce joyeux tour qui trouble l'agite
l'agita or l'agita come angiò d'amor ed equal prefieroor

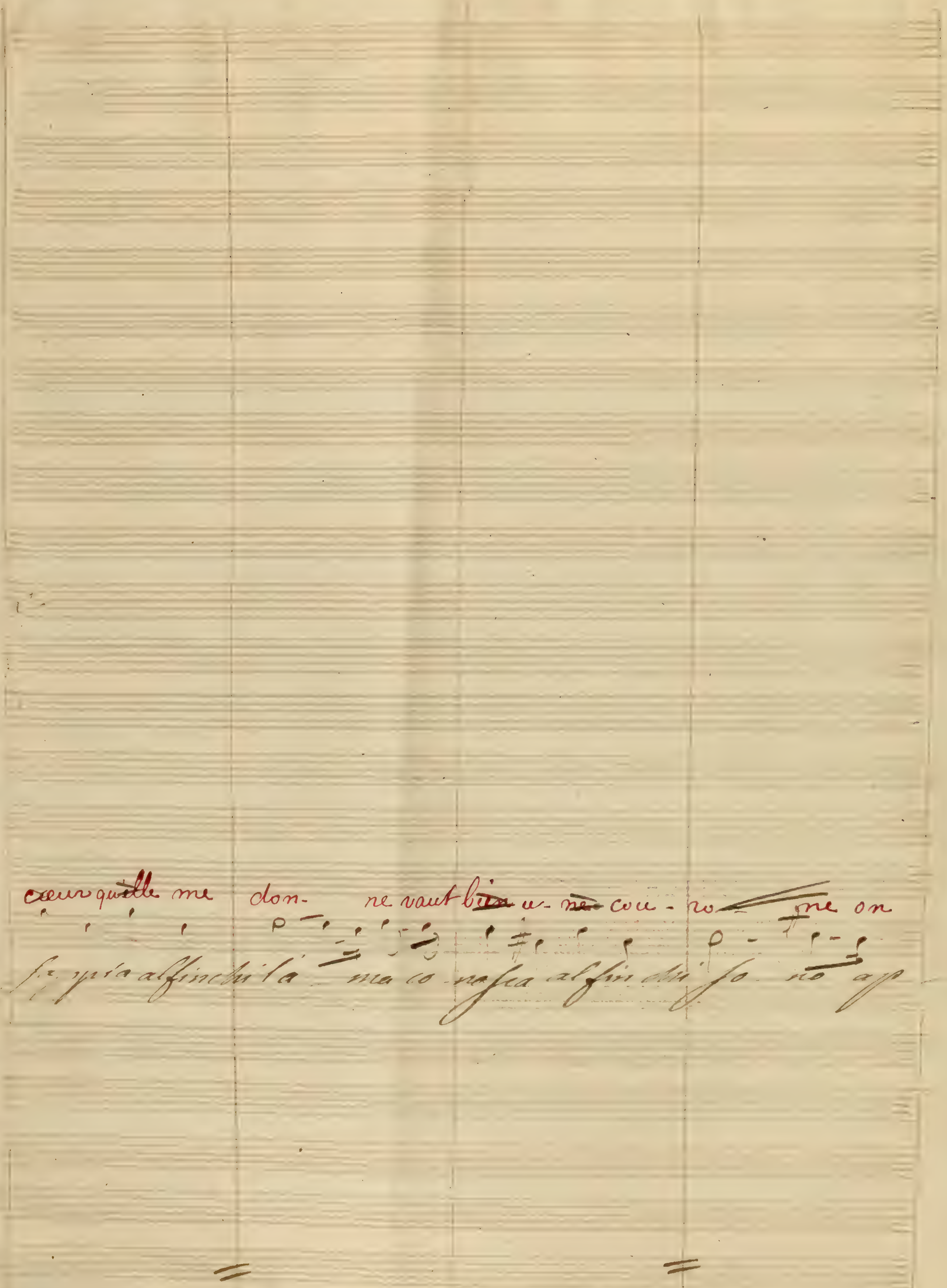

à son tour serait ce donc l'amour, quel trouble l'agite à son tour quel trouble l'agite à son tour serait ce donc là
l'agita come cangiò d'amor oh qual pensier or l'agita quale pensier or l'agita come cangiò d'a-
8a
pmo
(C)

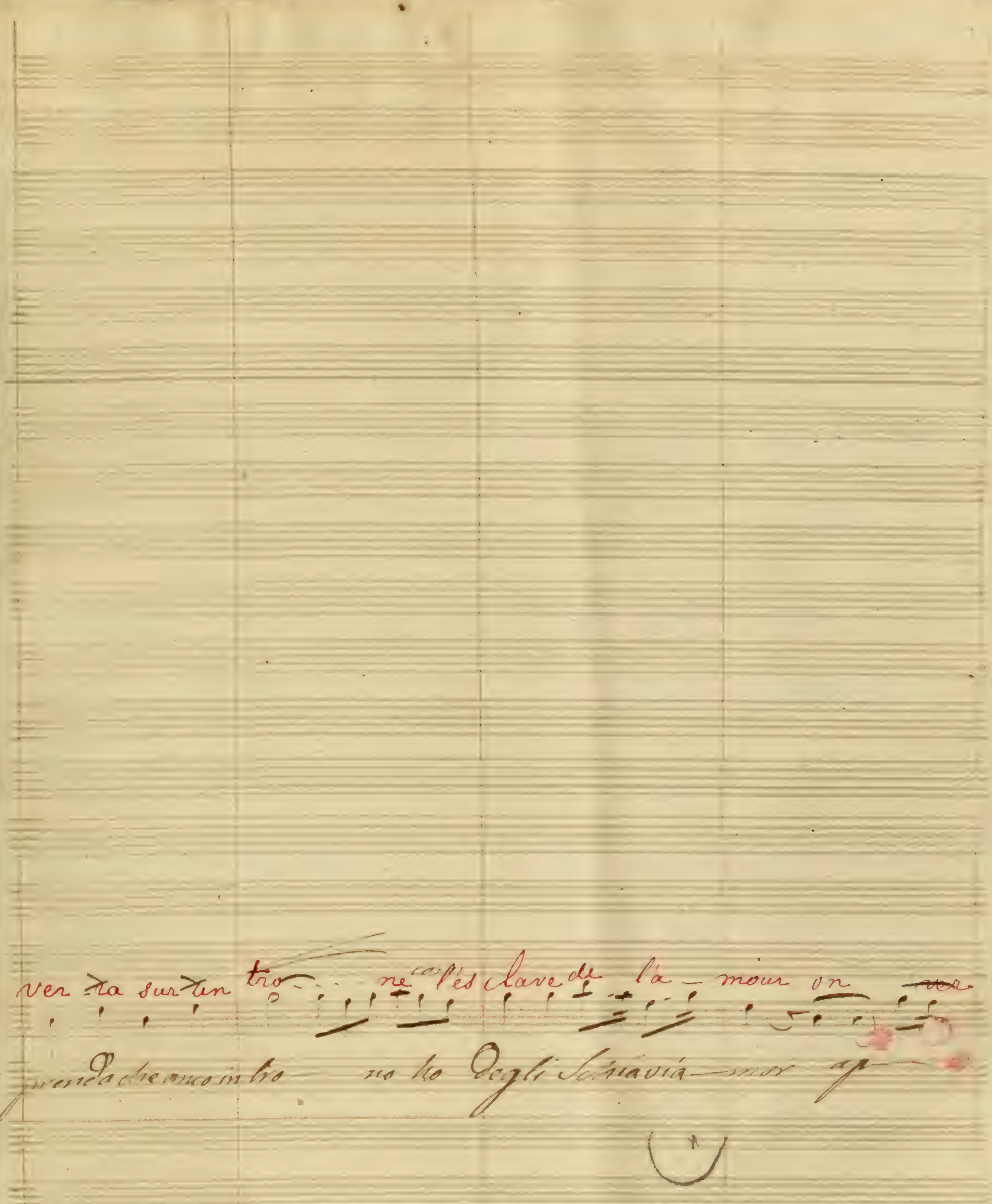

ah
que
mor come con gioi come con gio
mour

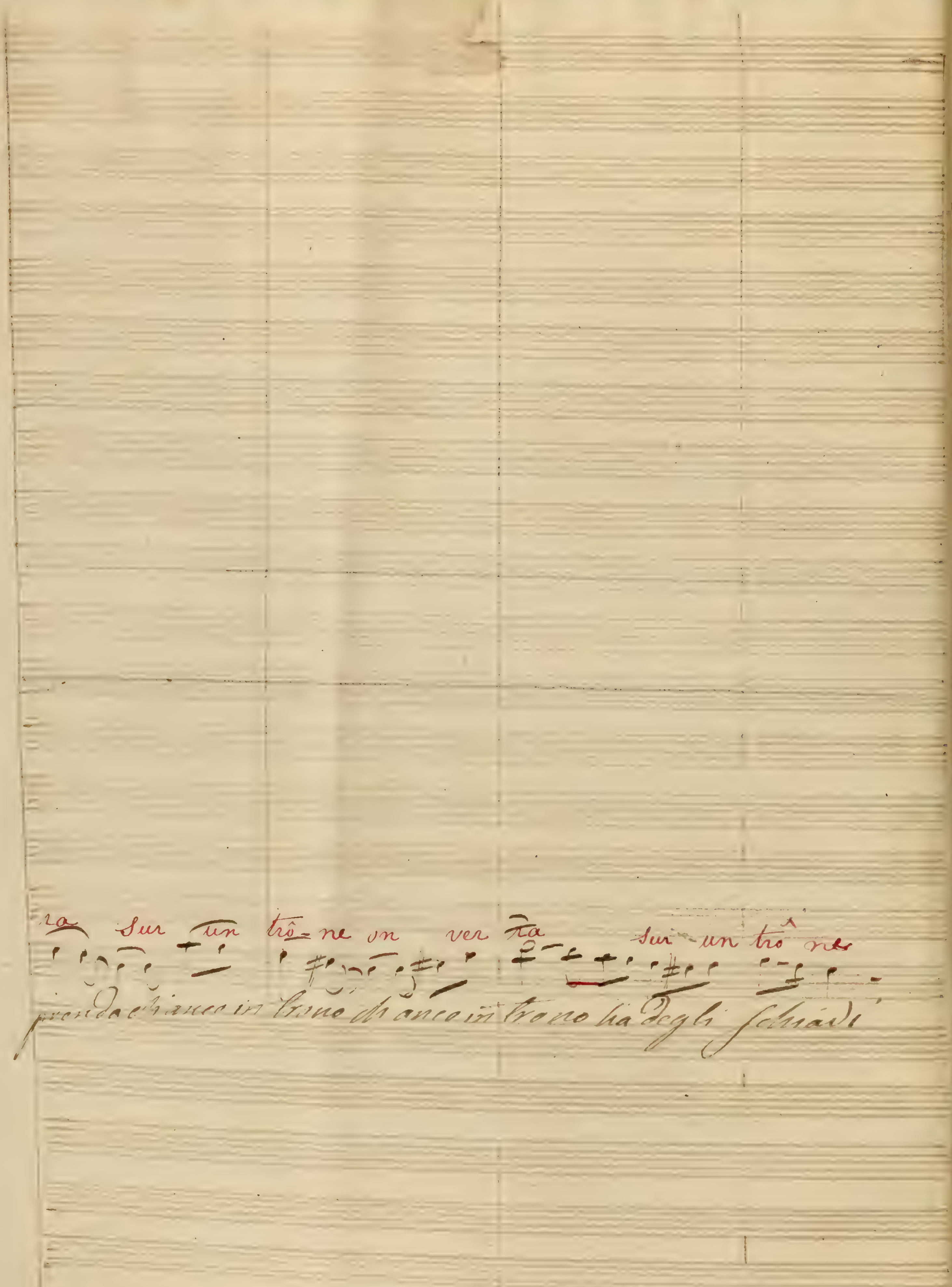

1º Tempo Mº M. - 120
Banda Sul A al B
ma voix la res
re oui qu'à ses pieds je
ju - re
son lo amor
vo lar io deg gio a lei

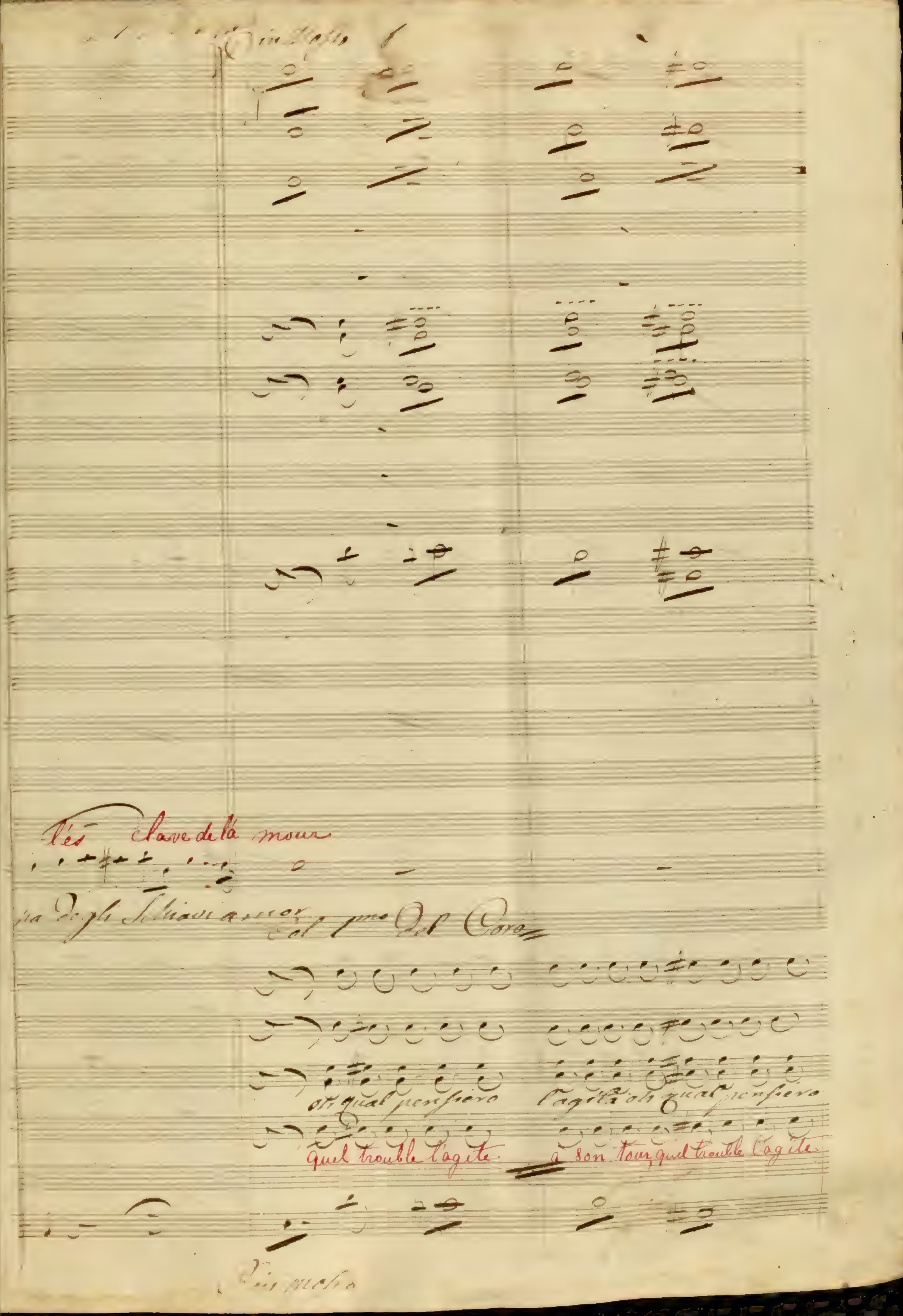

ne flamme plus pu re que la clarté du jour un
serbo mio da-rei per con solar quel cor il

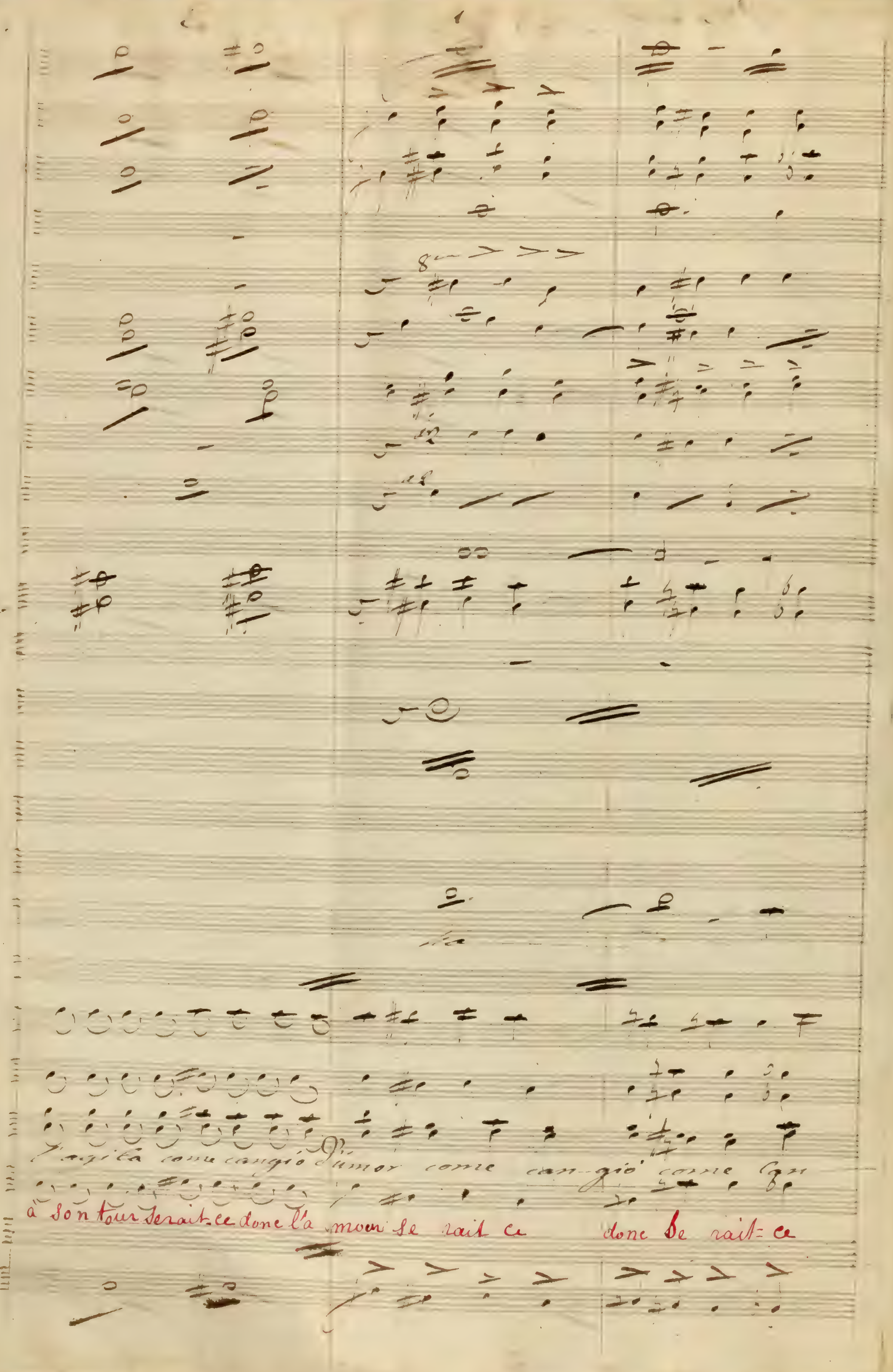

ne stanimè plus pu re que la clarté du jour Son
forte mio darei per consolar quel cor ahi

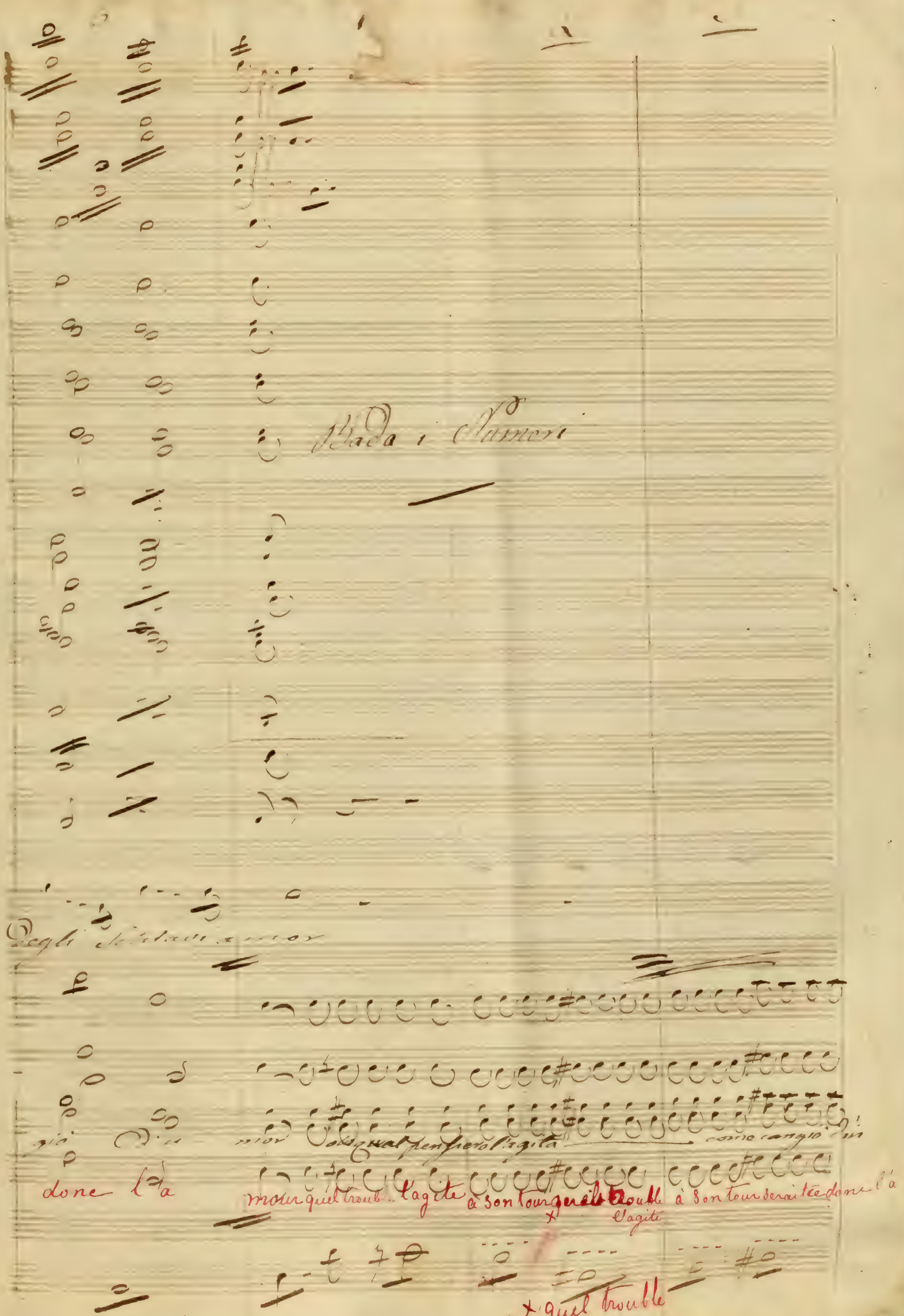

cœur qu'elle me don- ne vaut bien u- ne cou- ro- ne on
ma co- nosca al fin dei so- no ap

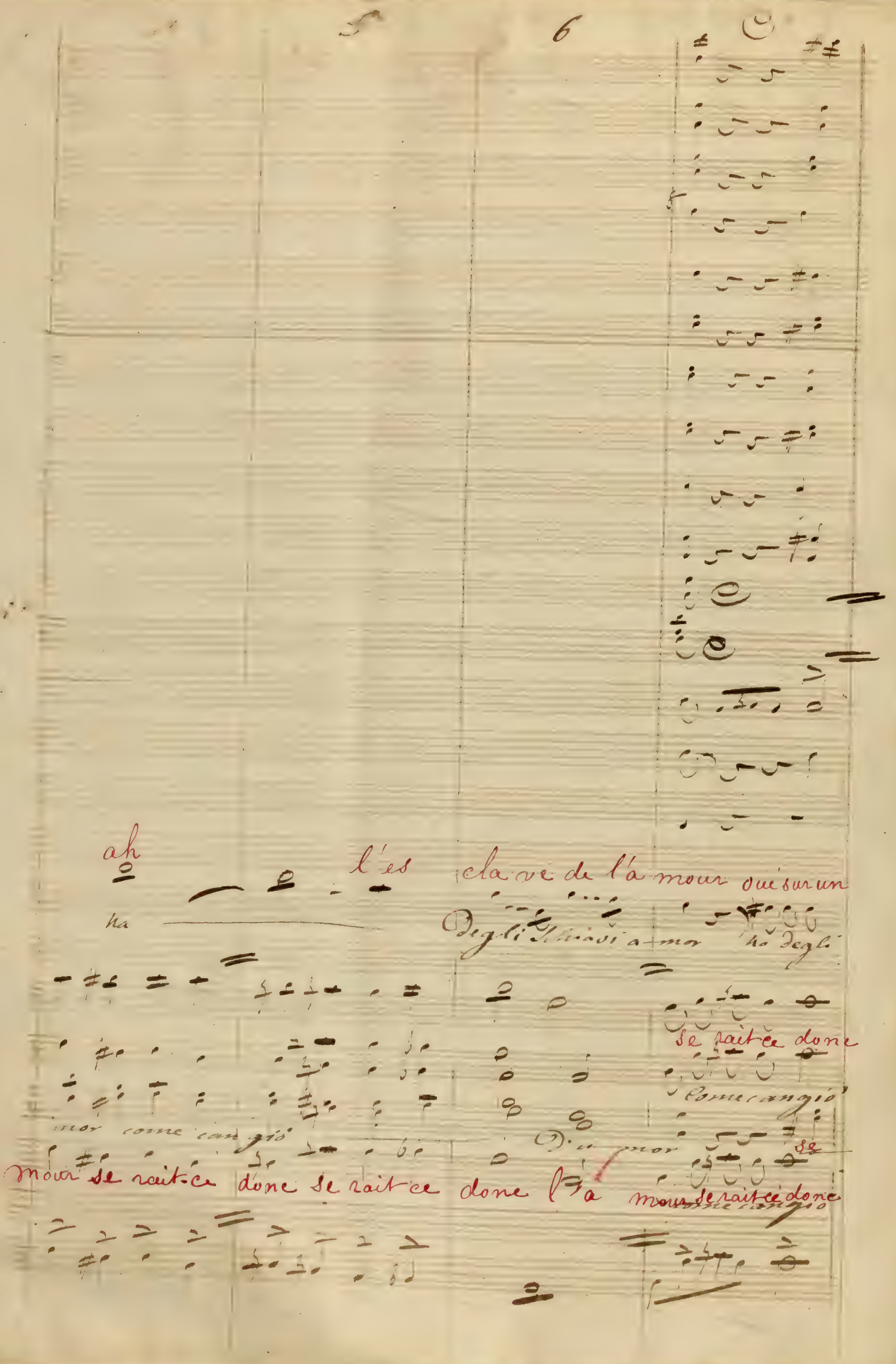

ver ra sur un tro ne l'esclave de l'a mour on
prenda che anco in tro no ho degli schiavi a mor

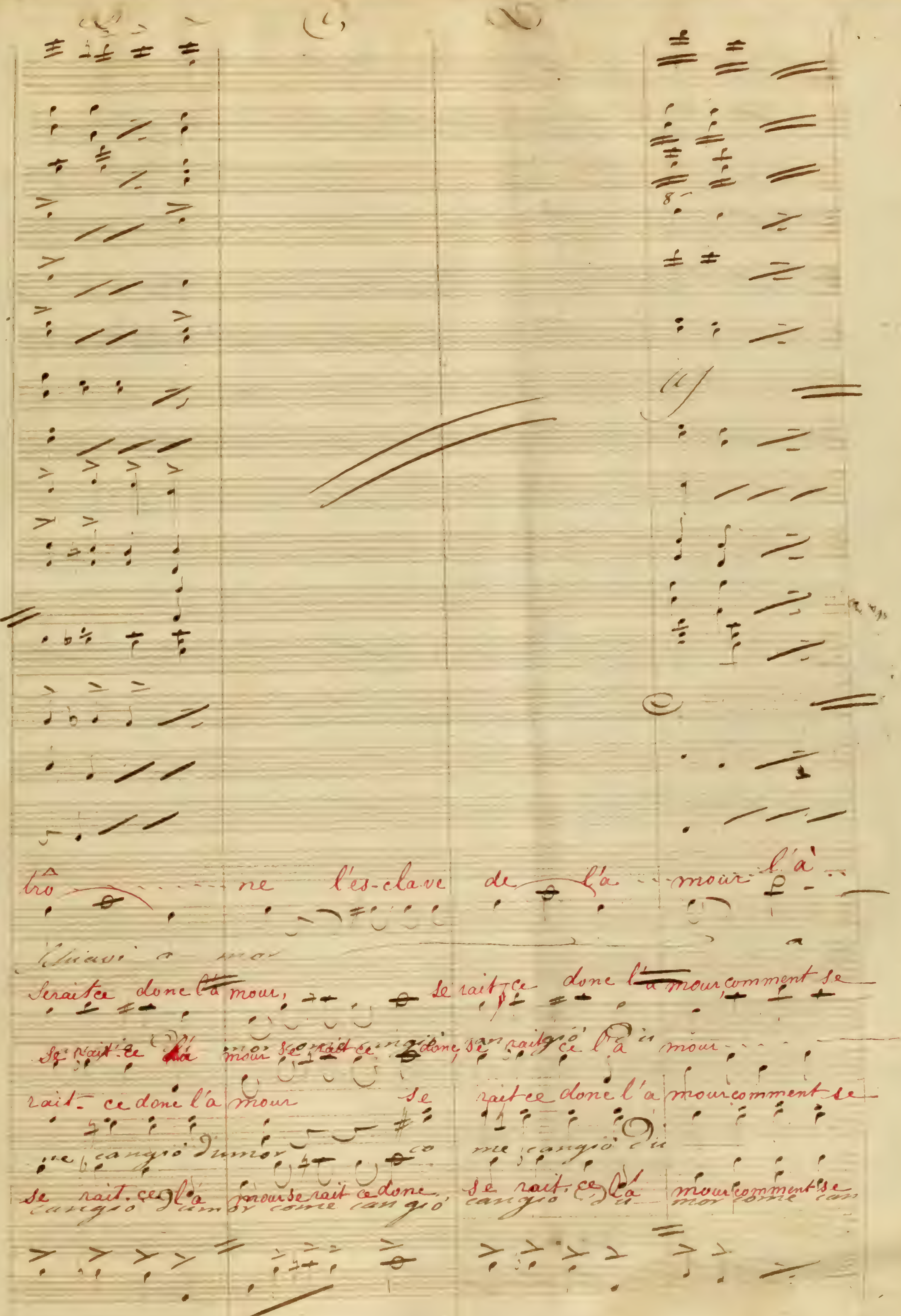

ra Sur un trô-ne on ver-ra Sur un trô-ne
prenda ch'ance in trono ch'ance in trono sia degli schiavi

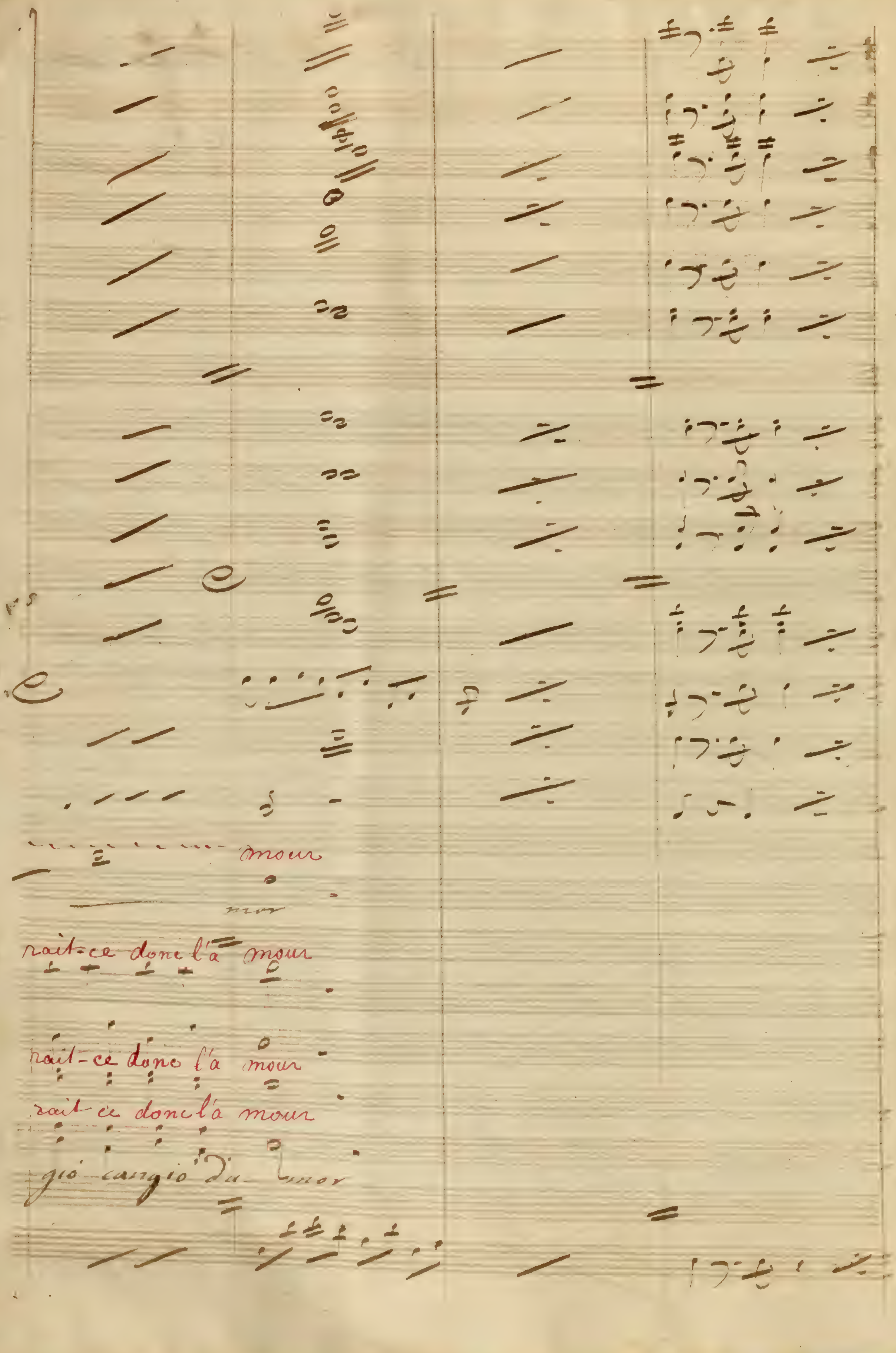

Più Mosso
lès clave de l'amour
ra degli schiavi amor
col 1mo del Coro
oh qual pensiero
t'agita oh qual pensiero
quel trouble t'agite
à son tour, quel trouble t'agite
Più mosso

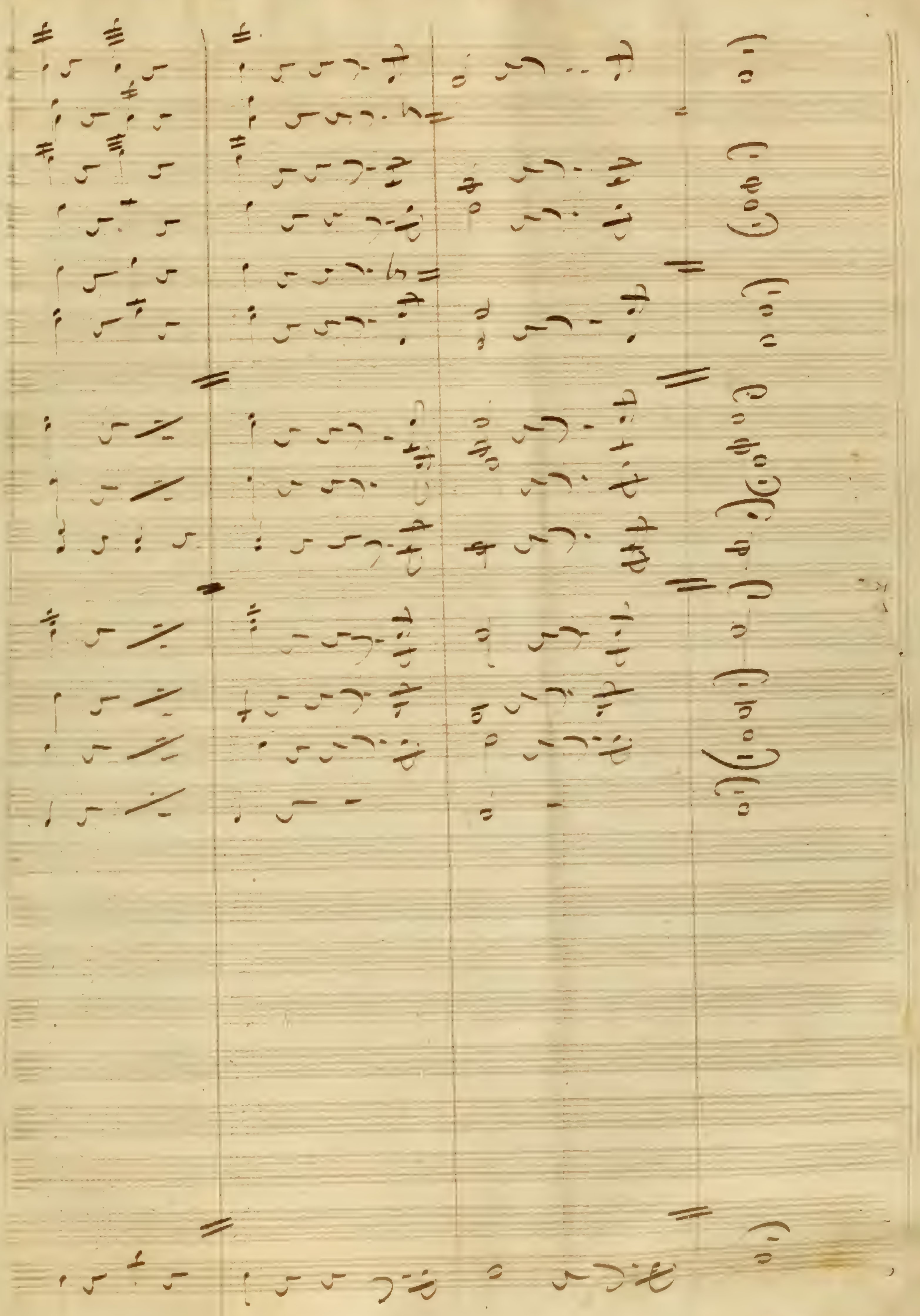

l'agila come cangiò d'amor come can-giò come can
à son tour serait-ce donc l'a-mour se-rait ce donc se-rait-ce

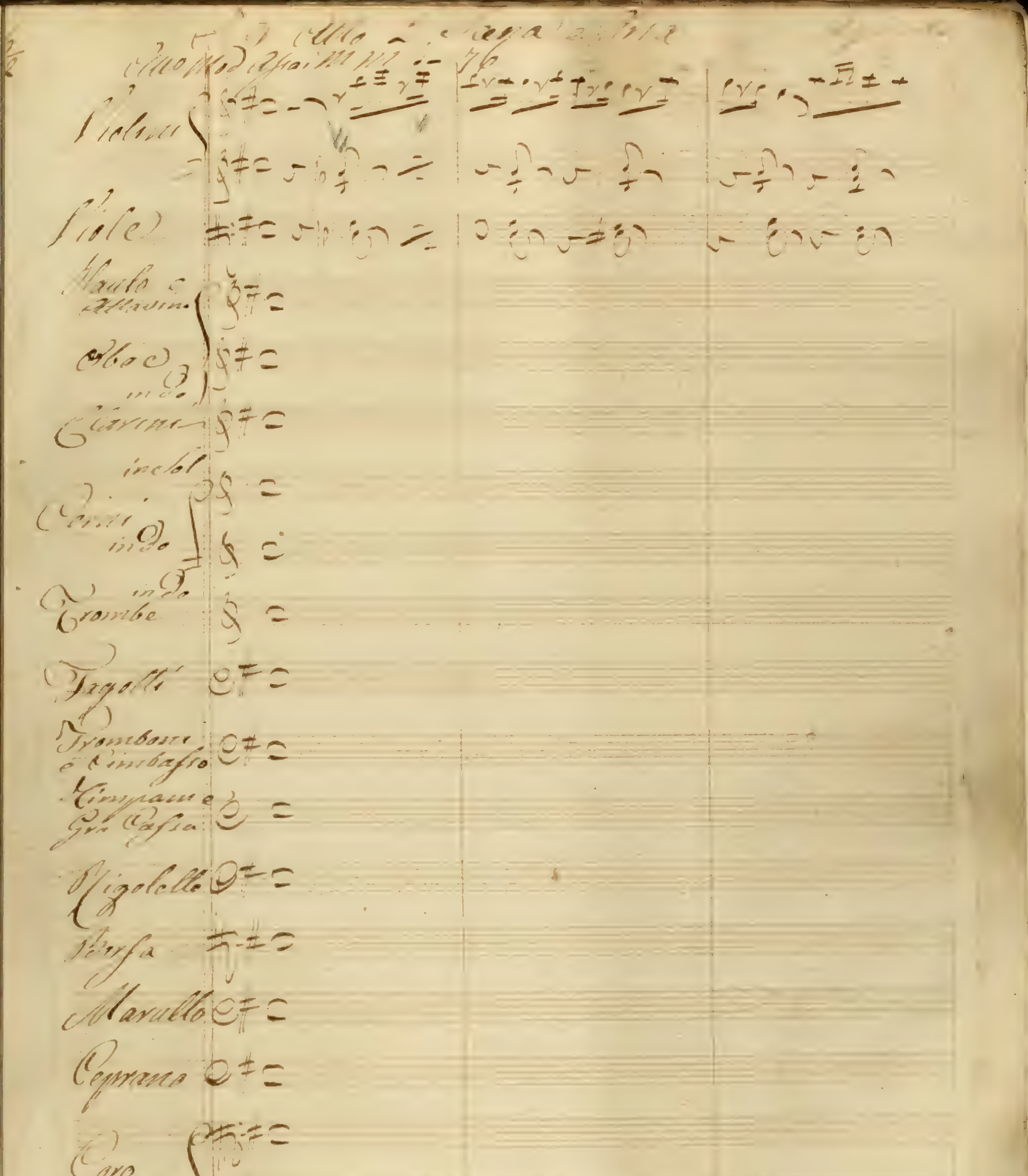

done l'a
mour quel troub.. l'agite à son tour quel trouble à son tour
× quel trouble

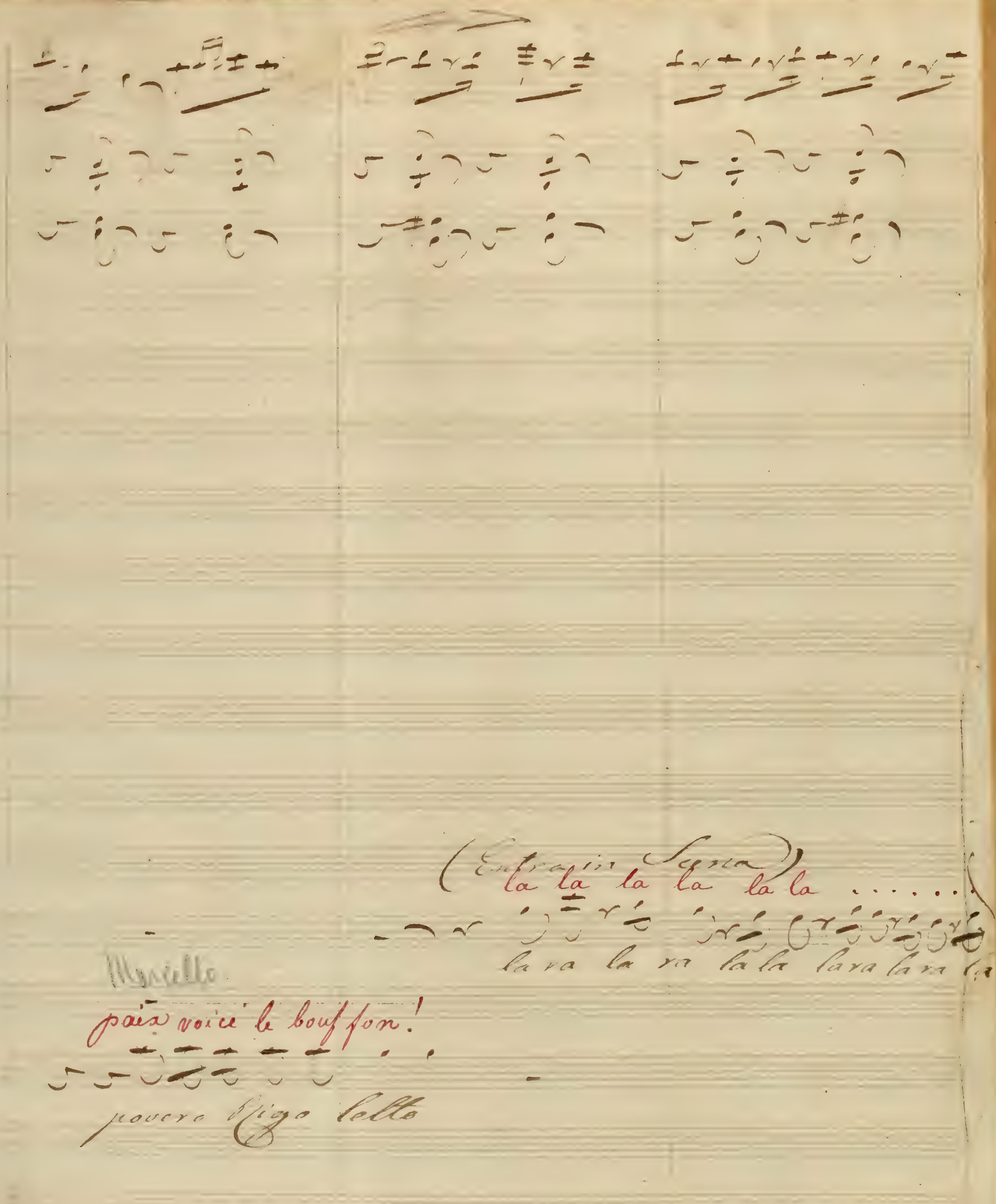

5
6
ah
l'es
cla-ve de l'a-mour qui sur un
ha
Degli Schiavi a-mor
ho degli
se rait-ce donc
Come cangiò
mor come cangiò
D'a-mor
se
mour se rait-ce donc se rait-ce donc l'a
mour se rait ce donc

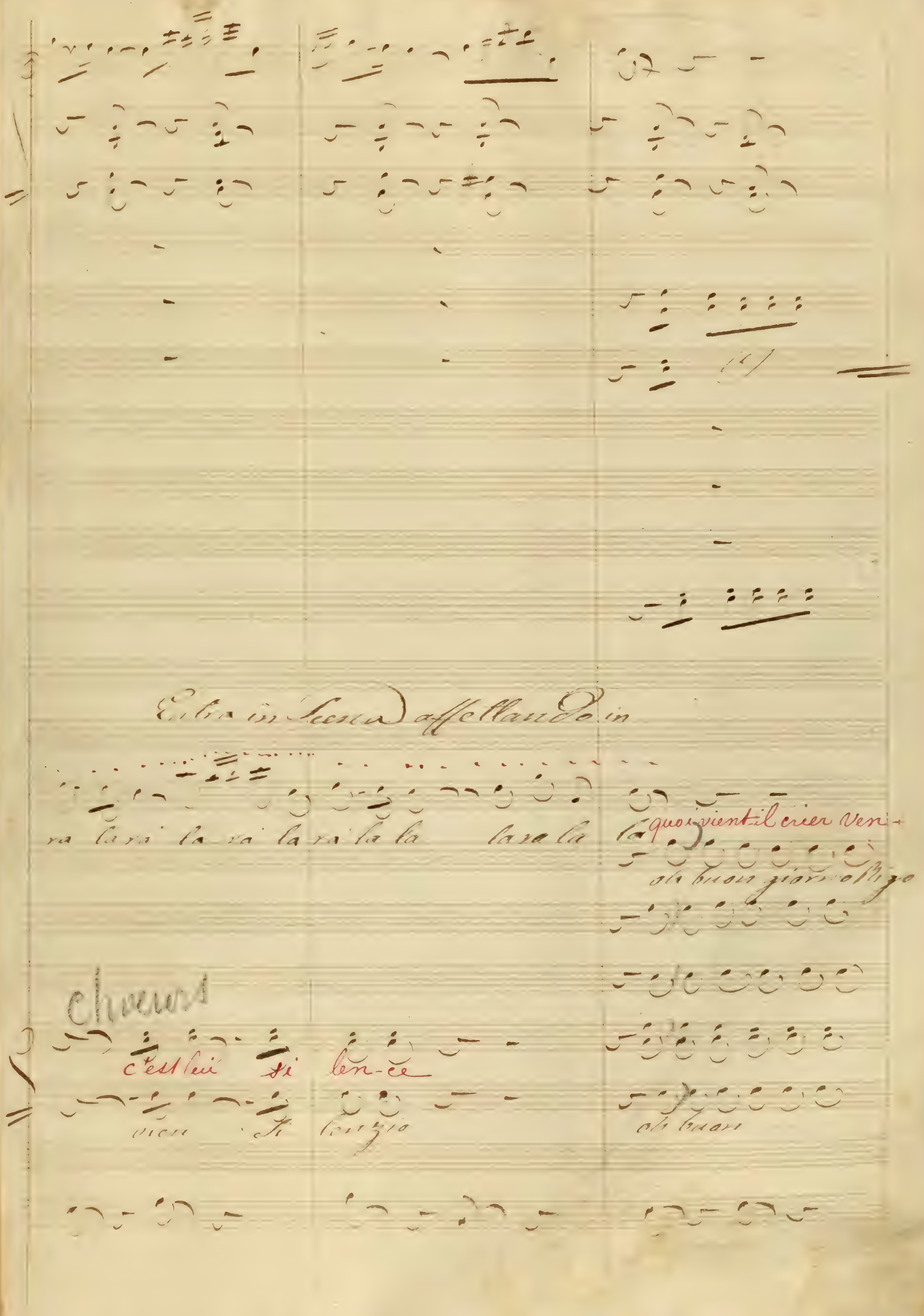

trô ne l'es-clave de l'a-mour l'a
Serait ce donc l'amour, se rait ce donc l'amour comment se
rait ce donc l'a mour se rait ce donc l'a mour comment se
me cangio d'umor me cangio di
se rait ce l'a mour se rait ce donc se rait ce l'a mour comment se
cangio d'umor come cangio cangio d'u mor come can

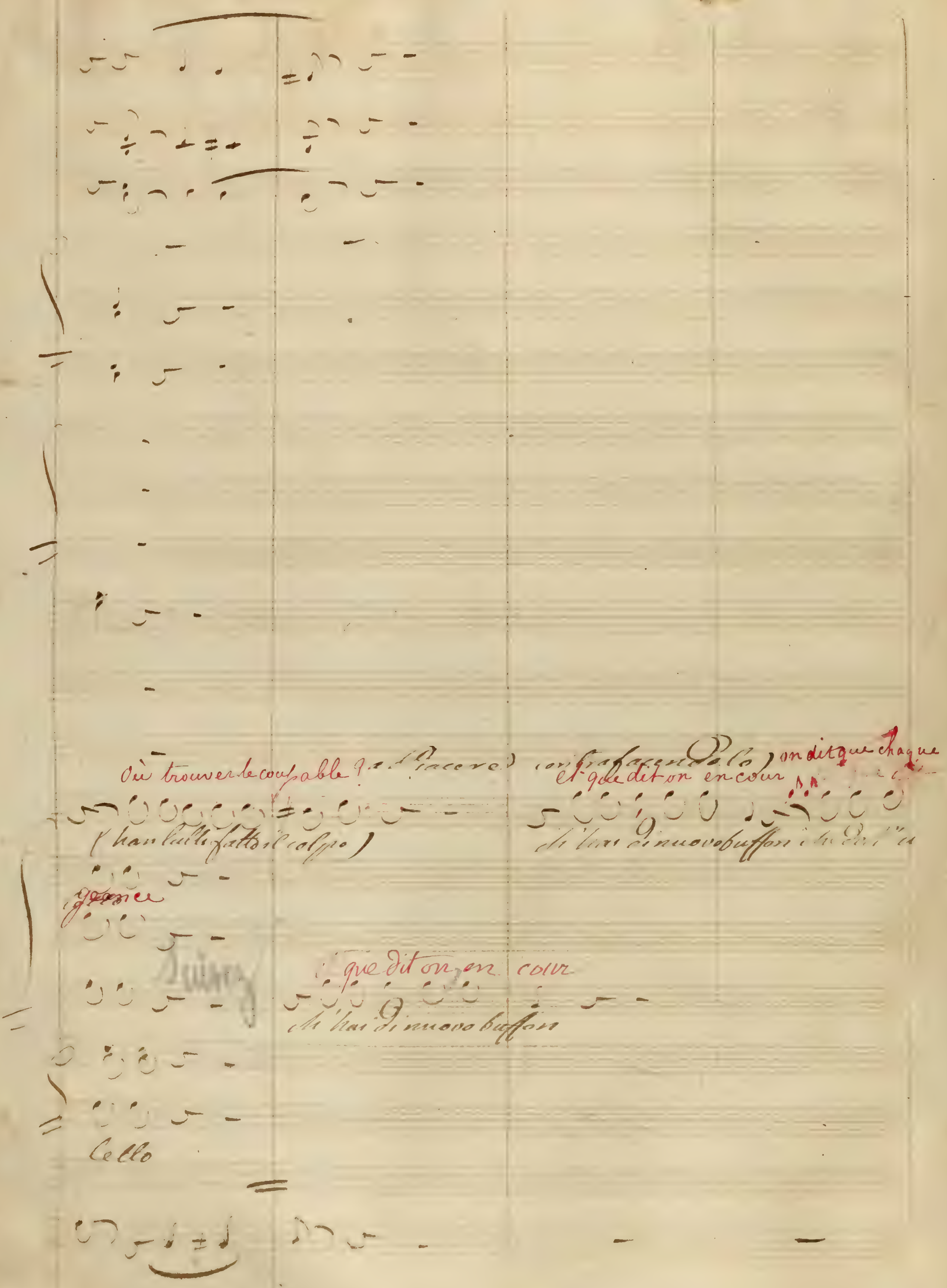

mour
mor
rait-ce donc l'a mour
rait-ce donc l'a mour
rait-ce donc l'a mour
gio cangio d'a mor

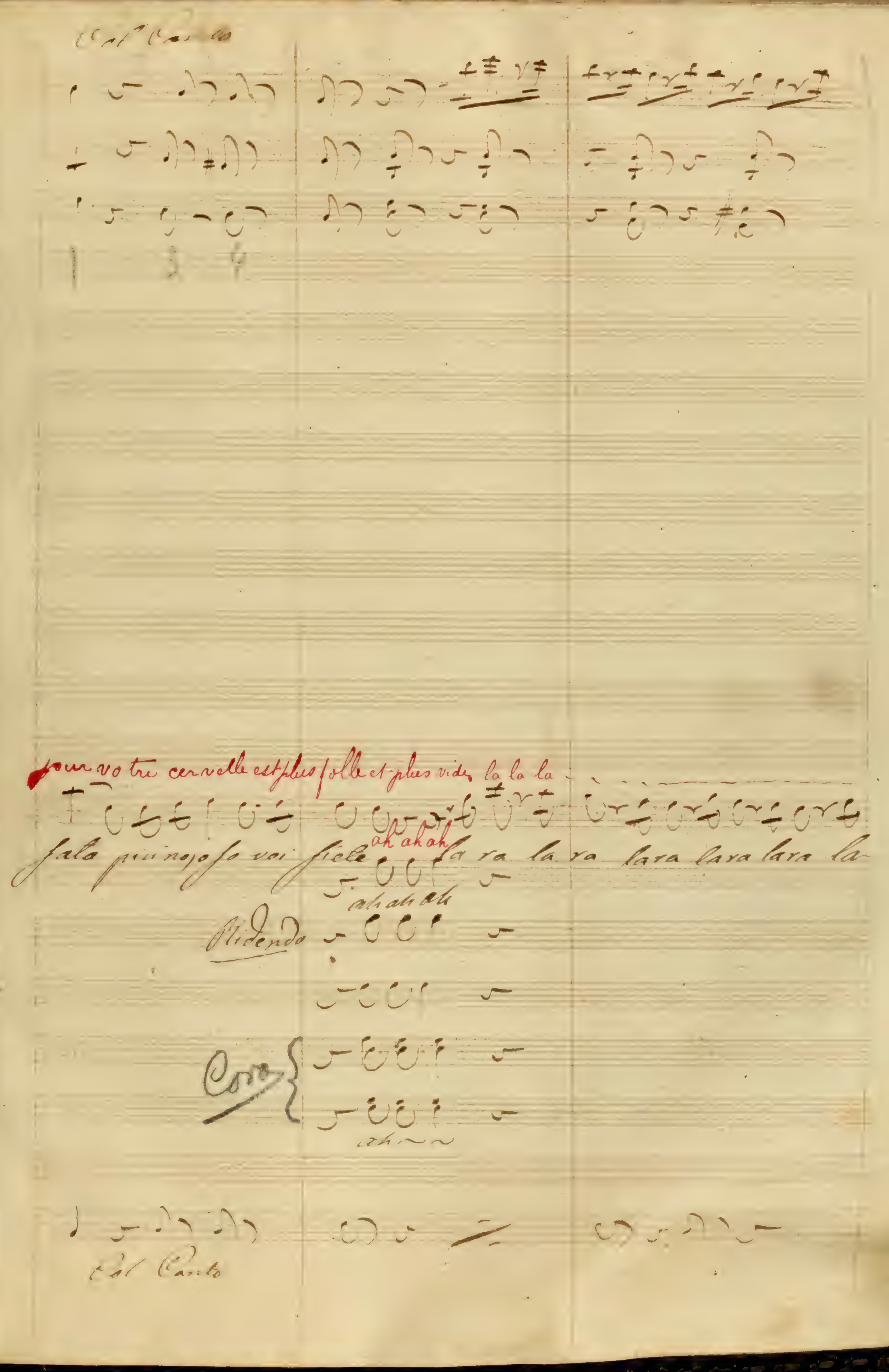


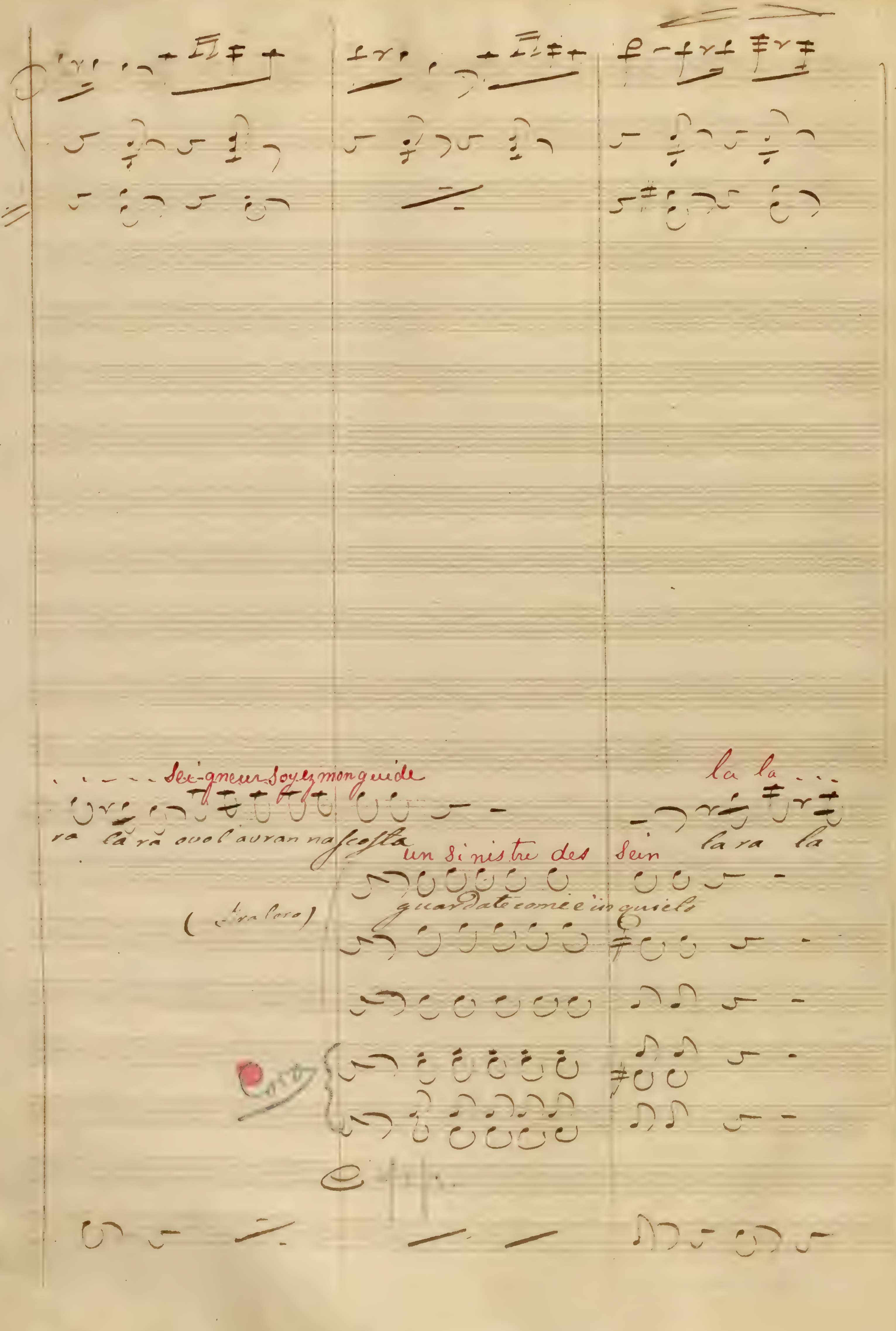

Violini
Viole
Oboe
Corni
Trombe
Fagotti
Tromboni e Cimbasso
Timpani e Gran Cassa
Rigoletto
Borsa
Marullo
Ceprano
Coro


(Entra in Scena)
la la la la la la ......
la ra la ra la la lara la ra la
Masiello
paix voici le bouffon!
povera Gigo betta
Coro

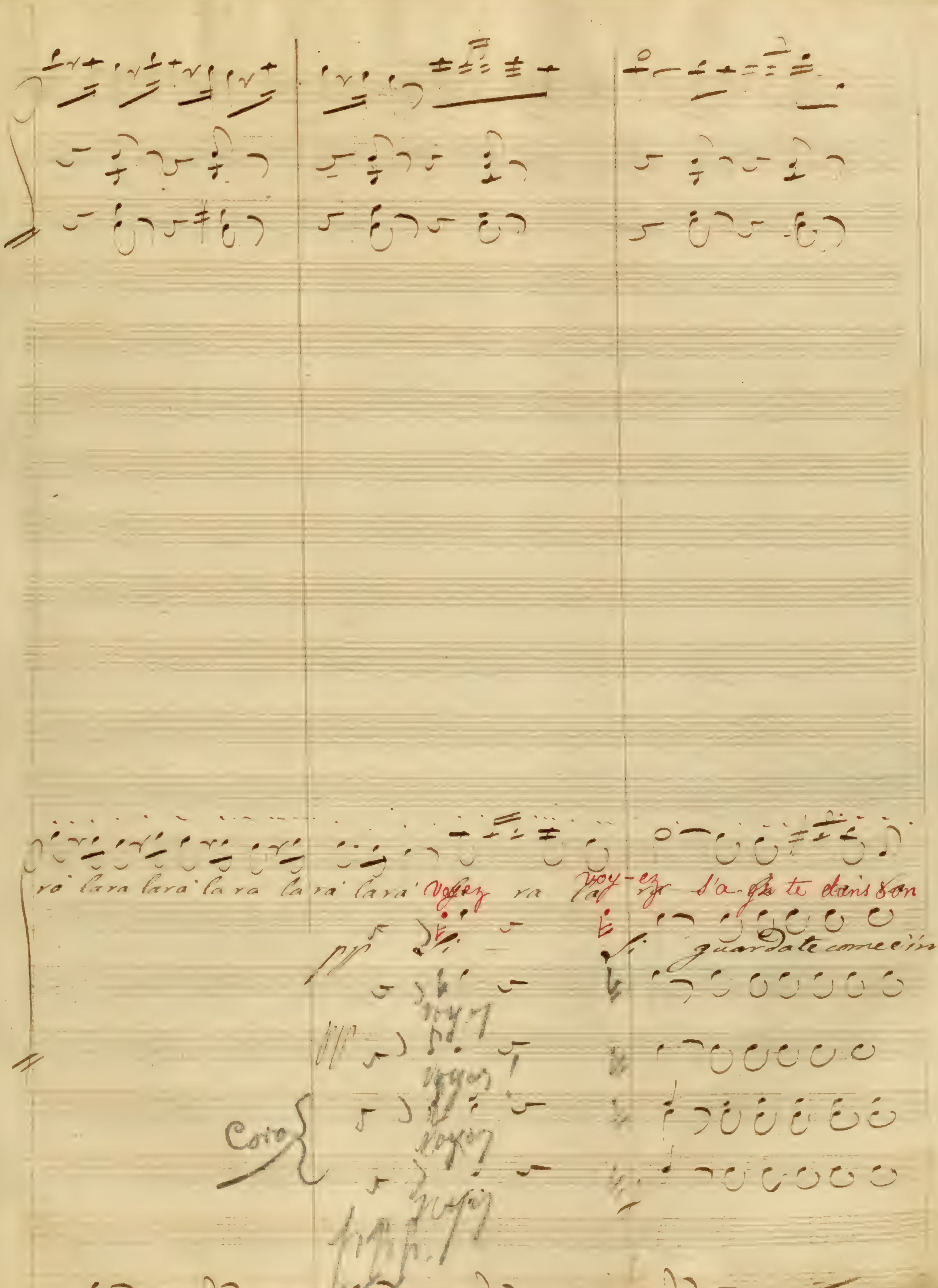

Entra in Scena affettando in
ra la ra la ra la ra la la la ra la la
quoi vient il crier Veni-
oh buon giorno Rigo
Choeurs
c'est lui si len-ce
vien ti lonzio
oh buon

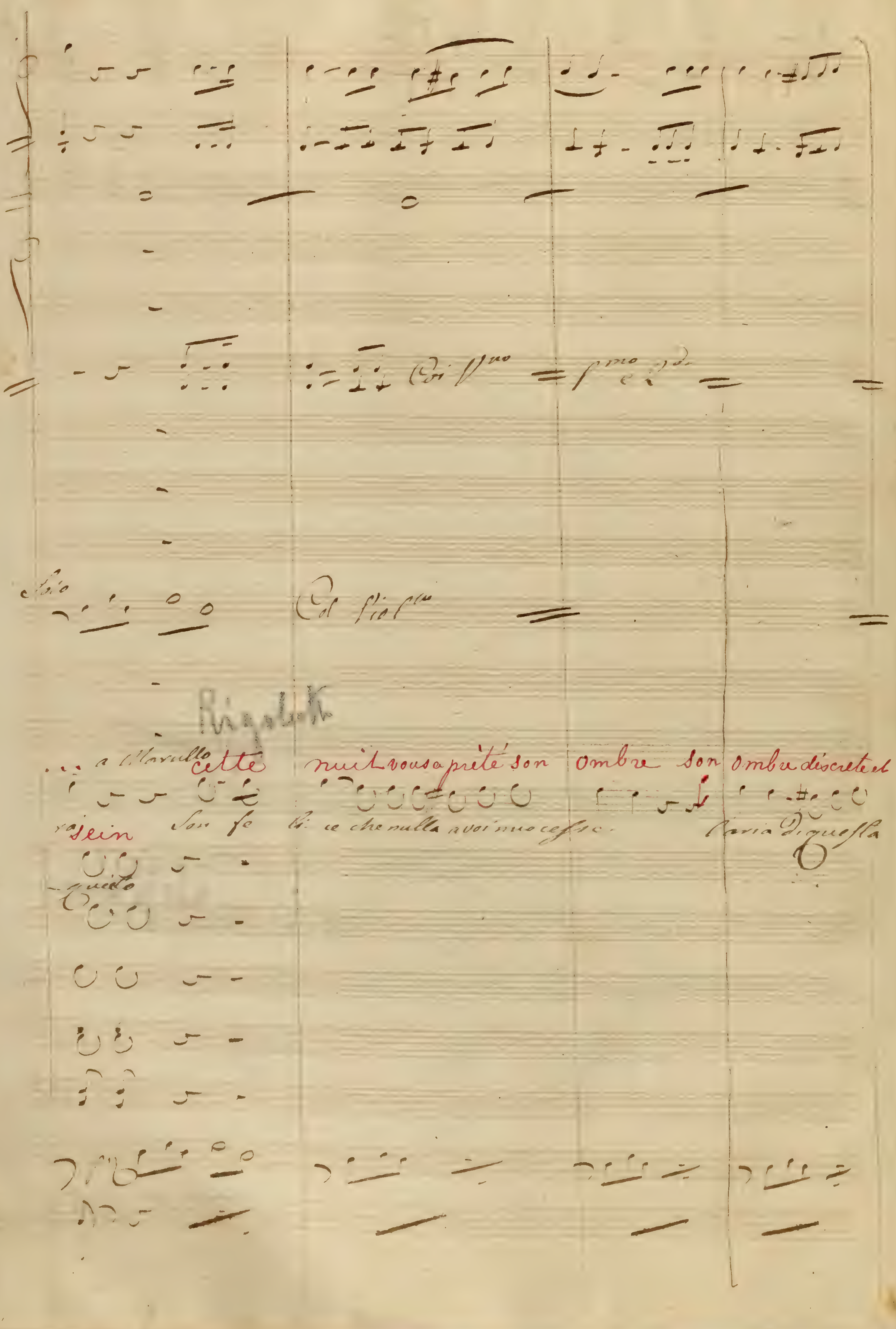

Où trouver le coupable ?
et que dit on en cour
on dit que chaque
(han tutti fatto il colpo)
di lui di nuovo buffon
que dit on en cour
di lui di nuovo buffon
Cello

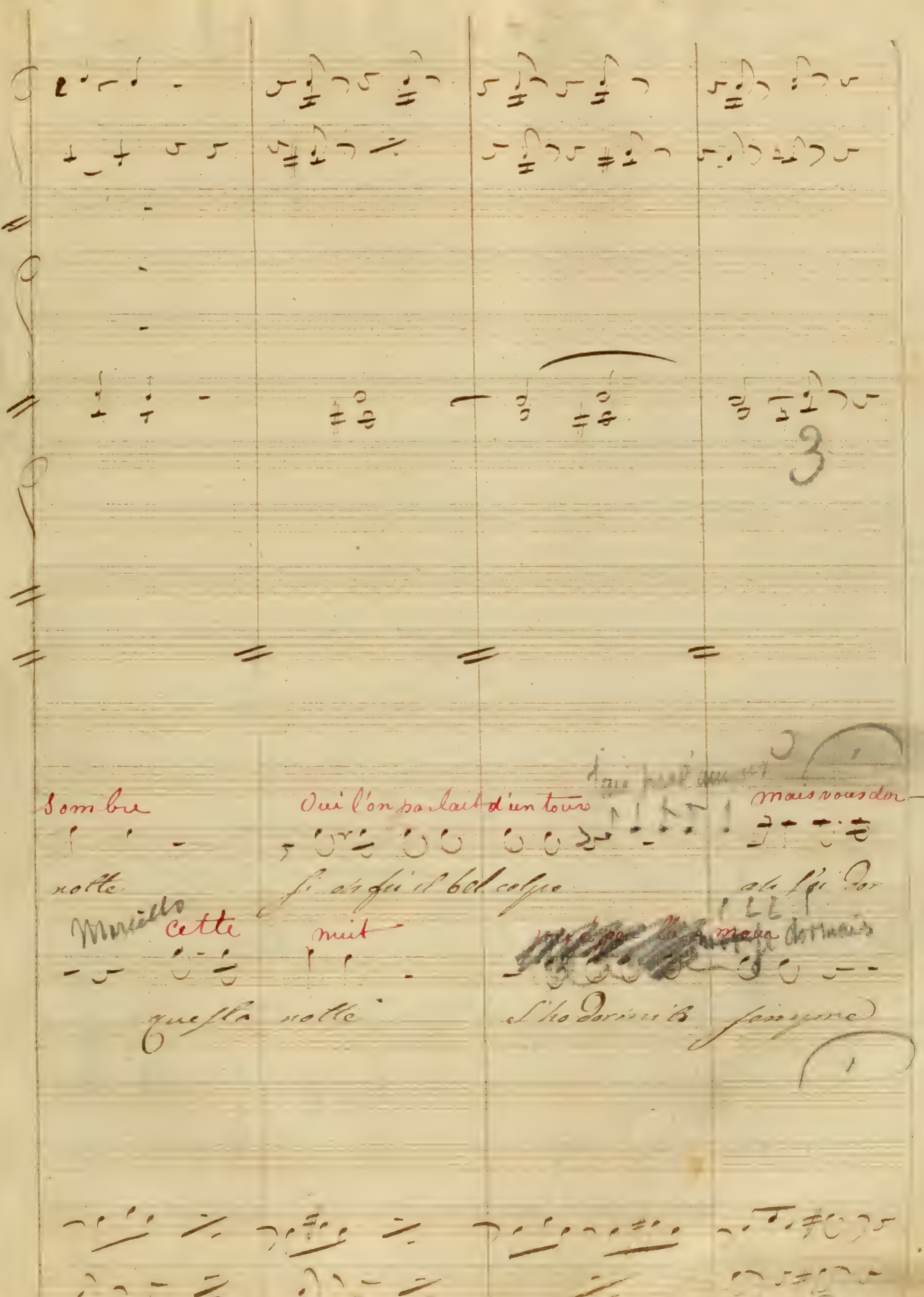

pour votre cervelle est plus folle et plus vide la la la
fala piu nojoso voi fiele
ah ah ah
la ra la ra lara lara lara la
ah ah ah
Ridendo
Coro
ah
Col Canto

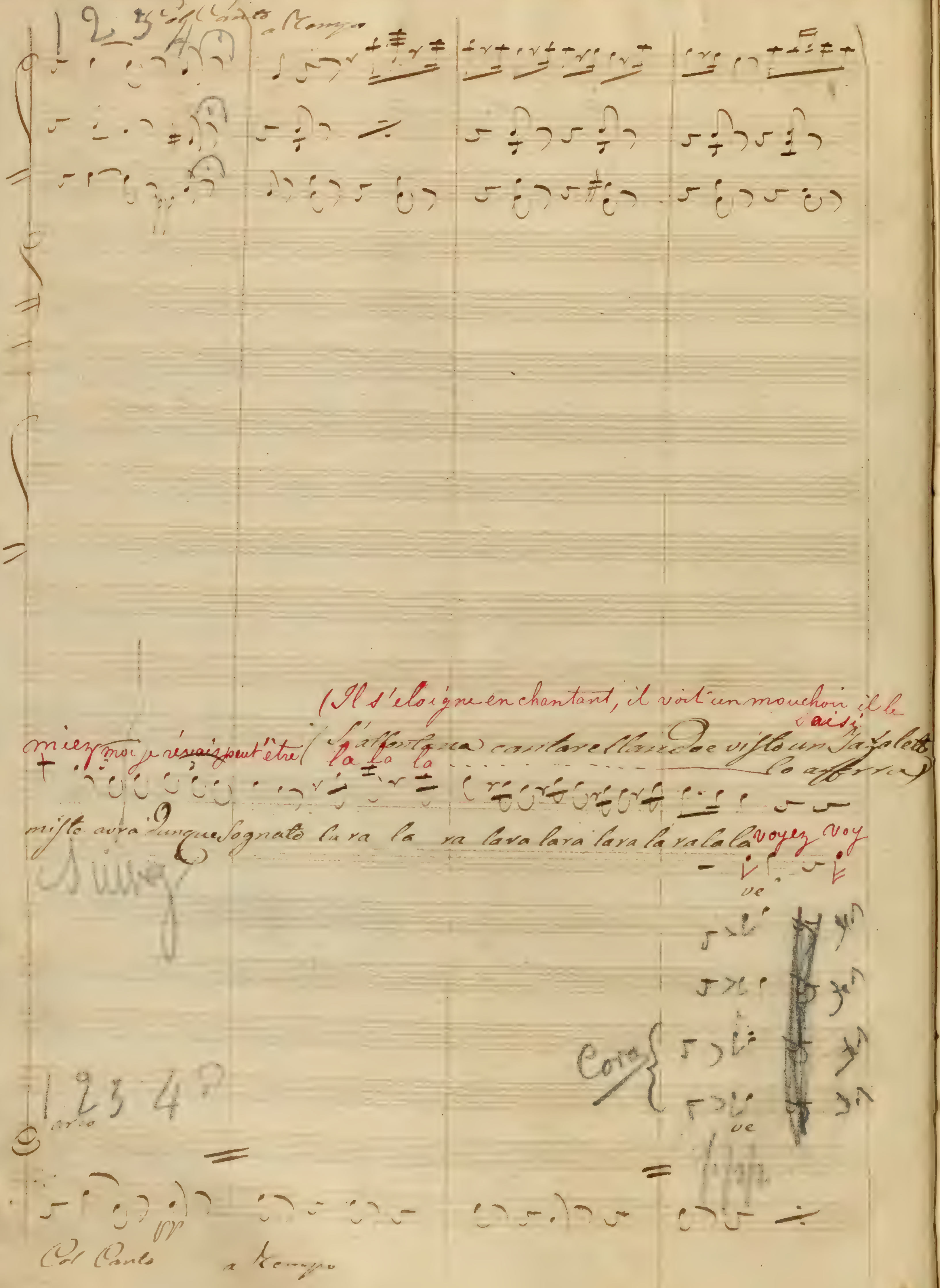


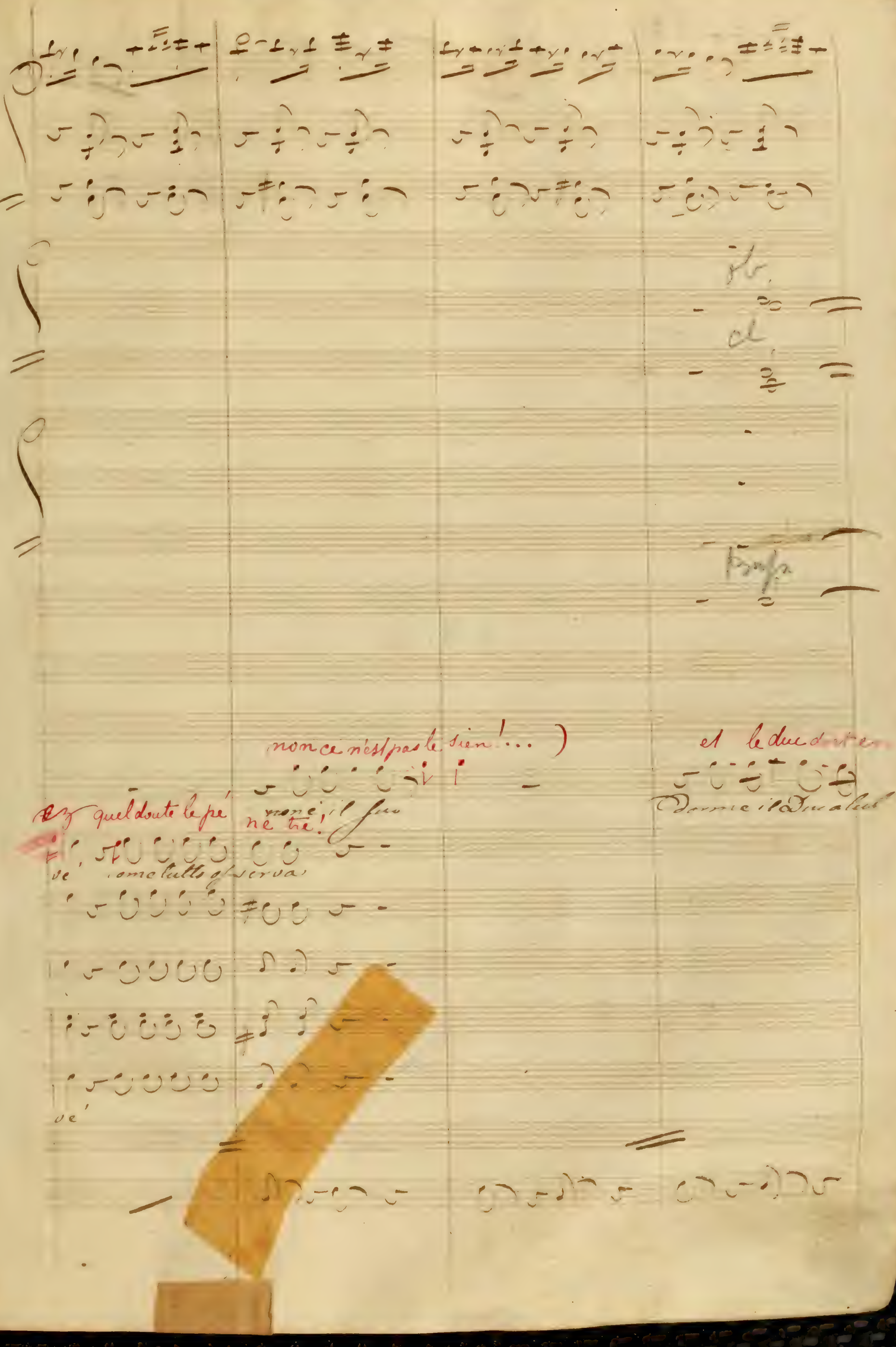
Sei-gneur soyez mon guide
la la
ra la ra ovol'avran nascosta
un sinistre des sein
la ra la
guardate come è in quiete

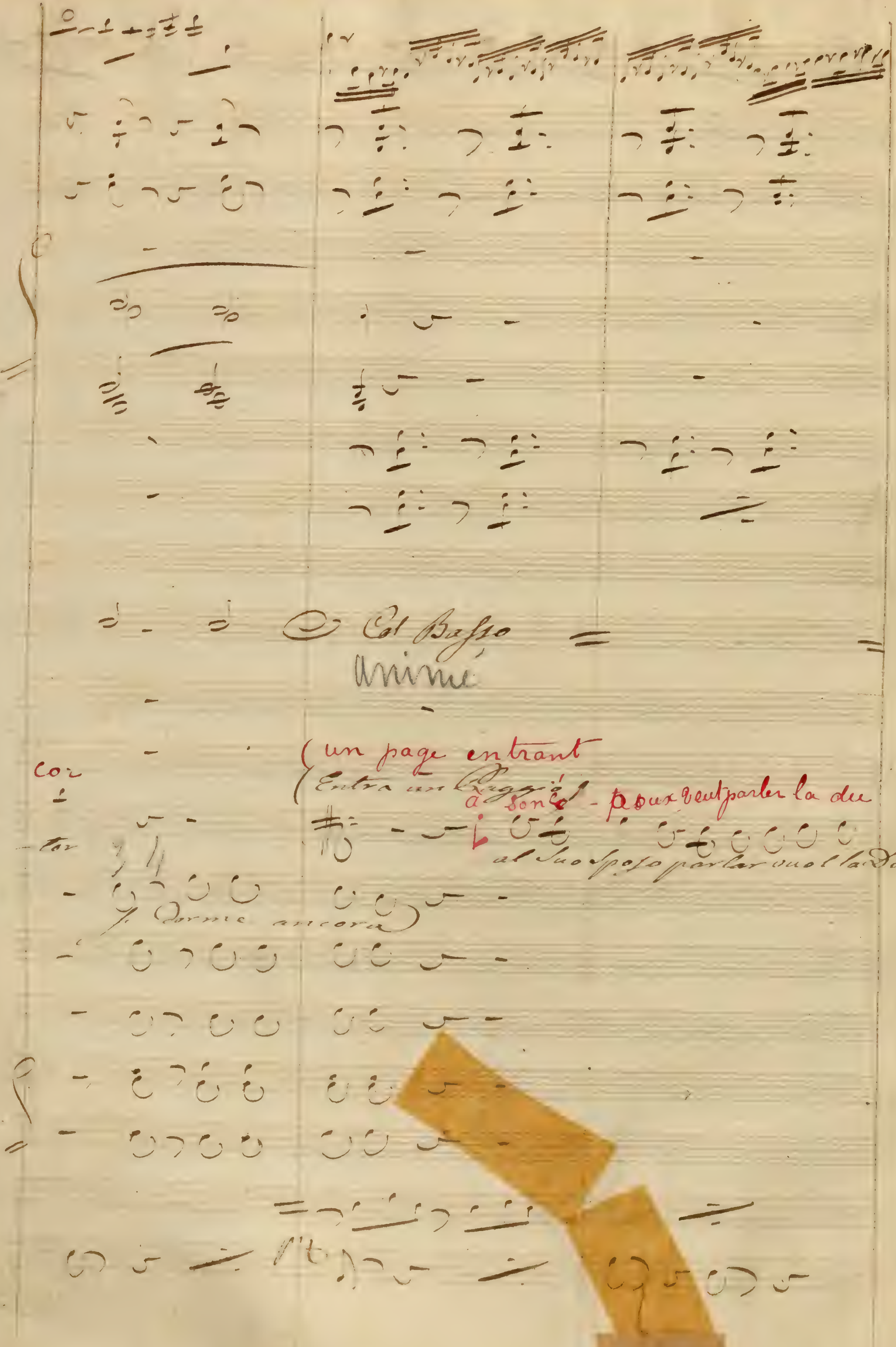

rà lara larà lara larà larà Voyez ra
Voy-ez s'a-gi-te dans son
guardate come in
Coro


Col Viol.ni
Solo
Col Viol.ni
Rigoletto
a Marullo
cette nuit vous a prêté son ombre son ombre discrète et
sein
son fe li- ce che nulla a voi nuocesse.
l'aria di questa
quieto

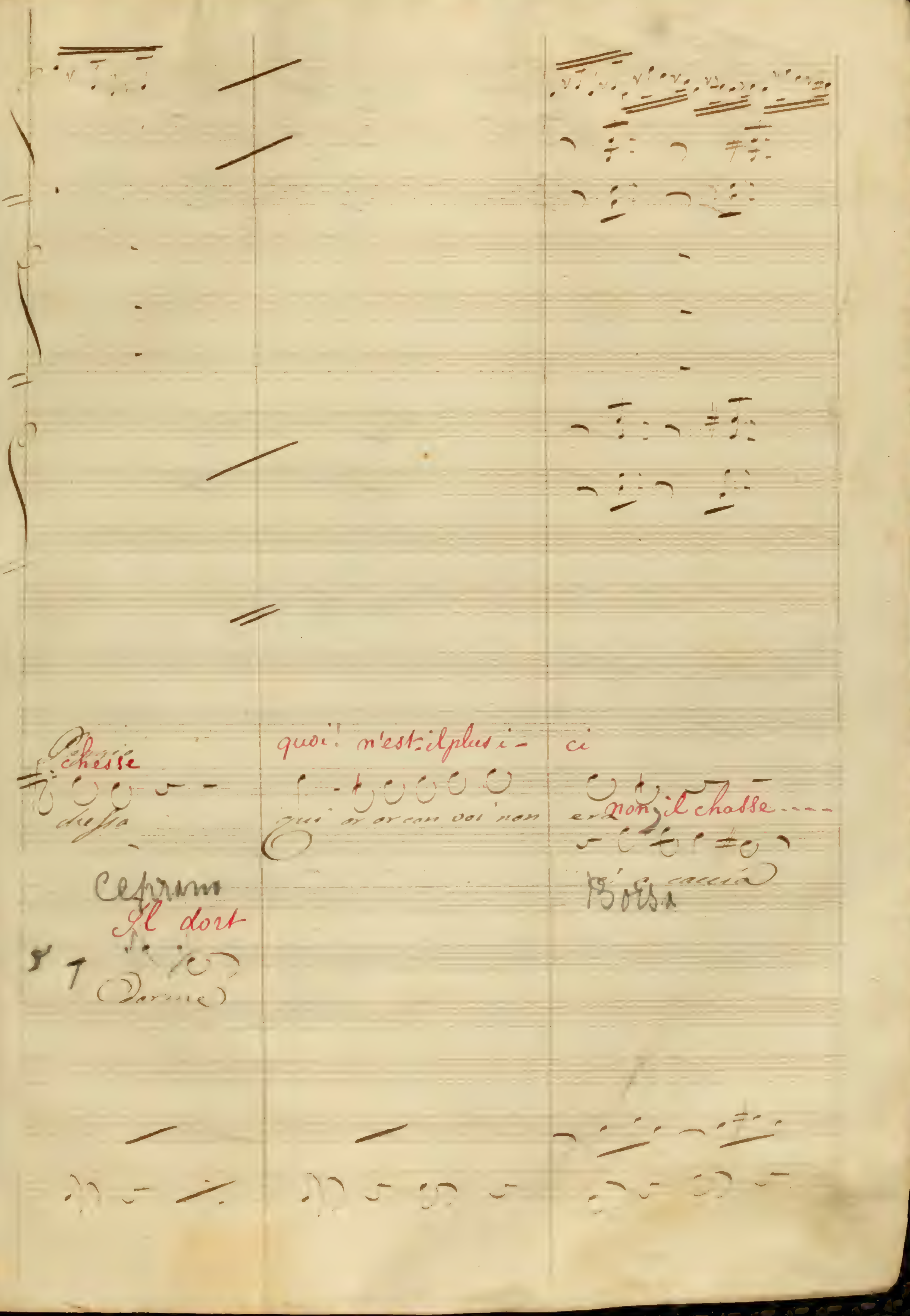

Sombre
Oui l'on parlait d'un tour
mais vous dor-
notte
cette
nuit
questa notte
3

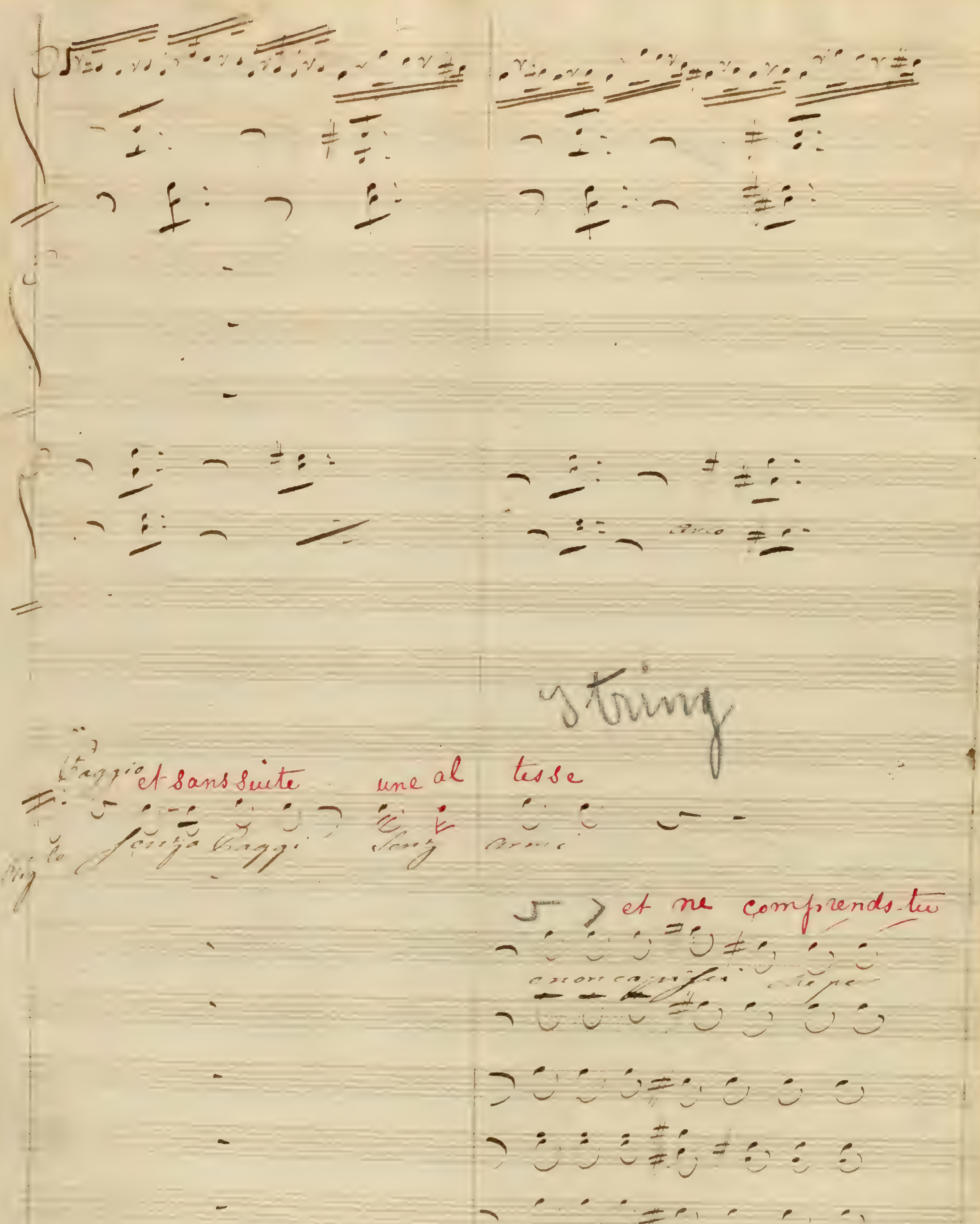

a tempo
(Il s'eloigne en chantant, il voit un mouchoir il le saisit
miez moi je rêvais peut être
(S'allontana cantarellando e visto un fazoletto lo afferra)
la la la
mistle avrà dunque sognato la ra la ra lara lara lara la ra la la voyez voy
Coro
arco
Col Canto
a tempo

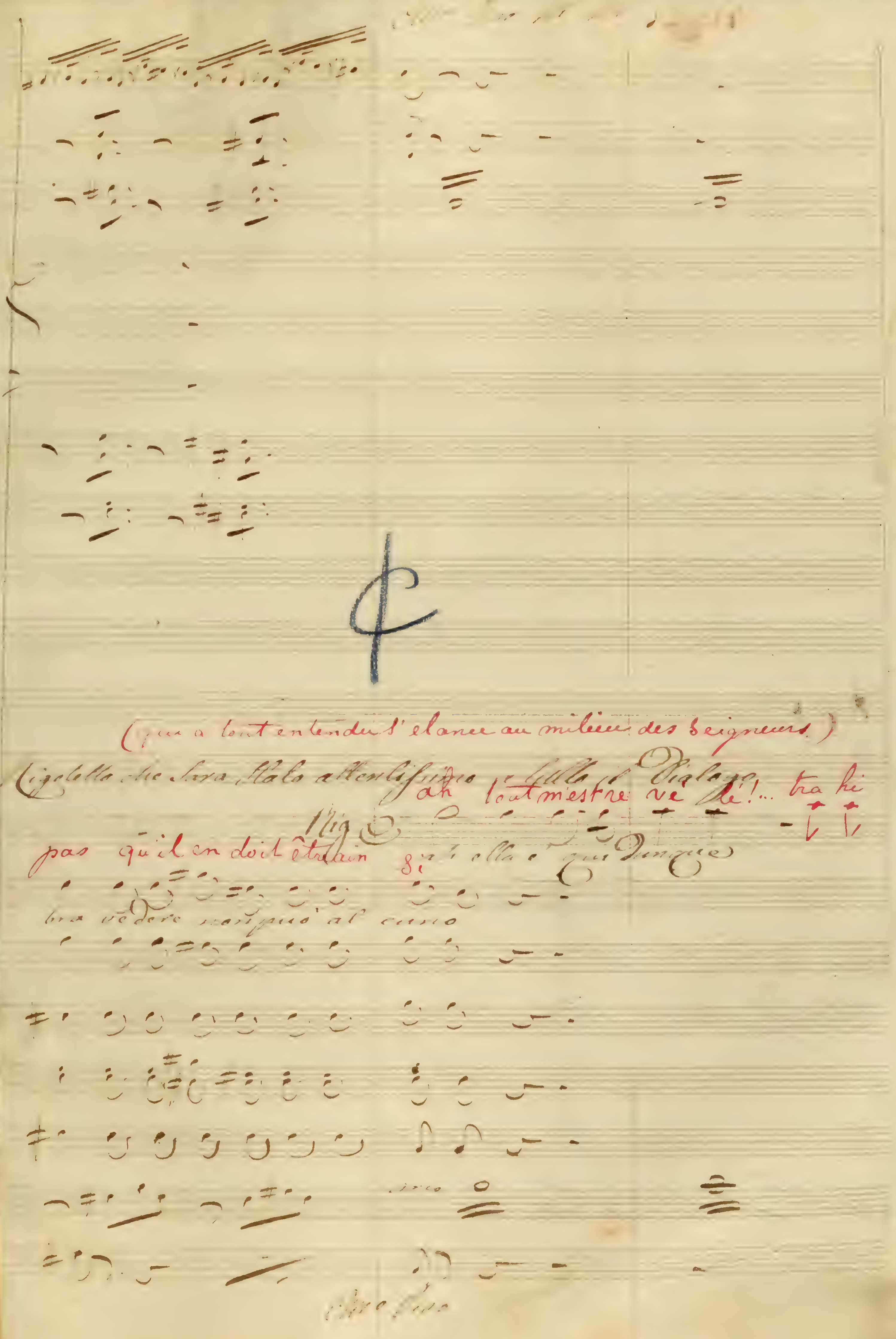

non ce n'est pas le sien!...)
quel doute le pé
ne tré!
et le duc dort en

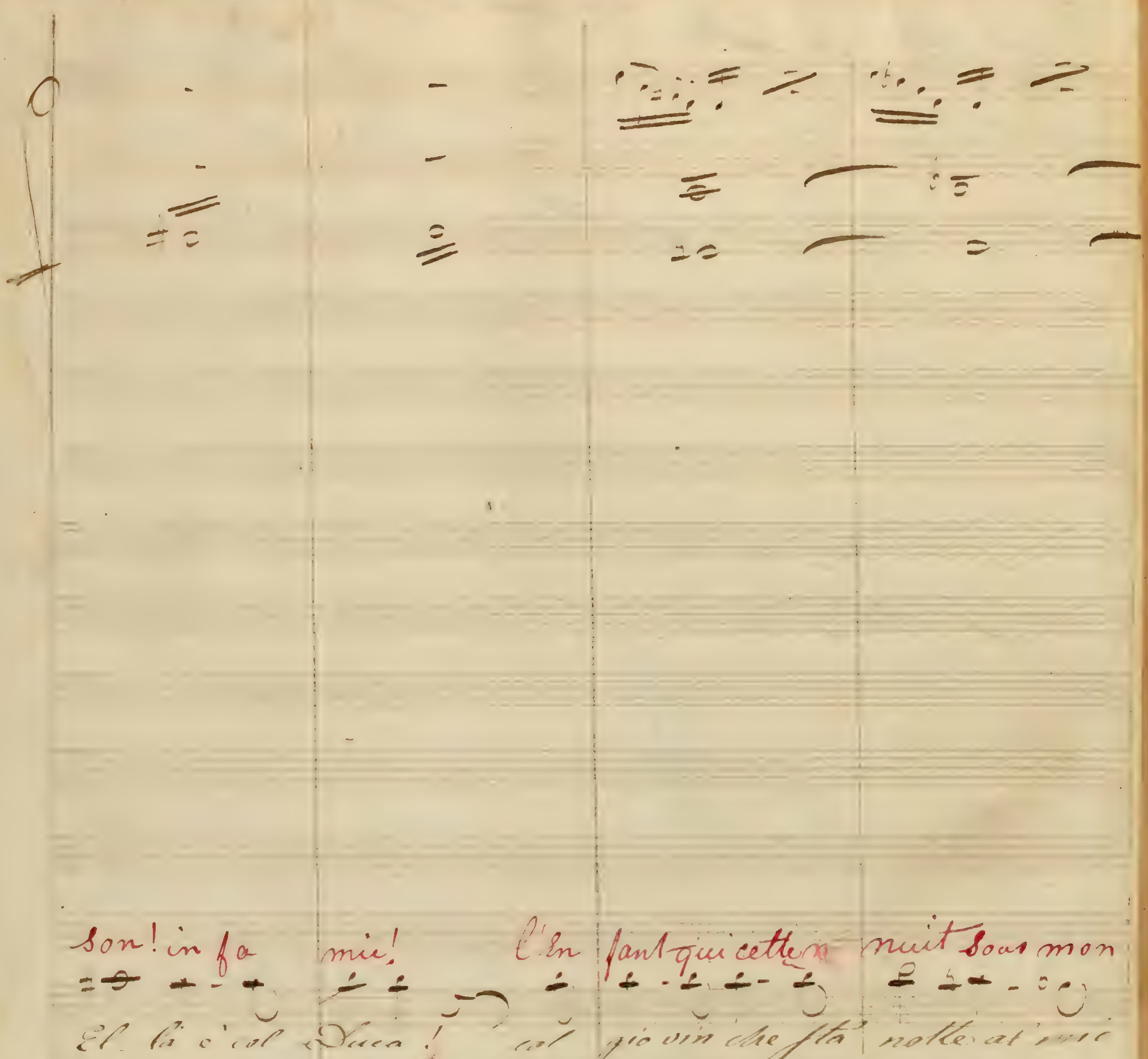


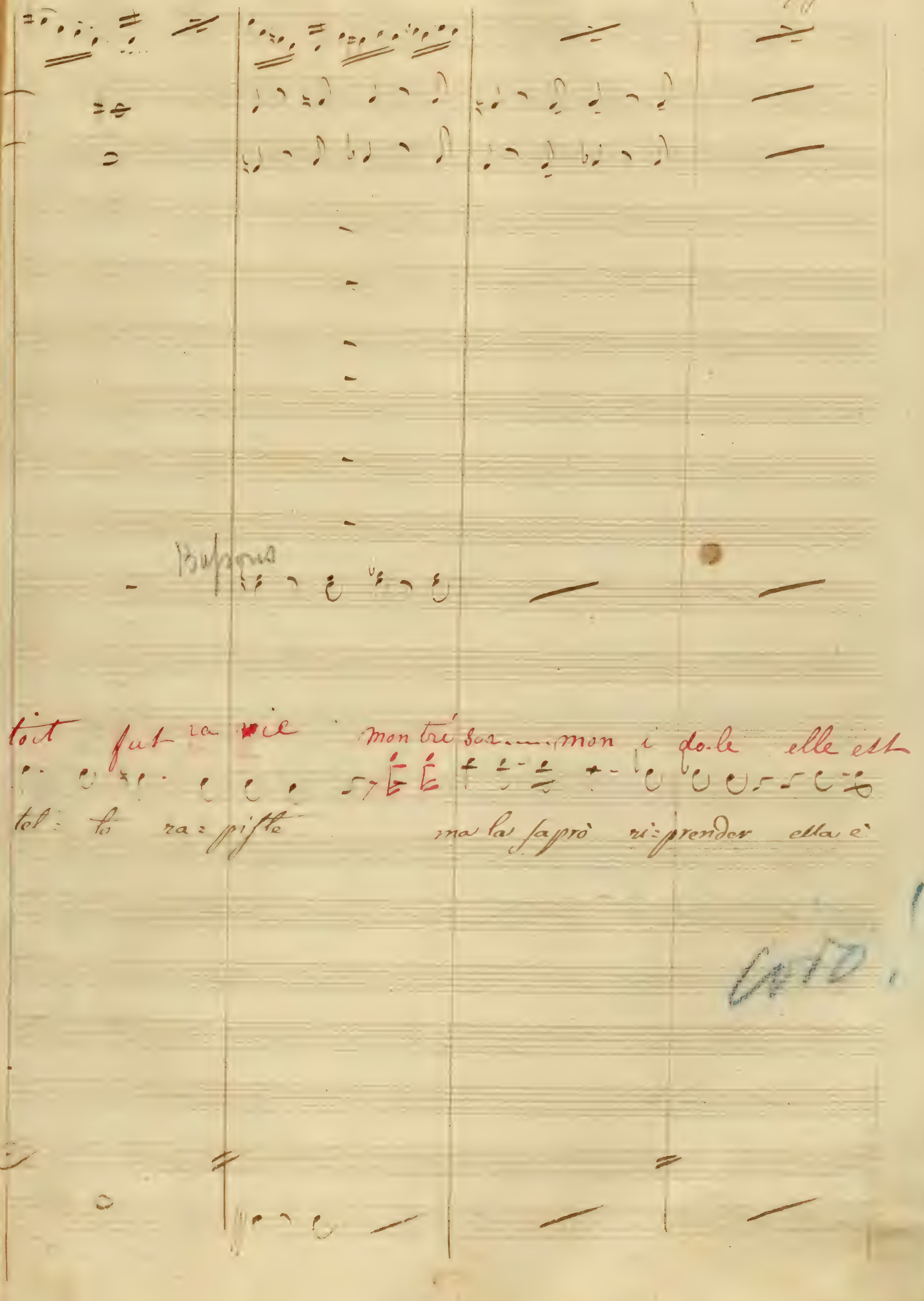
Col Basso
Animé
(un page entrant
(Entra un Paggio)
Cor
Tor
à son é - poux veut parler la du
al Suo Sposo parlar vuol la Du-
p. Dorme ancora)

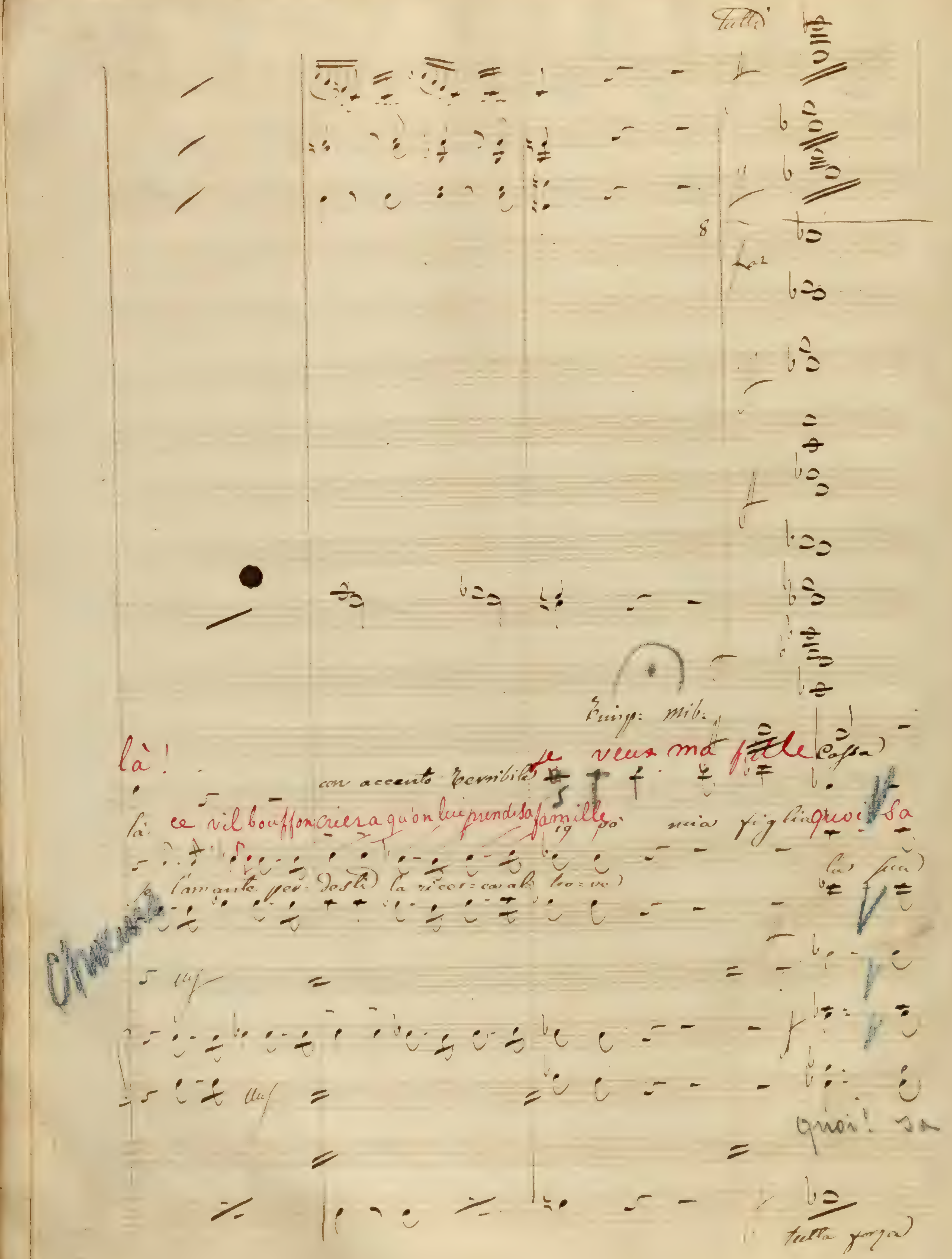

chesse
quoi! n'est-il plus i- ci
qui or or con voi non era
non, il chasse....
Borsa
caccia
Ceprano
Il dort
(Dorme)

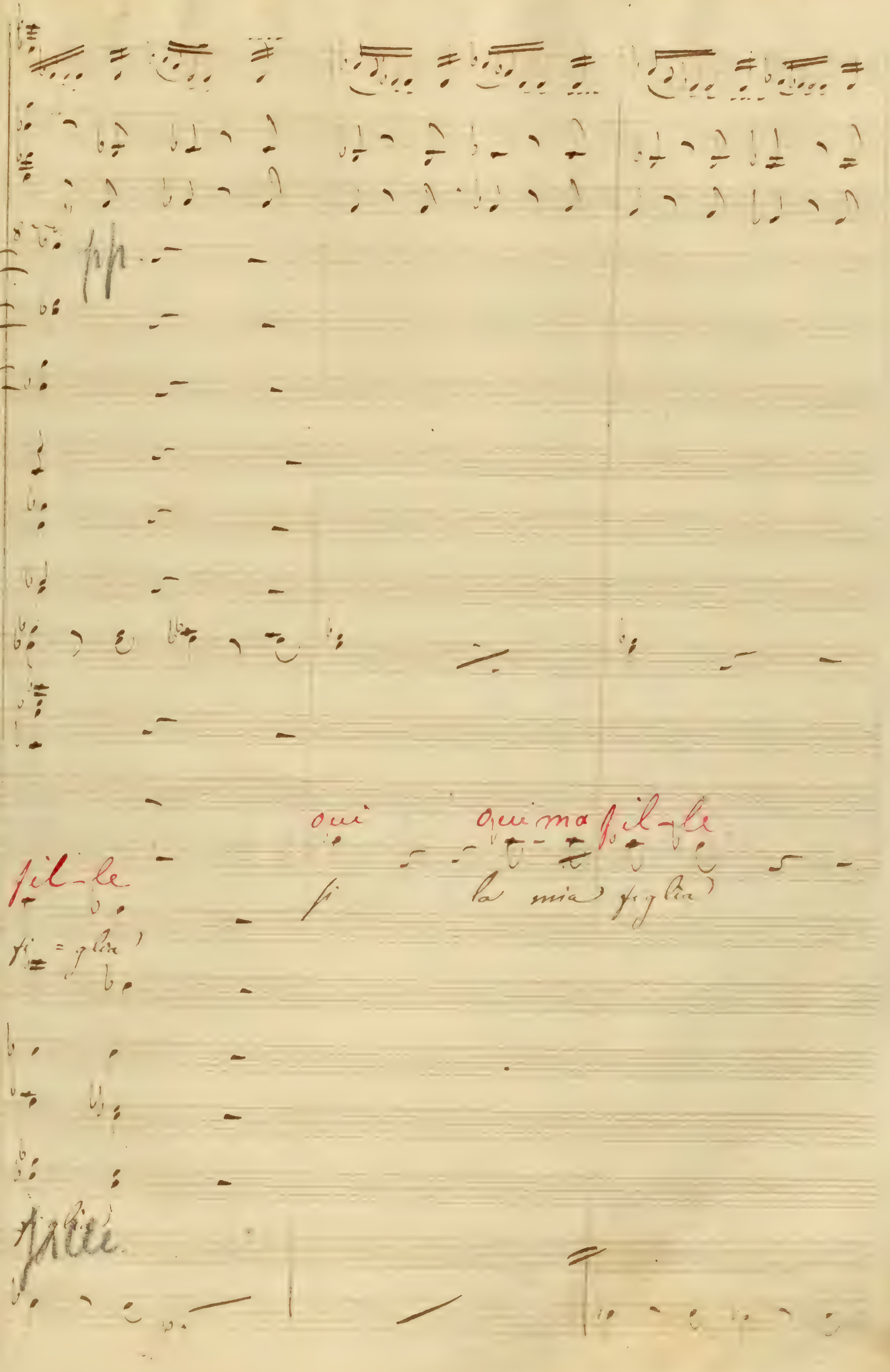

String
et sans suite une al tesse
et ne comprends-tu

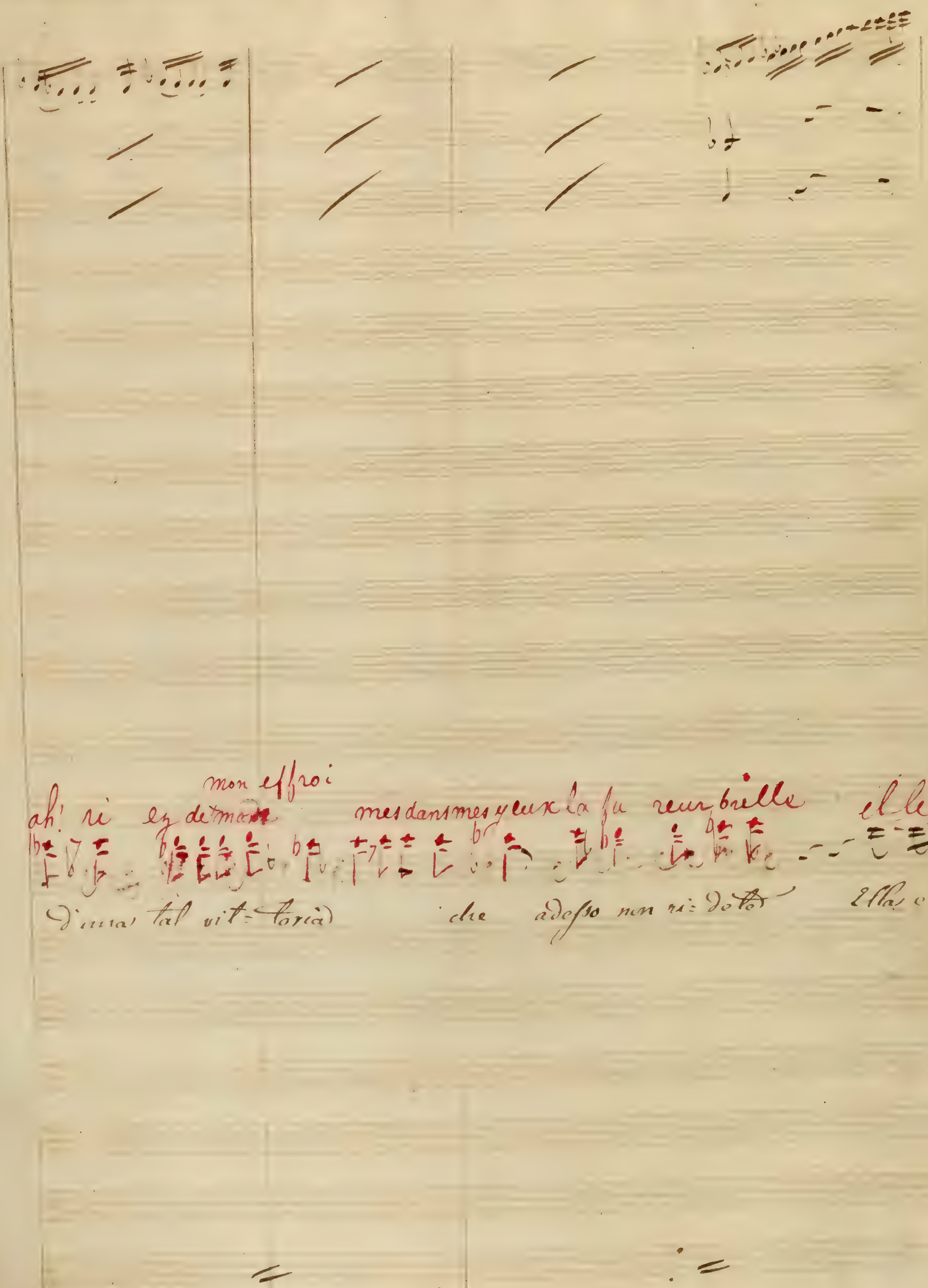

(qui a tout entendu s'élance au milieu des seigneurs.)
Rig.

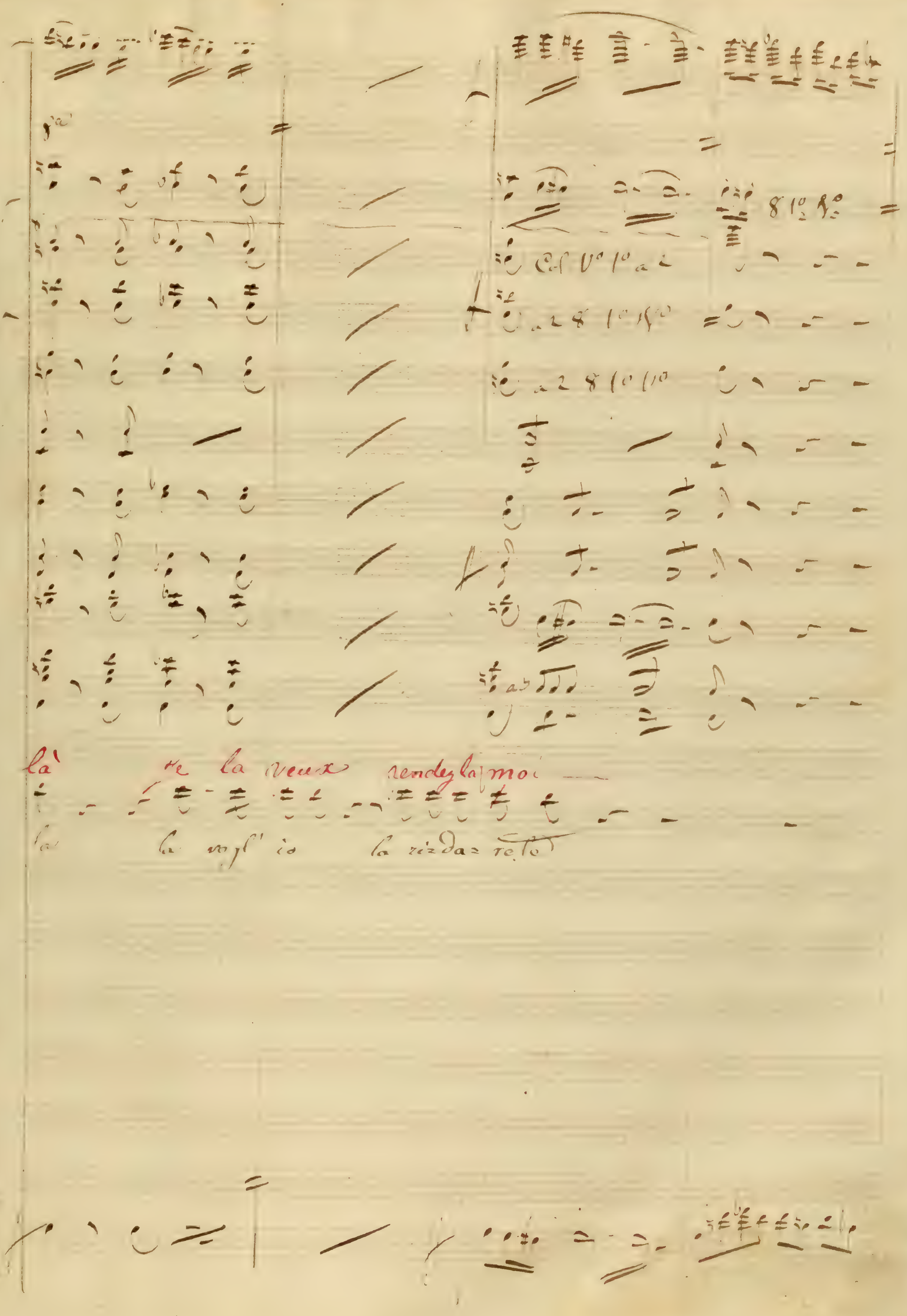

Son! in fa mie! l'En fant qui cette n nuit sous mon
El là c'è col Duca! col gio vin che sta notte al mio

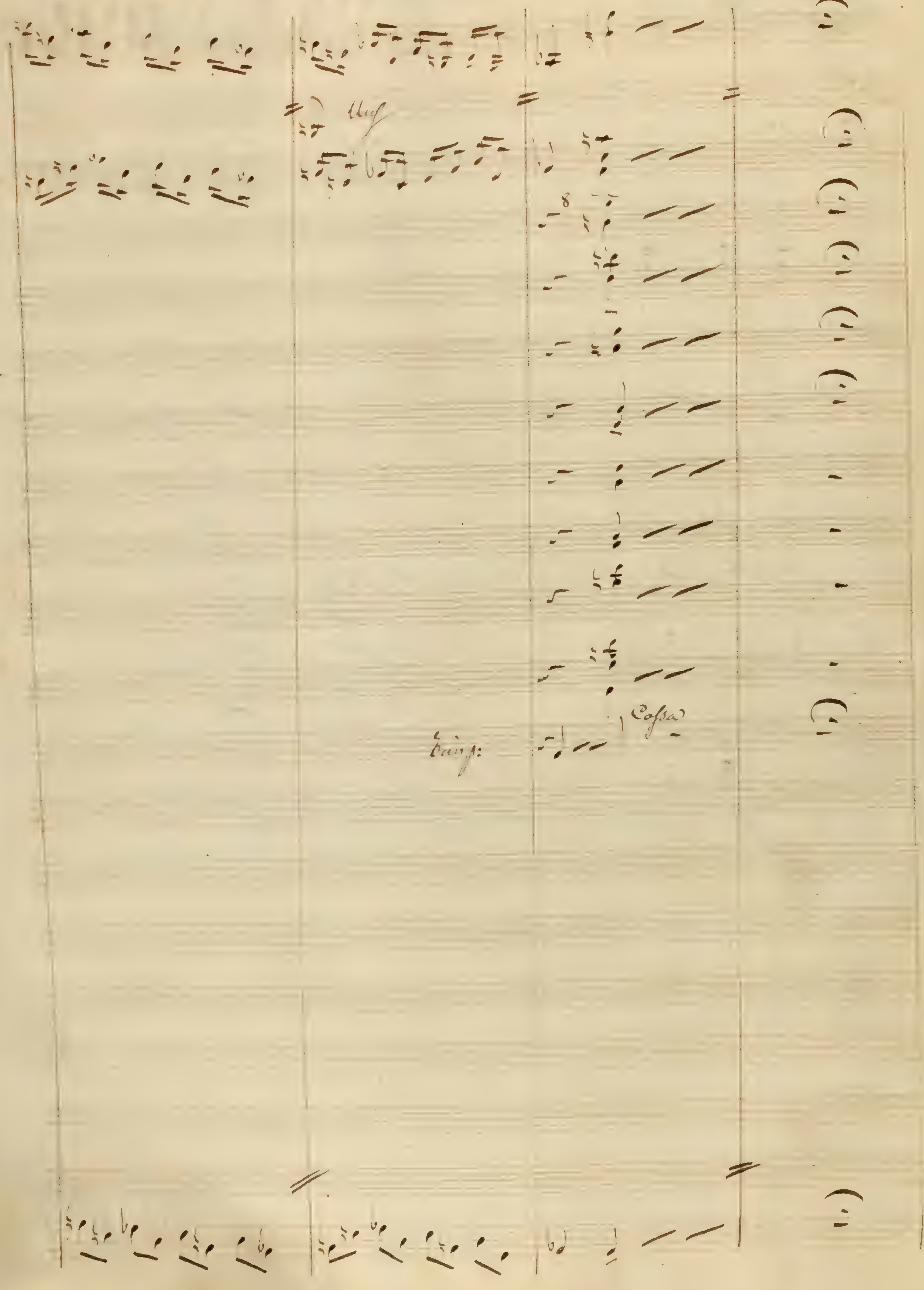

Bassons
tout fut la vie mon trésor... mon idole elle est
tel: to ra: piste ma la saprò ri: prender ella è
Cato!


Tutti
Timp: mib.
là !
Je veux ma fille
con accento terribile
là ce vil bouffon criera qu'on lui prend sa famille
mia figlia
quoi sa
quoi! sa
tutta forza

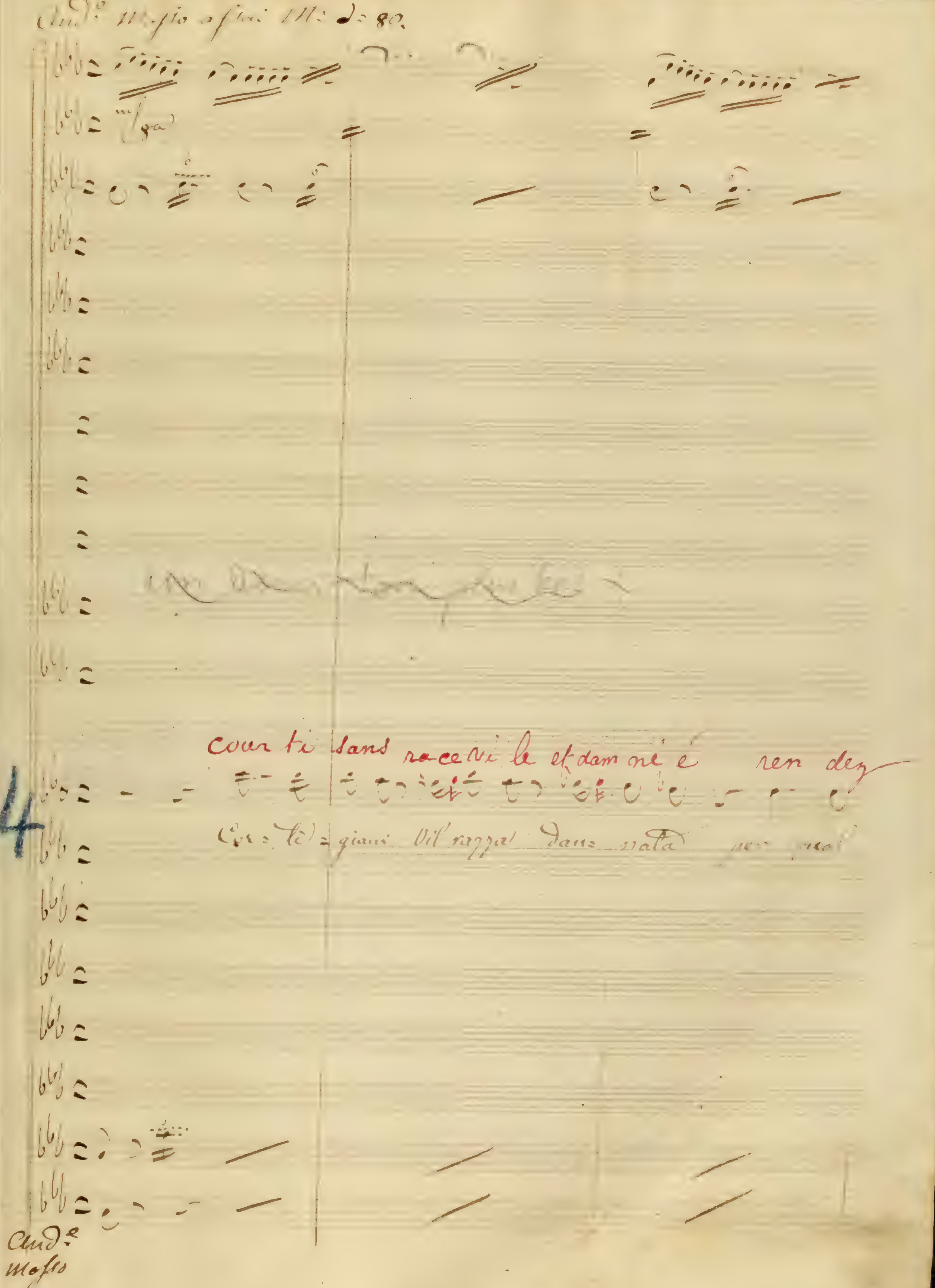

pp
oui
oui ma fil-le
fil-le
la mia figlia

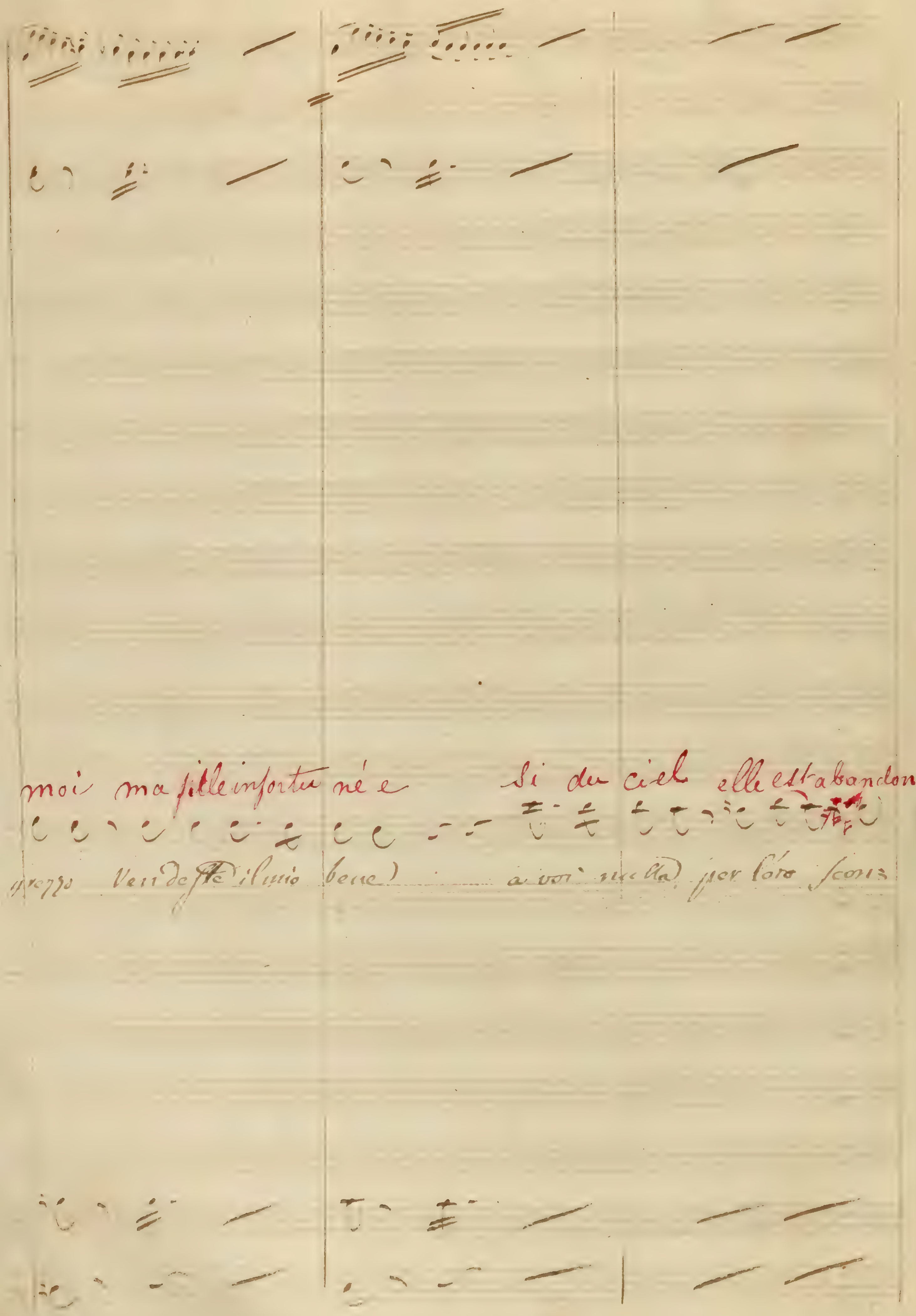

mon effroi
mes dans mes yeux la fu reur brille
D'una tal vit= toria
che adesso non ri= do


là je la veux rendez la moi
la la vogl' io la ridarete

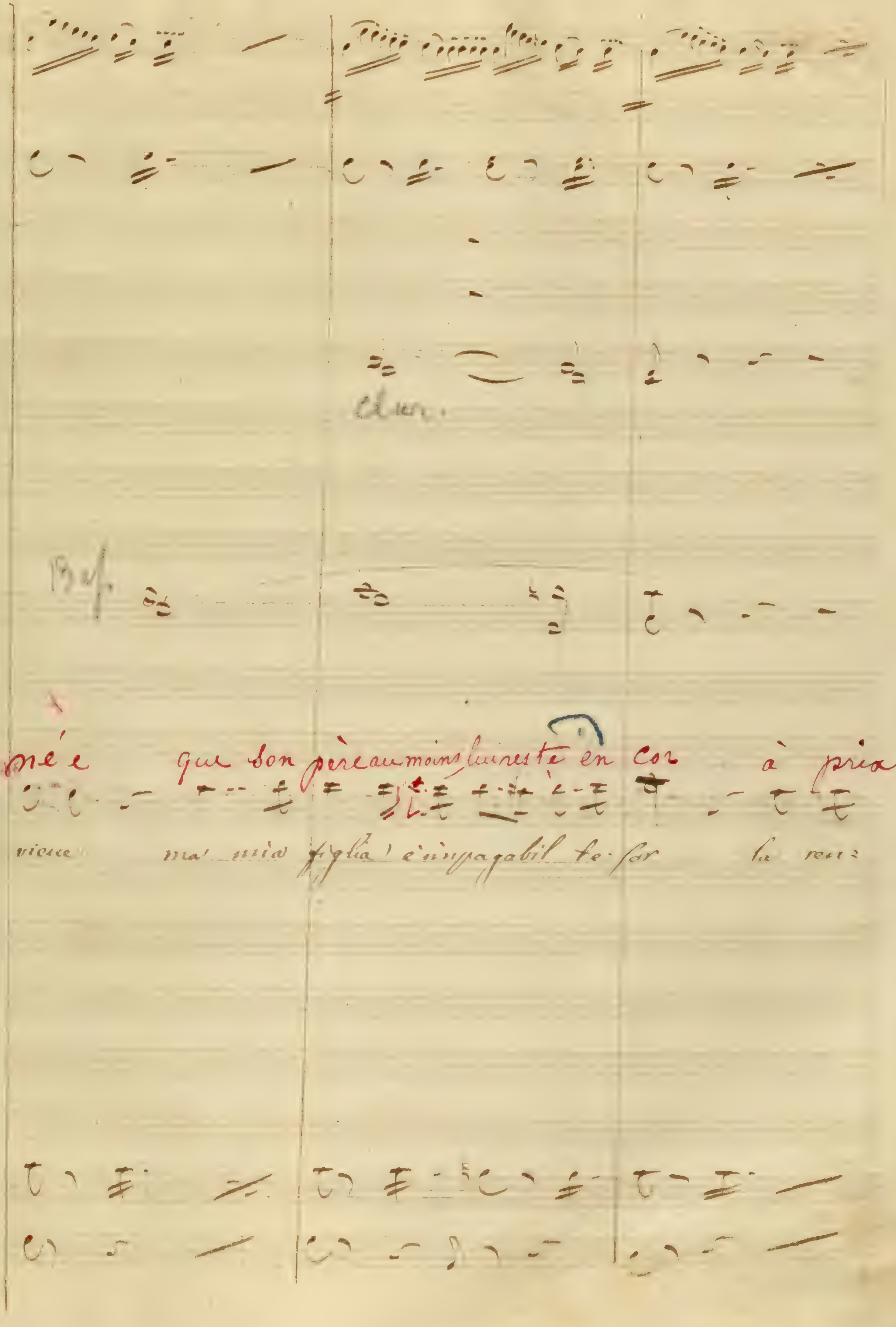


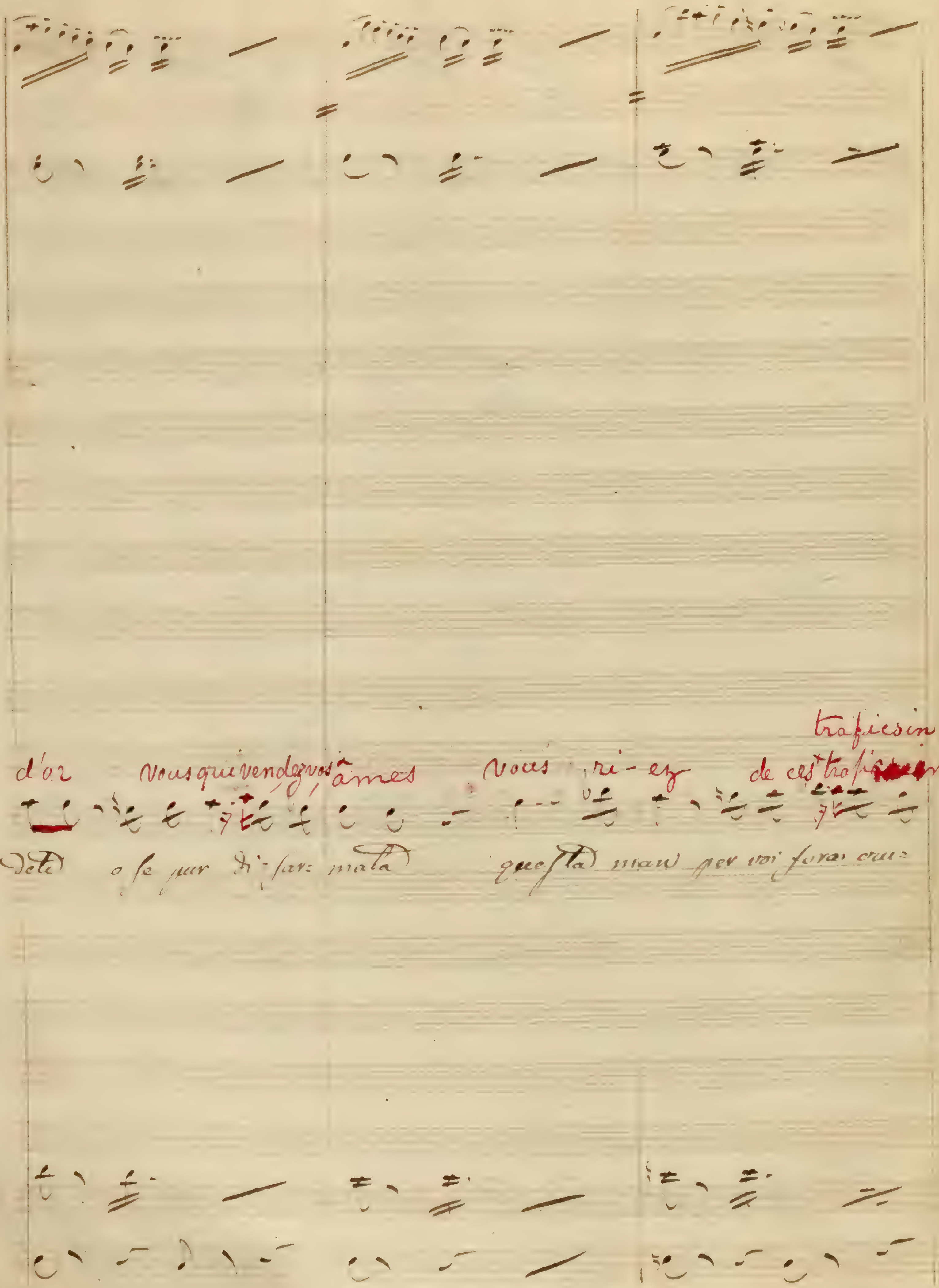
Unis
Cassa
Timp:

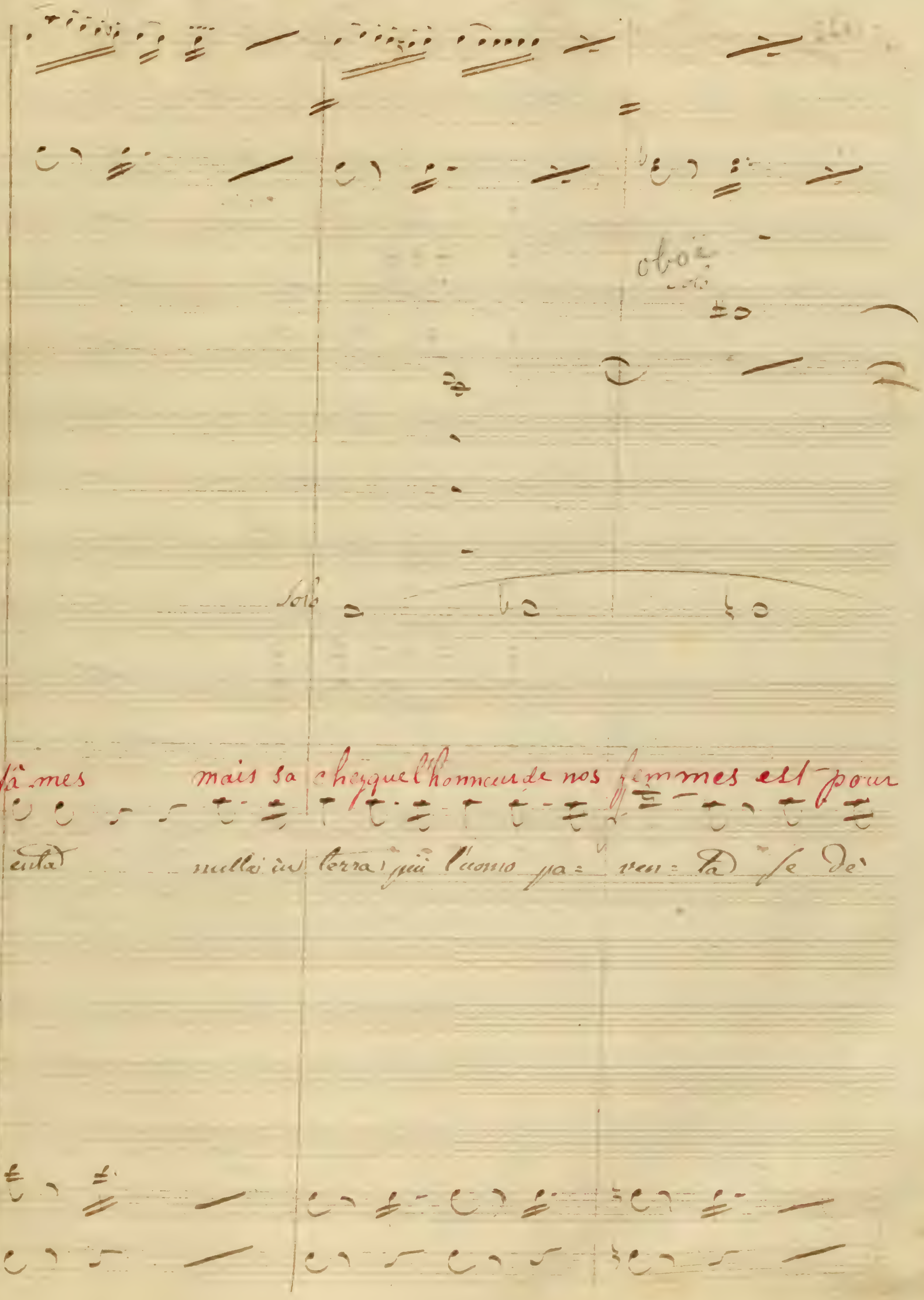

And.e Mosso assai M: ♩= 80.
cour ti sans re ce vi le et dam né é ren dez
Cor = ti = giani Vil razza dannata per qual
4
And.e Mosso

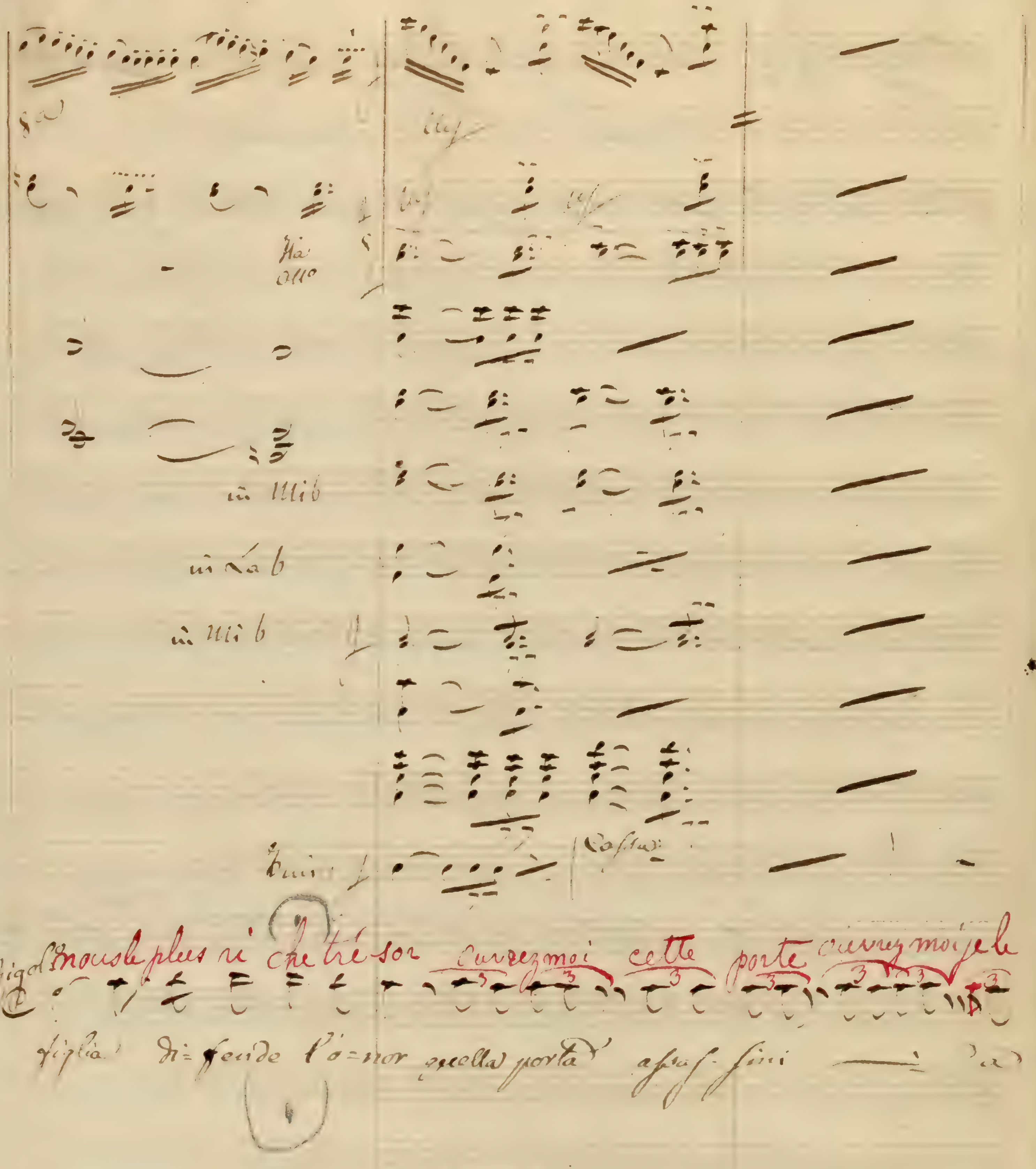


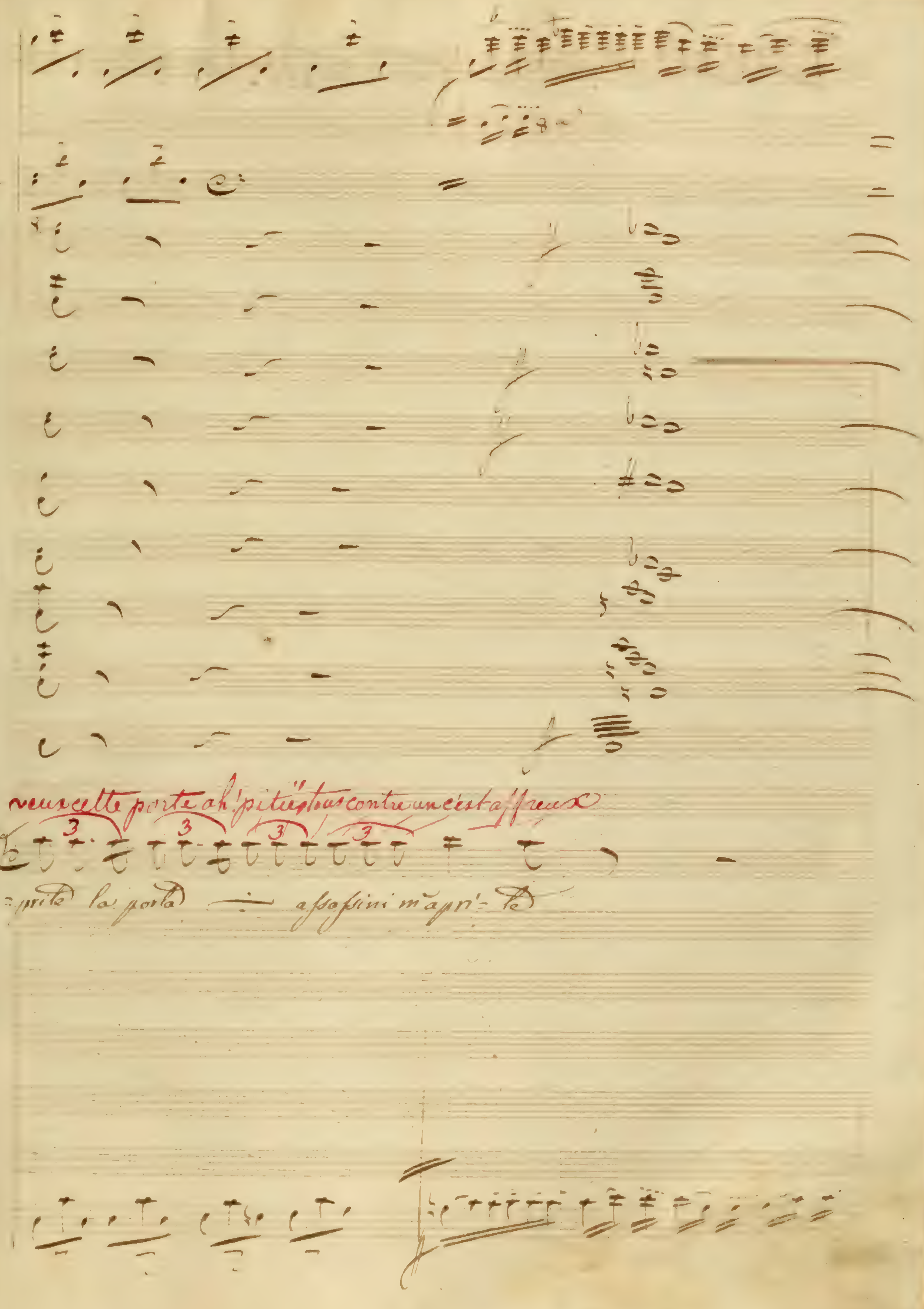
moi ma fille infortunée e Si du ciel elle est abandon
prezzo Vendeste il mio bene a voi nulla per loro sconta

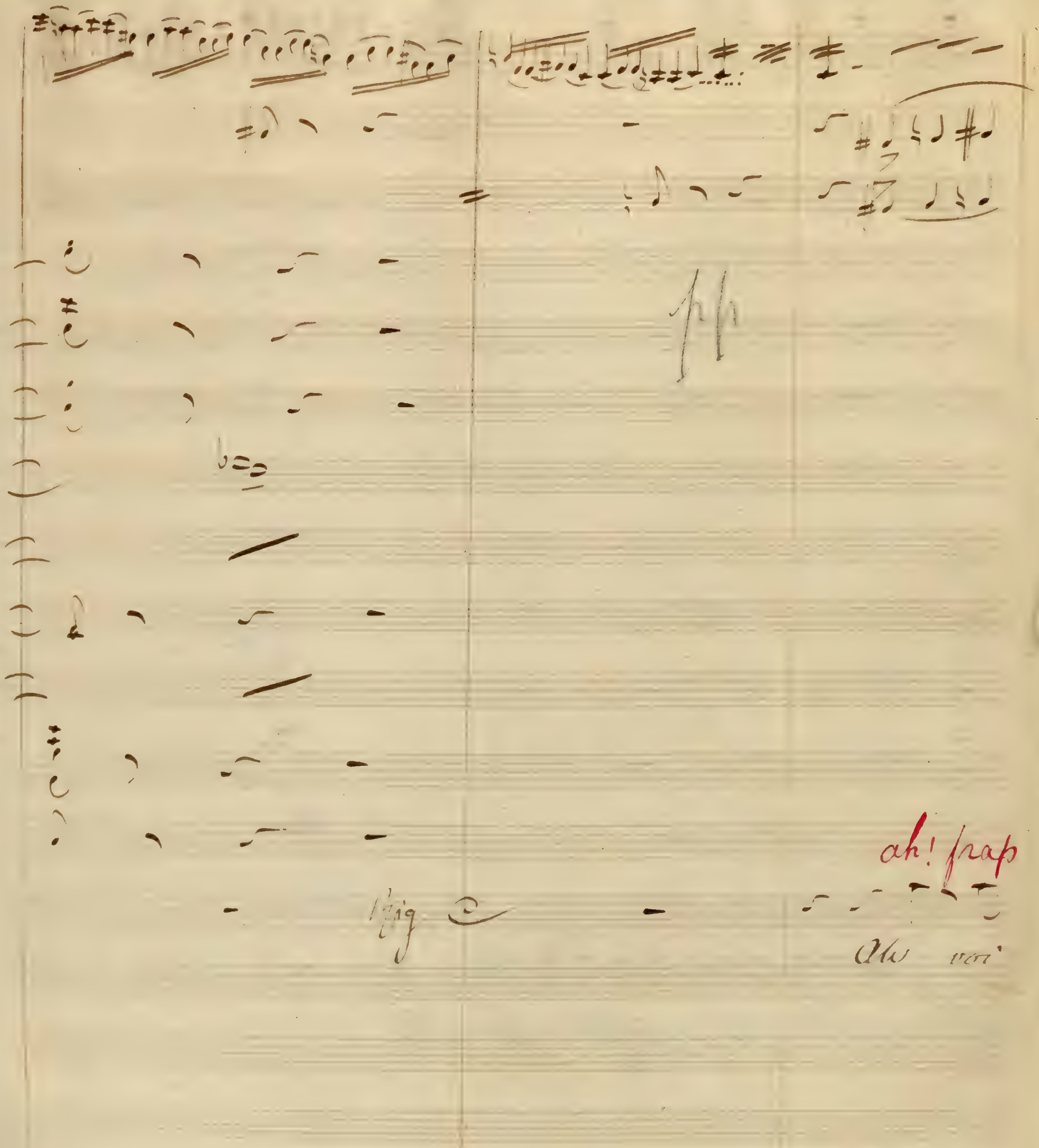

Clar.
Bass.
mé e que son père au moins lui reste en cor à prix
viene ma mia figlia! è inpagabil te-sor la ren:

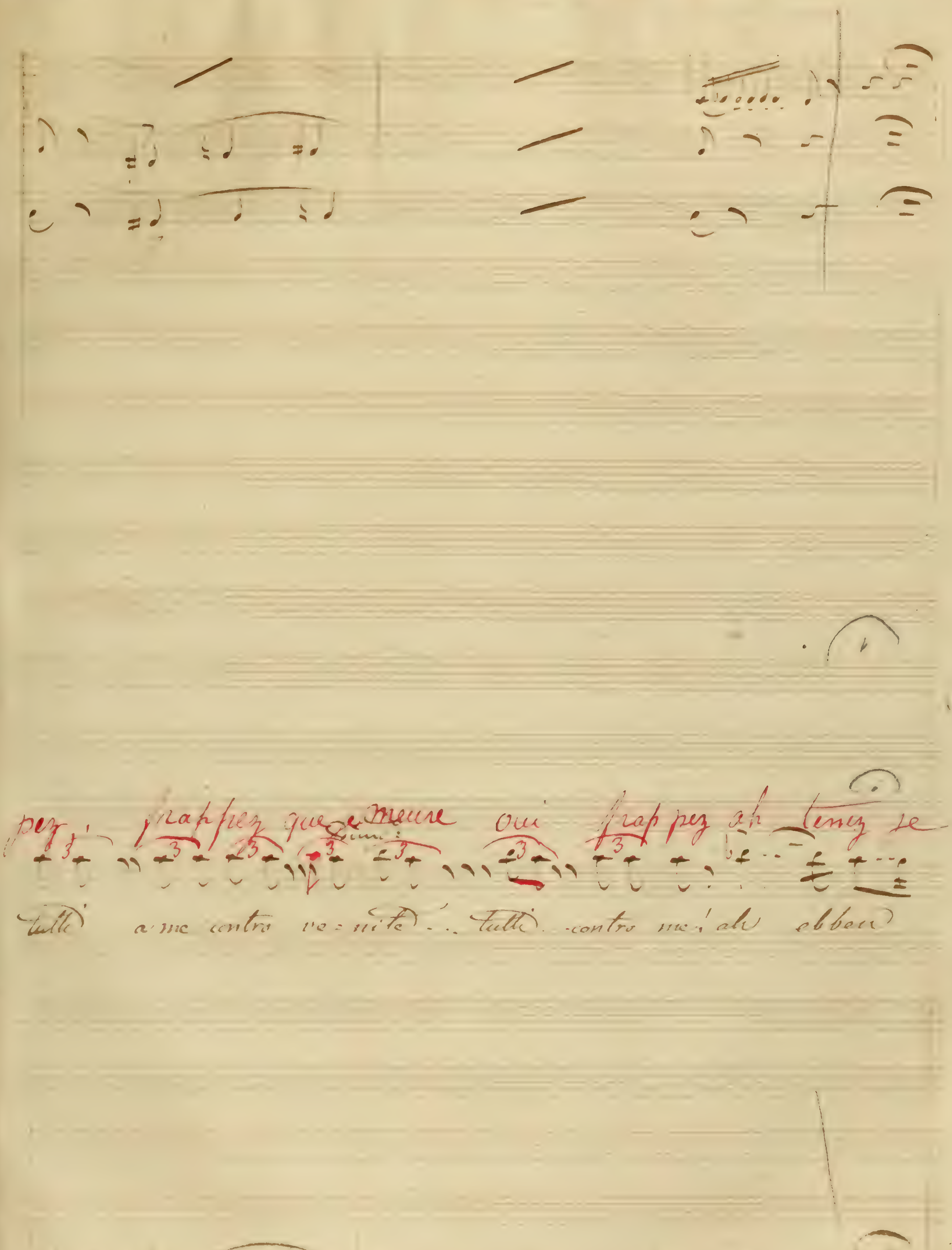

traficsin
d'or Vous qui vendez vos âmes Vous ri-ez de ces trafics
Dete o se pur di-far: mala questa man per voi forai cru=

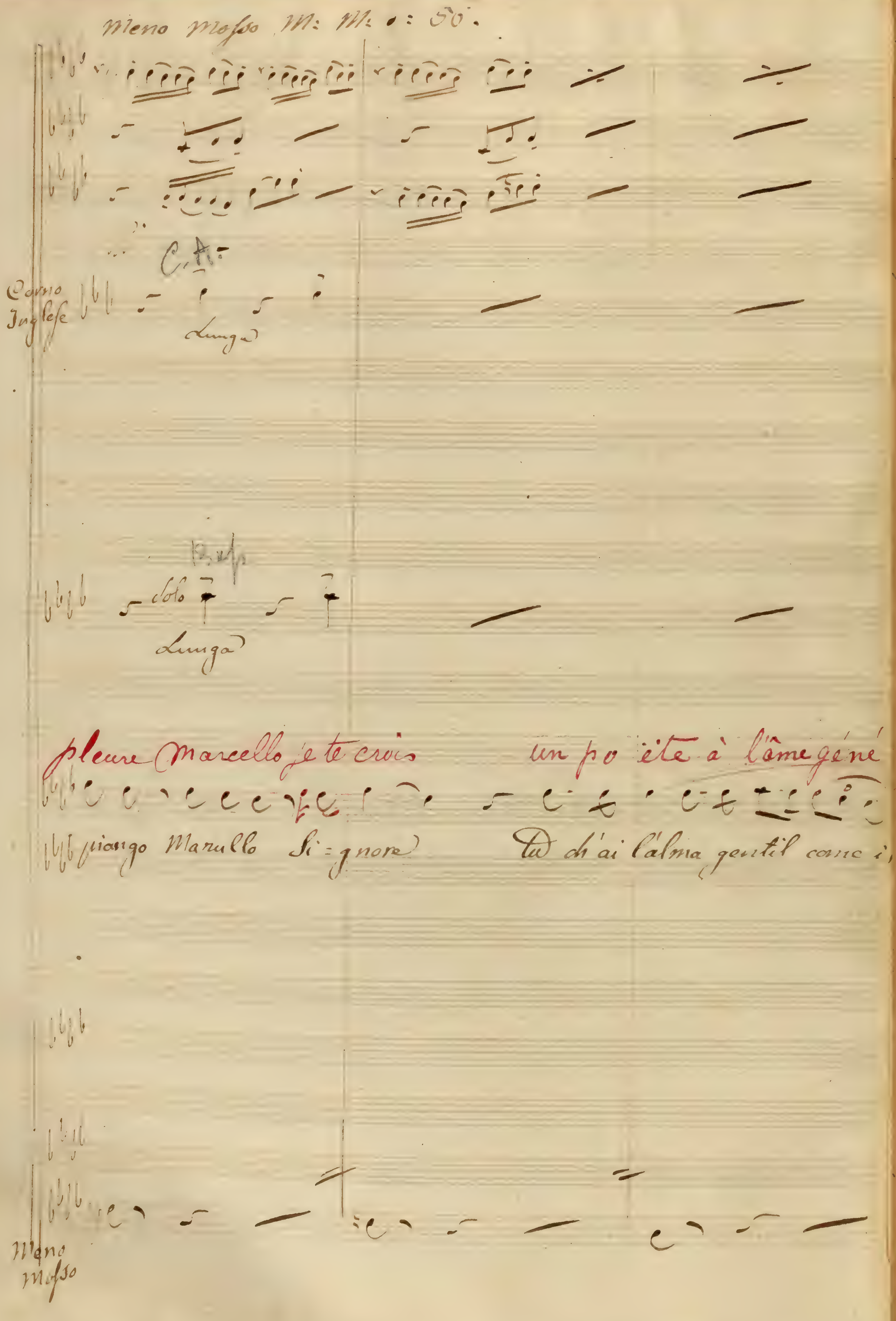

Oboe
Solo
fâ-mes mais sa chez que l'honneur de nos femmes est pour
nulla in terra più l'uomo pa- ven- ta se de

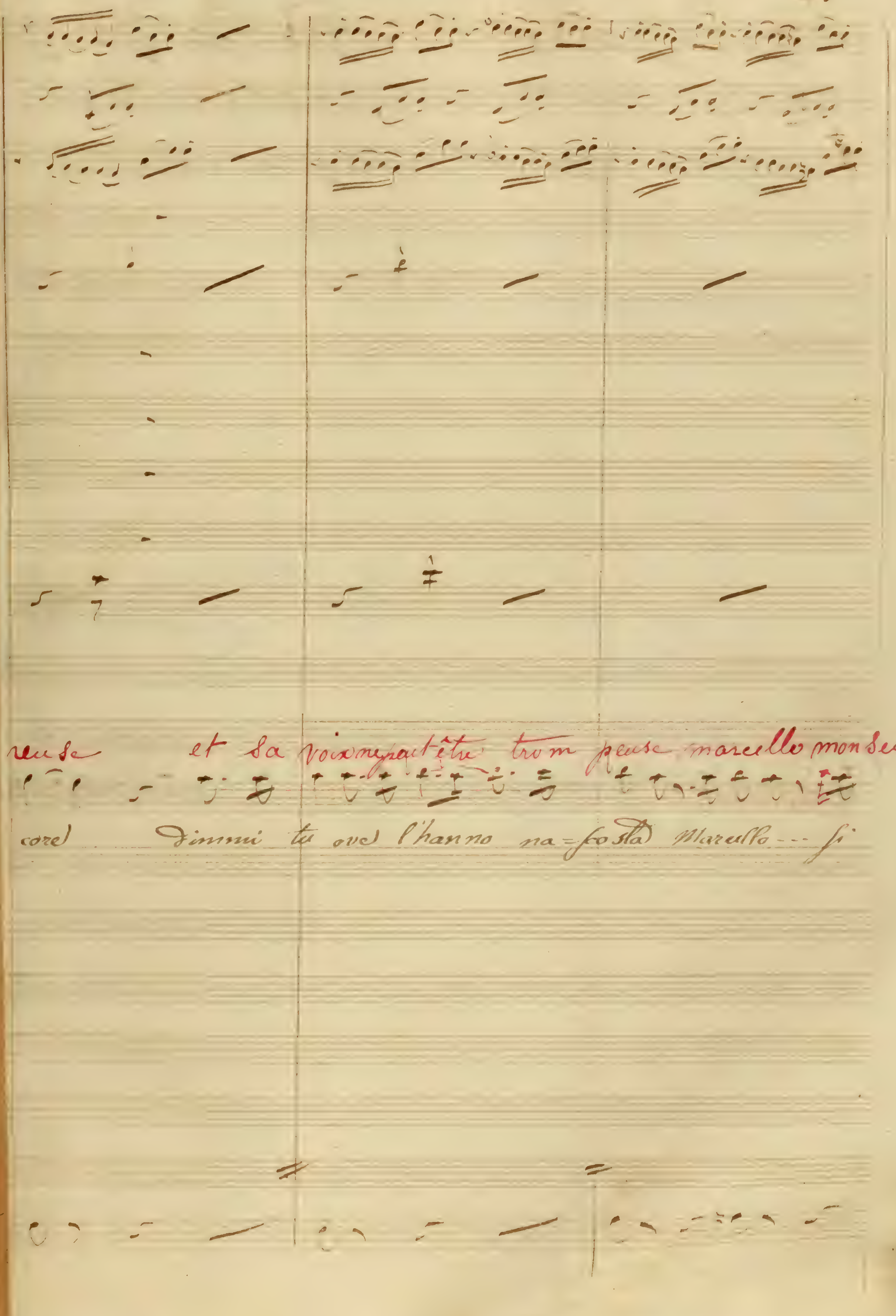

in Mib
in Lab
in Mib
Ouvrez moi cette porte

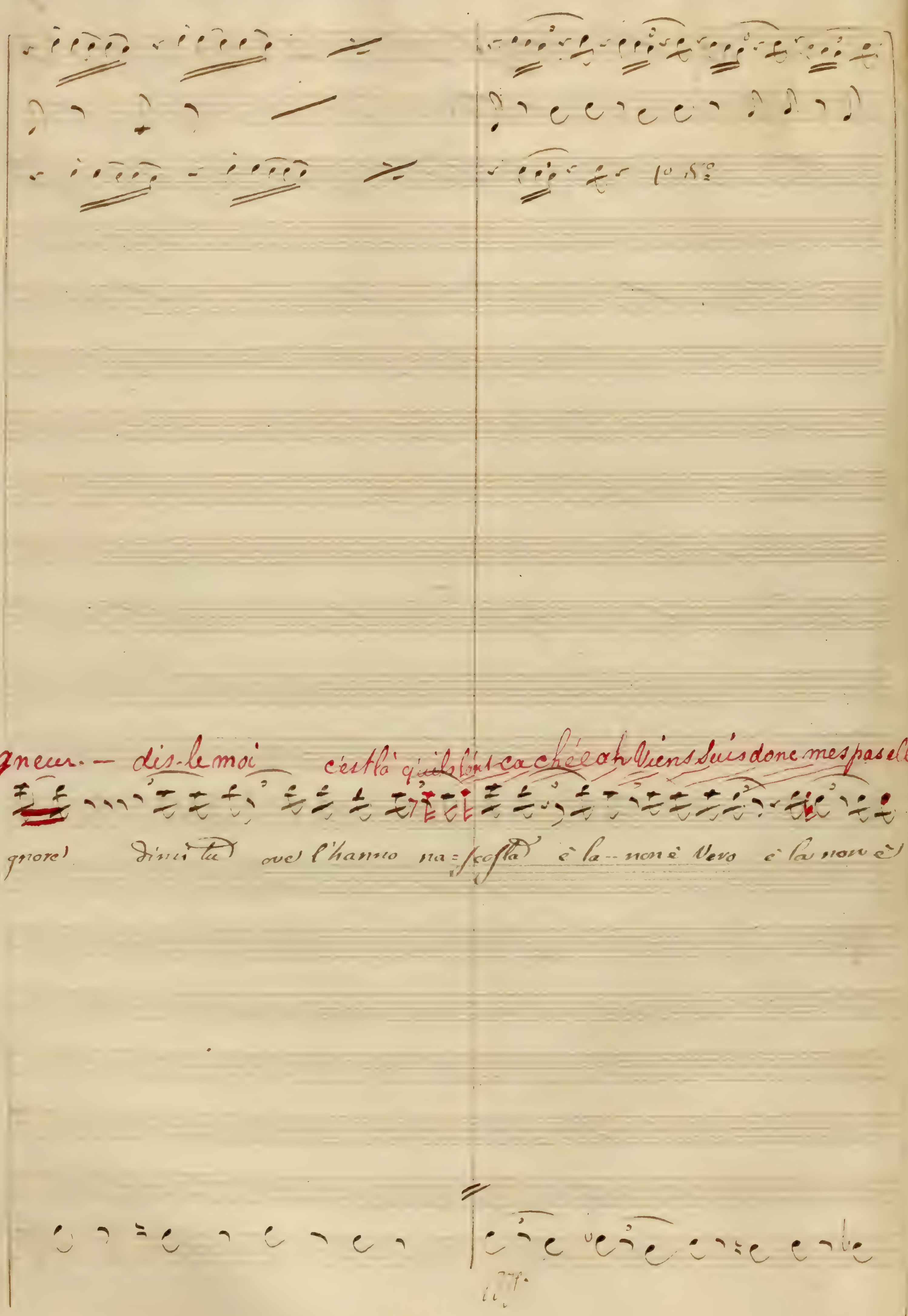

veux cette porte ah! pitié tous contre un c'est affreux
=prite la porta — assassini m'apri=te


pp
ah! frap
Ah voi

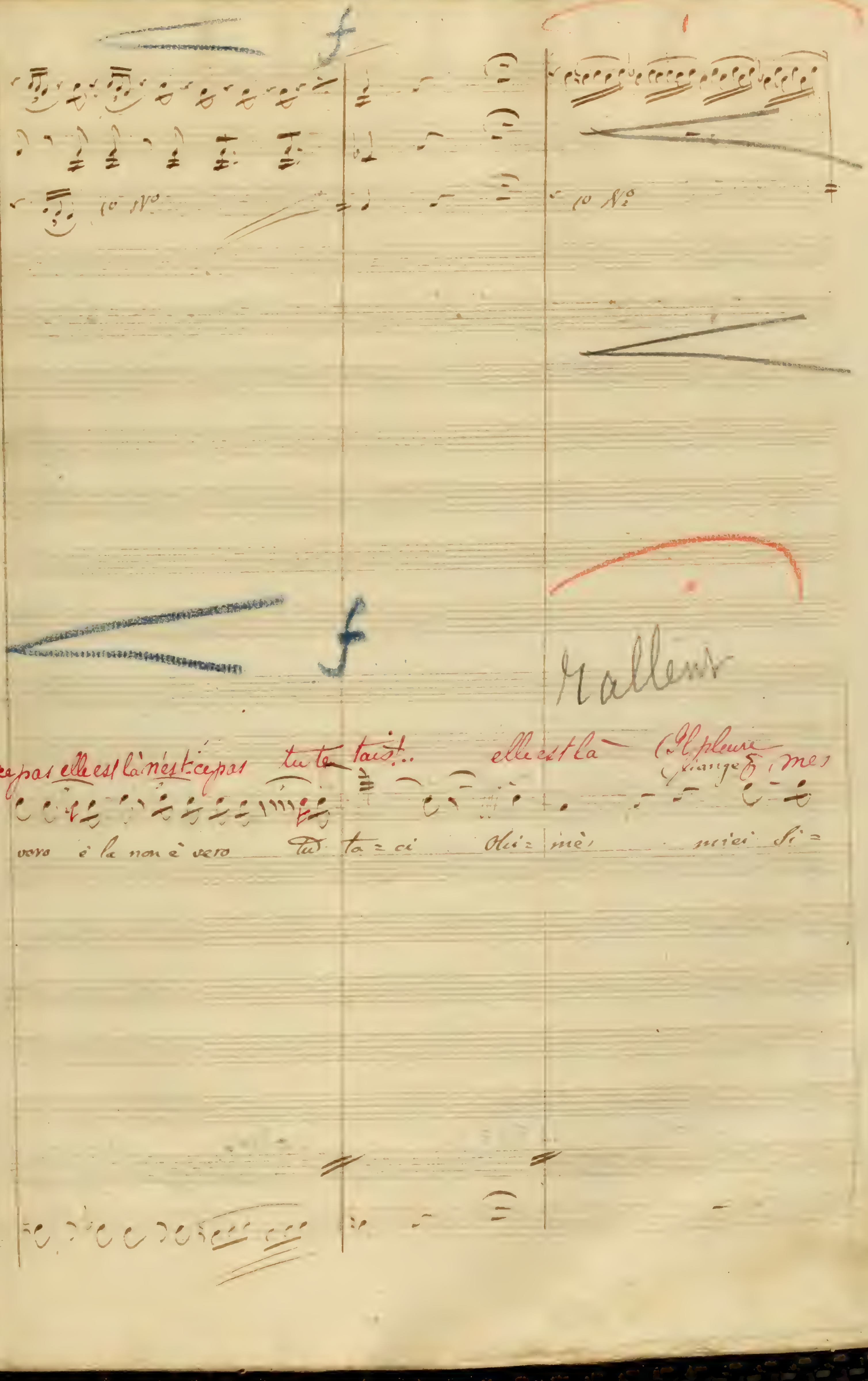

pez ! frappez que je meure oui frappez ah tenez se
tutti a me contro ve=nite... tutti contro me! ah ebben

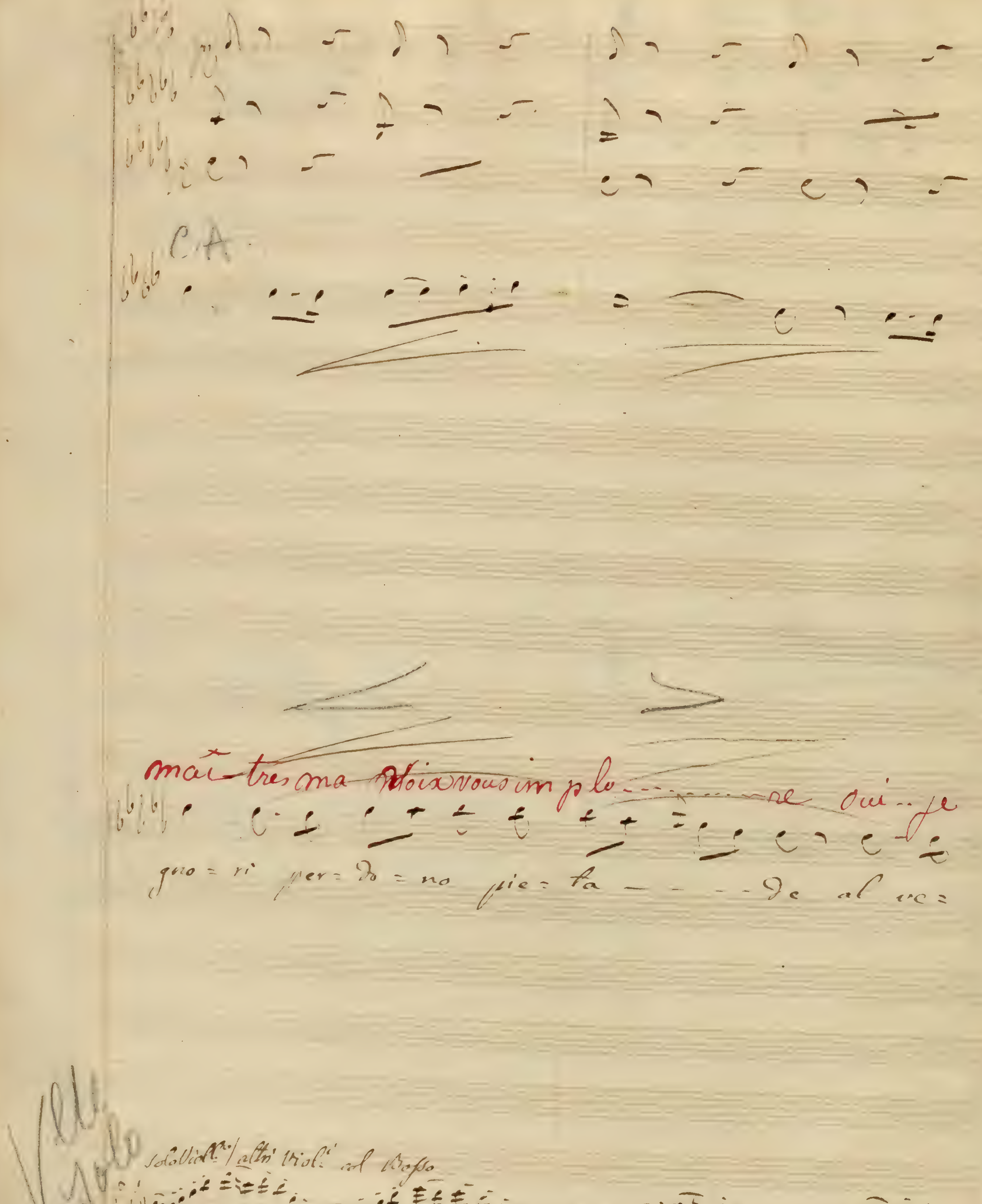

Meno Mosso M: M: 50.
C. A.
Corno Inglese
Lunga
solo
Lunga
pleure Marcello je te crois
un po ète à l'âme géné
piango Marullo Si=gnore
Tu di ai l'alma gentil come i
Meno Mosso

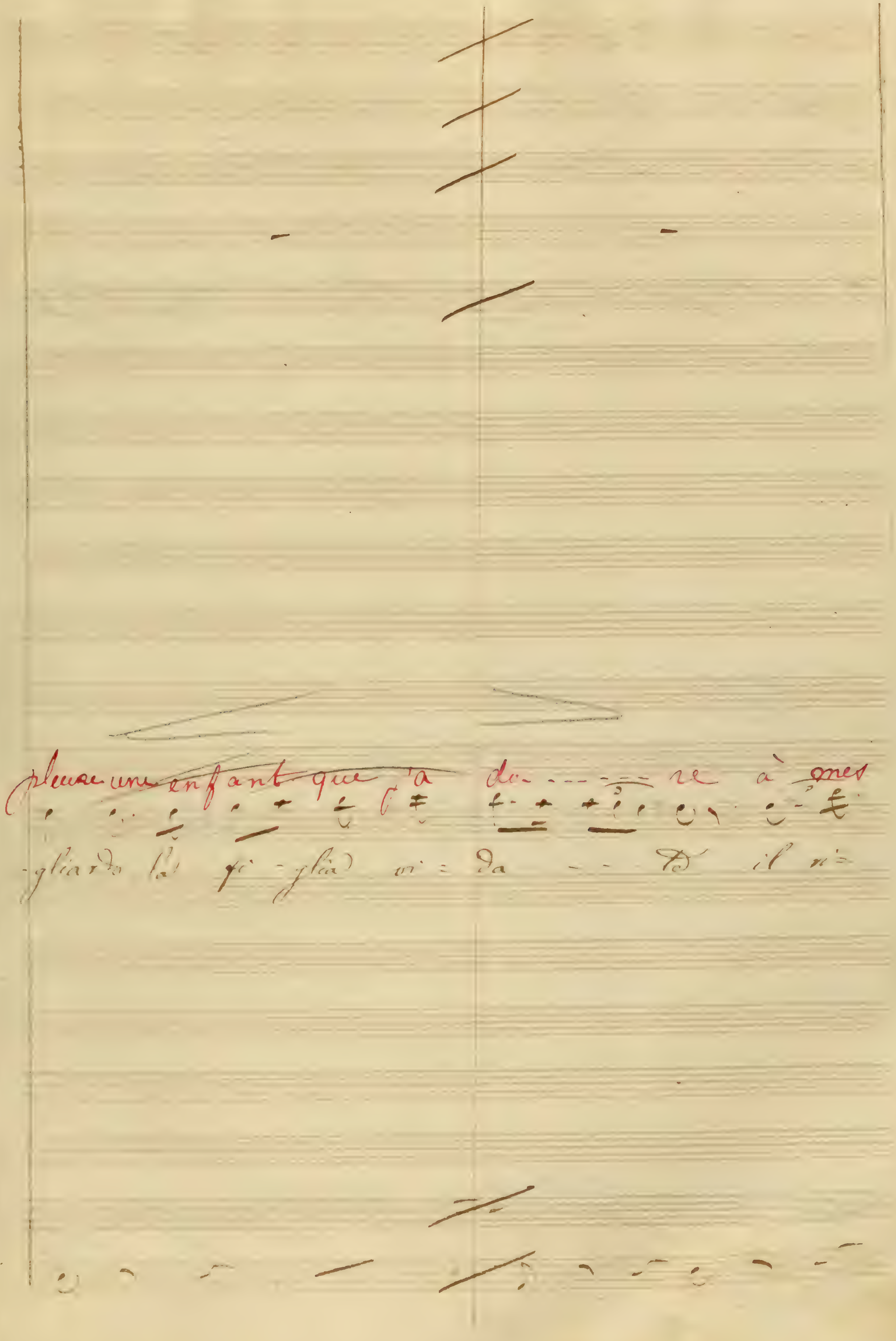

reuse et sa voix ne peut être trompeuse Marcello monsei-
core Dimmi tu ove l'hanno nascosta Marullo ... si

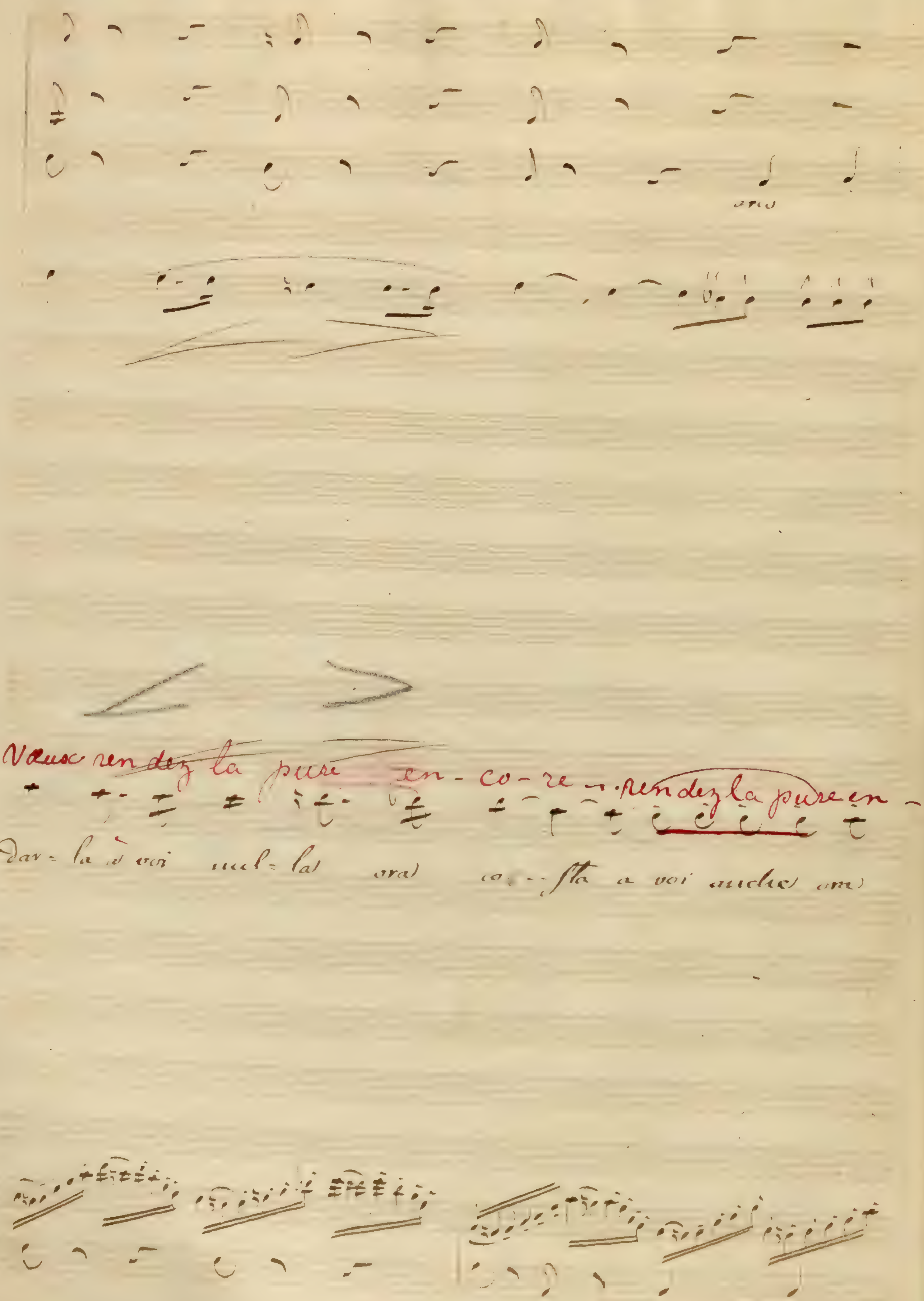


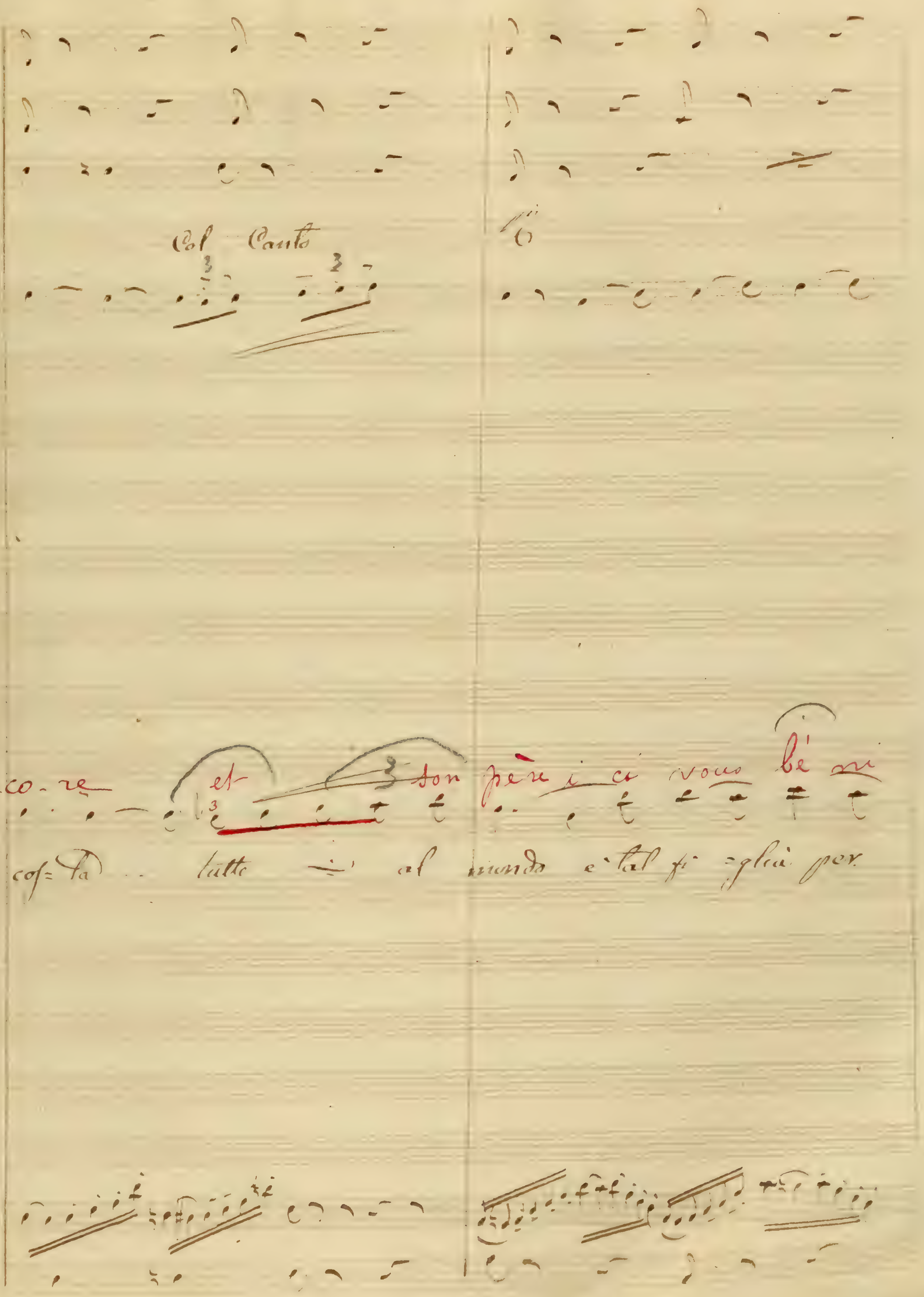
gneur. — dis-le moi c'est là qu'il s'est caché ah viens suis donc mes pas elle
gnore Dimmi tu ove l'hanno na-scosta è la — non è vero è la non è

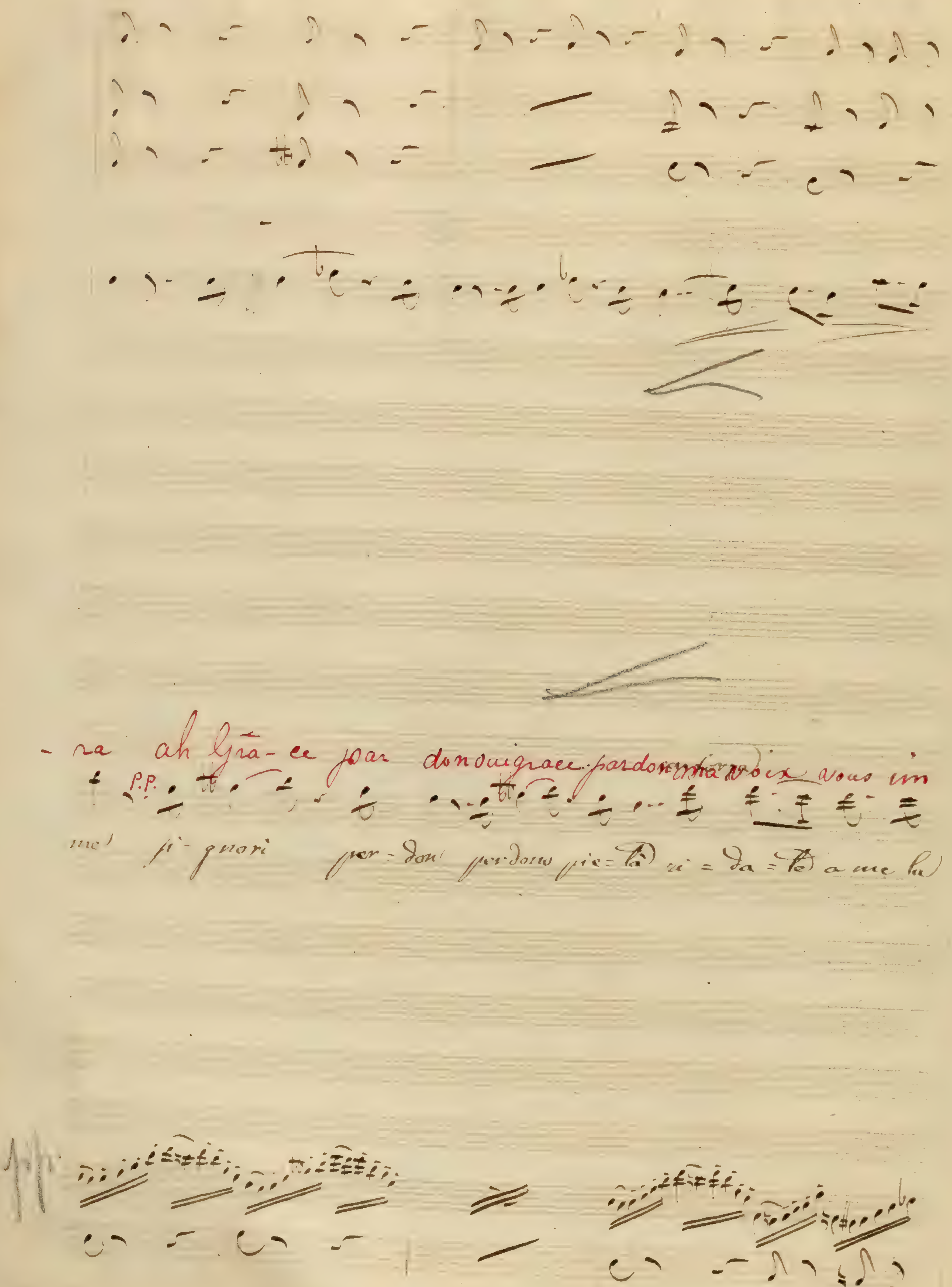

f
f
rallen
elle est là n'est-ce pas tu te tais!.. elle est là
vero è la non è vero Tu ta=ci Oh! mè miei Si=

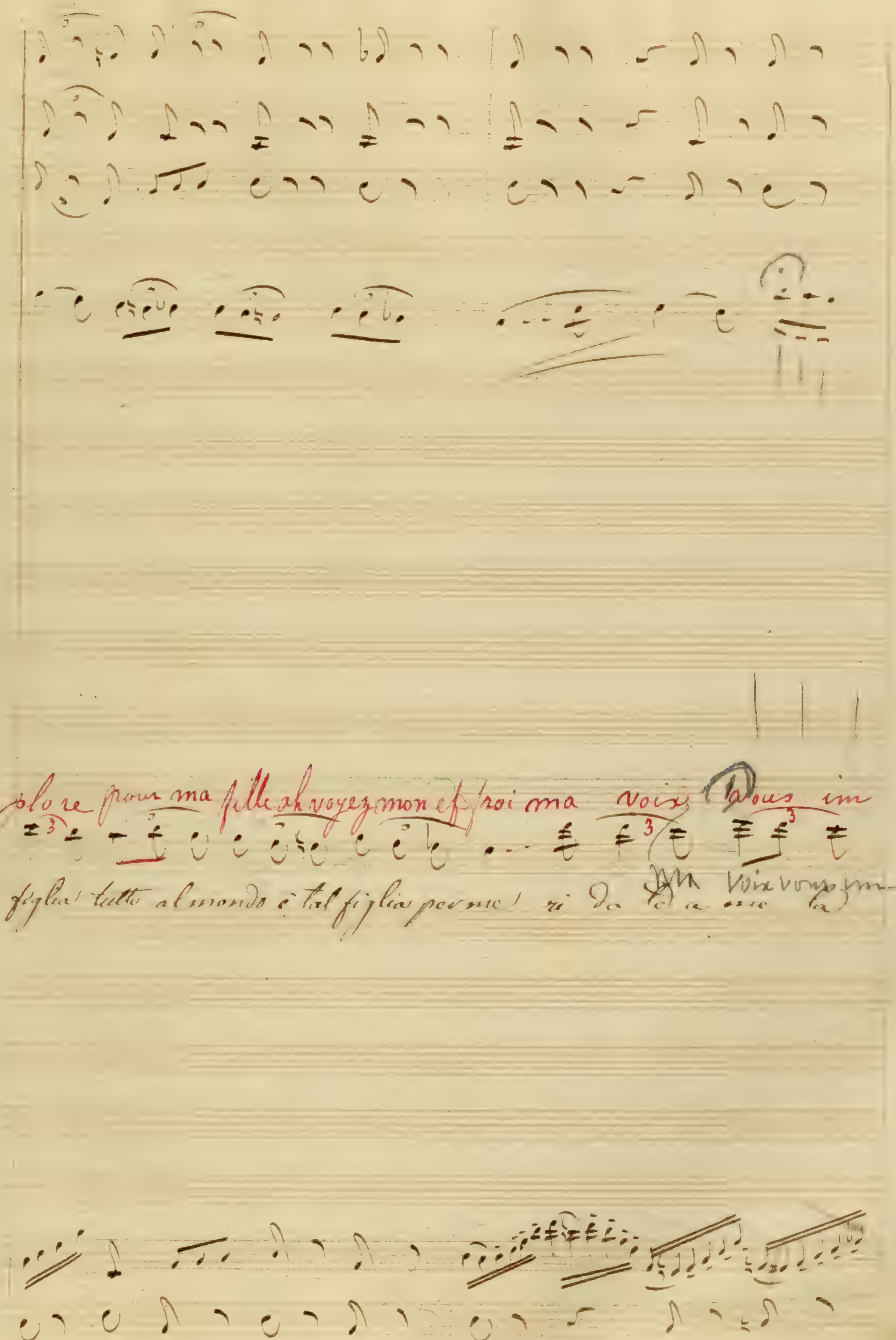

C.A
maî-tres ma voix vous implo-re oui.. je
quo = ri per = do = no pie = ta - - - de al ve =
Vlle solo [?]
solo Violo / altri Viol. al Basso [?]

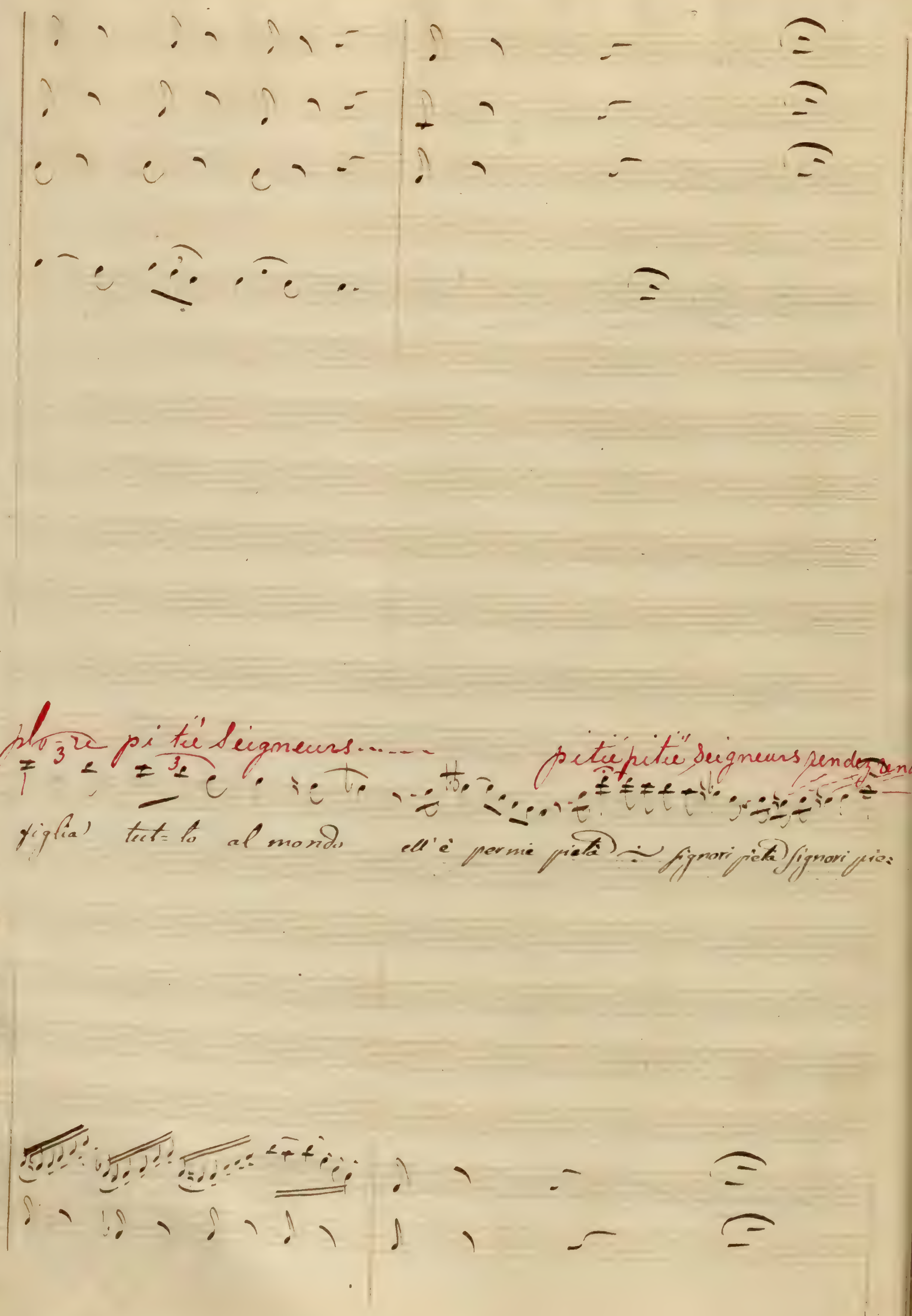

pleurer un enfant que j'a do - - - - re à mes
-gliardo la fi-glia


arco
Vous rendez la pure en-co-re rendez la pure en-
Dar- la a voi nel- la ora co- sta a voi anche ora

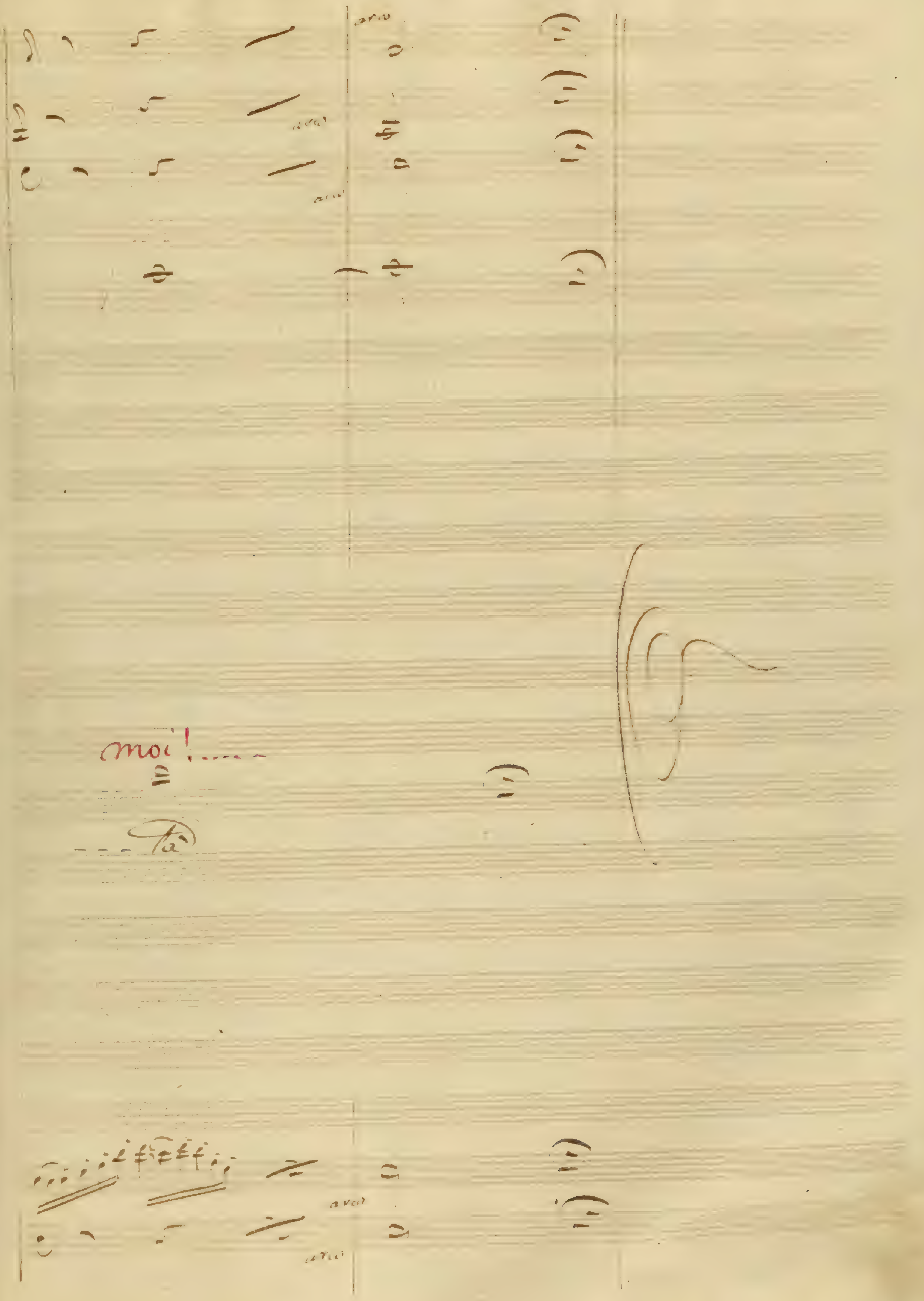

Col Canto
co- re
et son père i ci vous bé ni
cos- ta tutto al mondo e tal fi glia per


- ra ah Grâ-ce par don ou grace pardon ma voix vous im
P.P.
me' pi-guori per-don perdon pie-tà ri-da-te a me la


plo re pour ma fille ah voyez mon ef froi ma voix vous im
figlia tutto al mondo è tal figlia per me ri da te a me la
voix vous im-

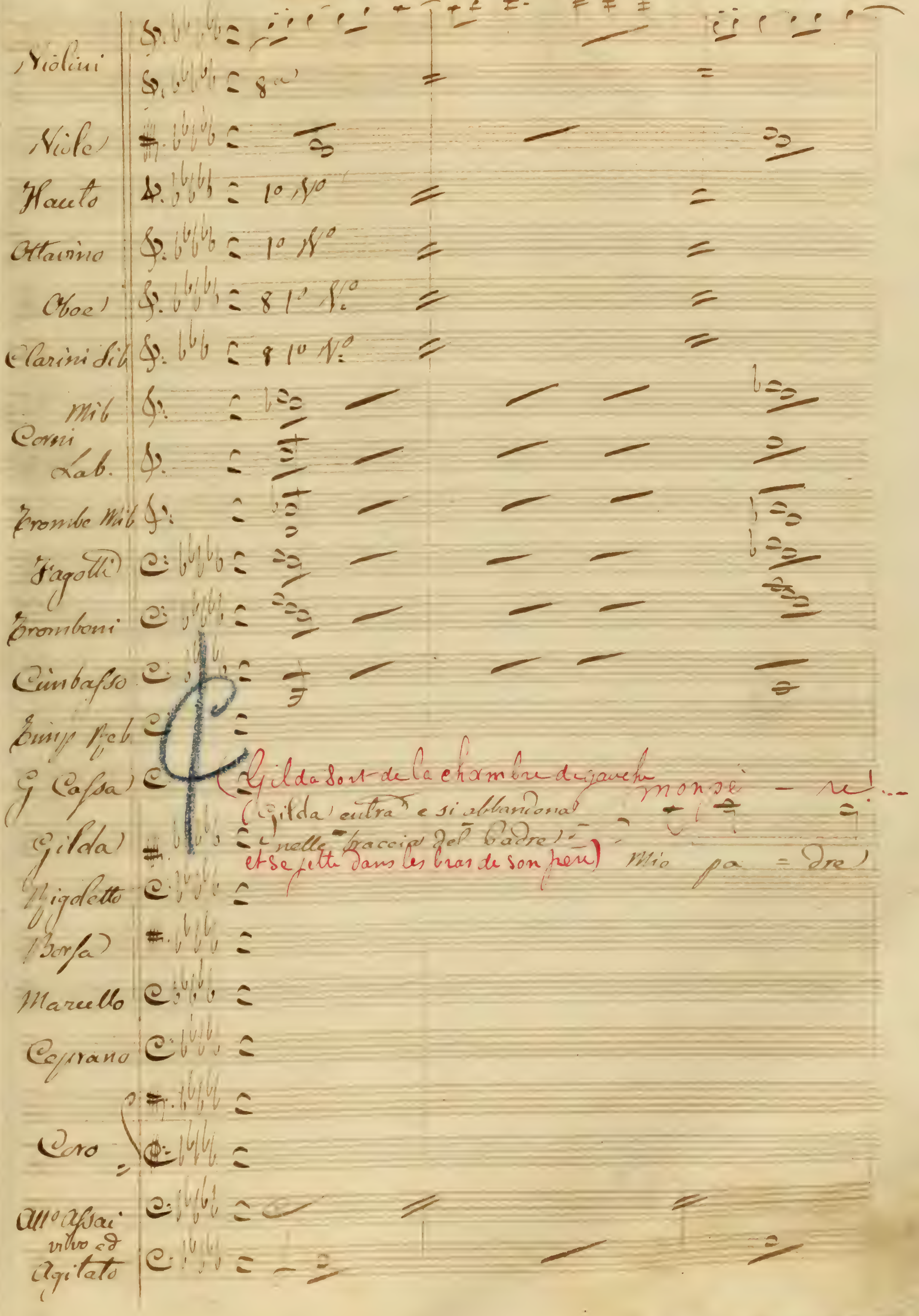


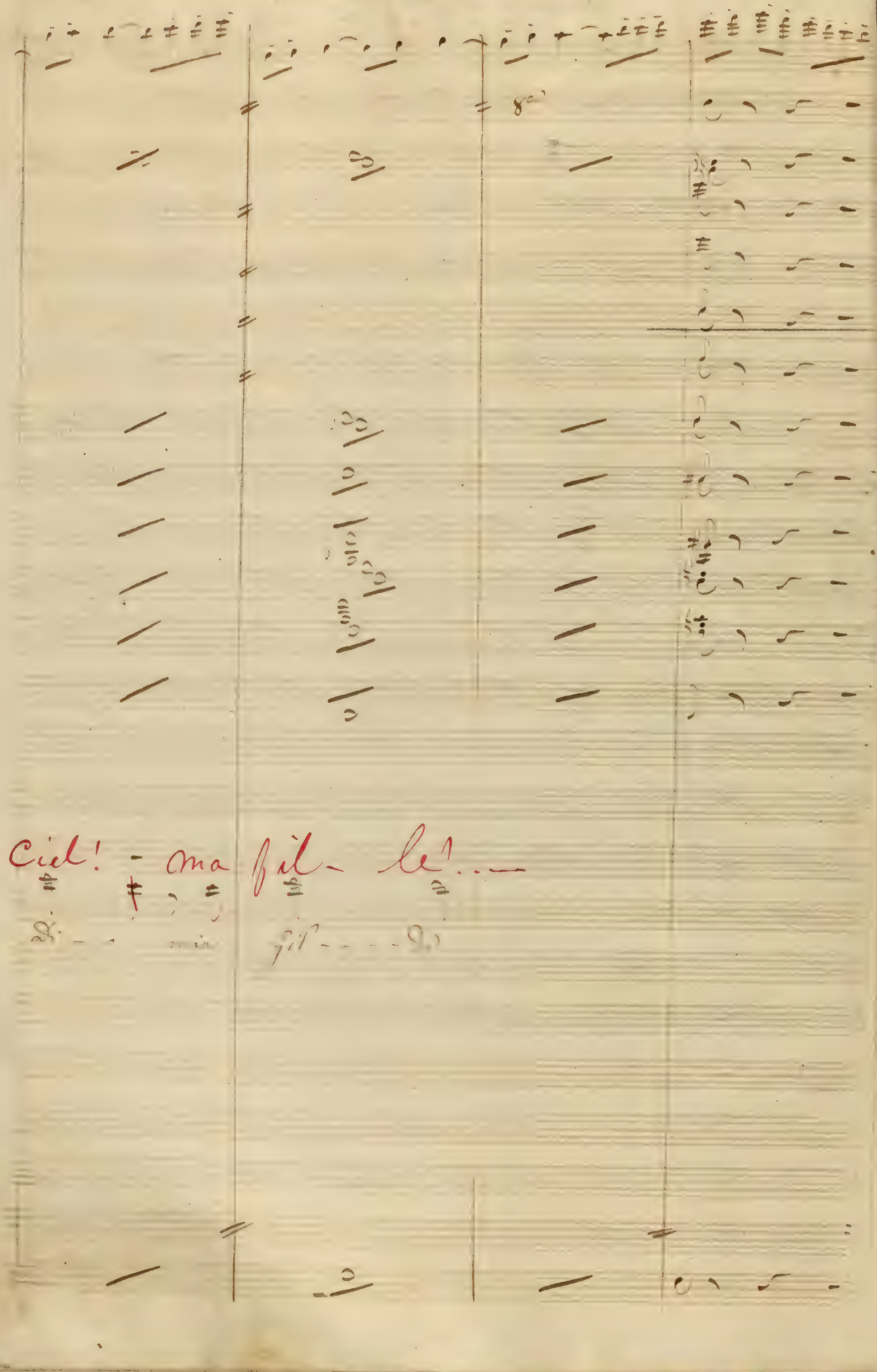
pleure pi tié Seigneurs......
pitié pitié Seigneurs rendez
figlia tut- to al mondo ell'è per me pietà signori pietà signori pie:

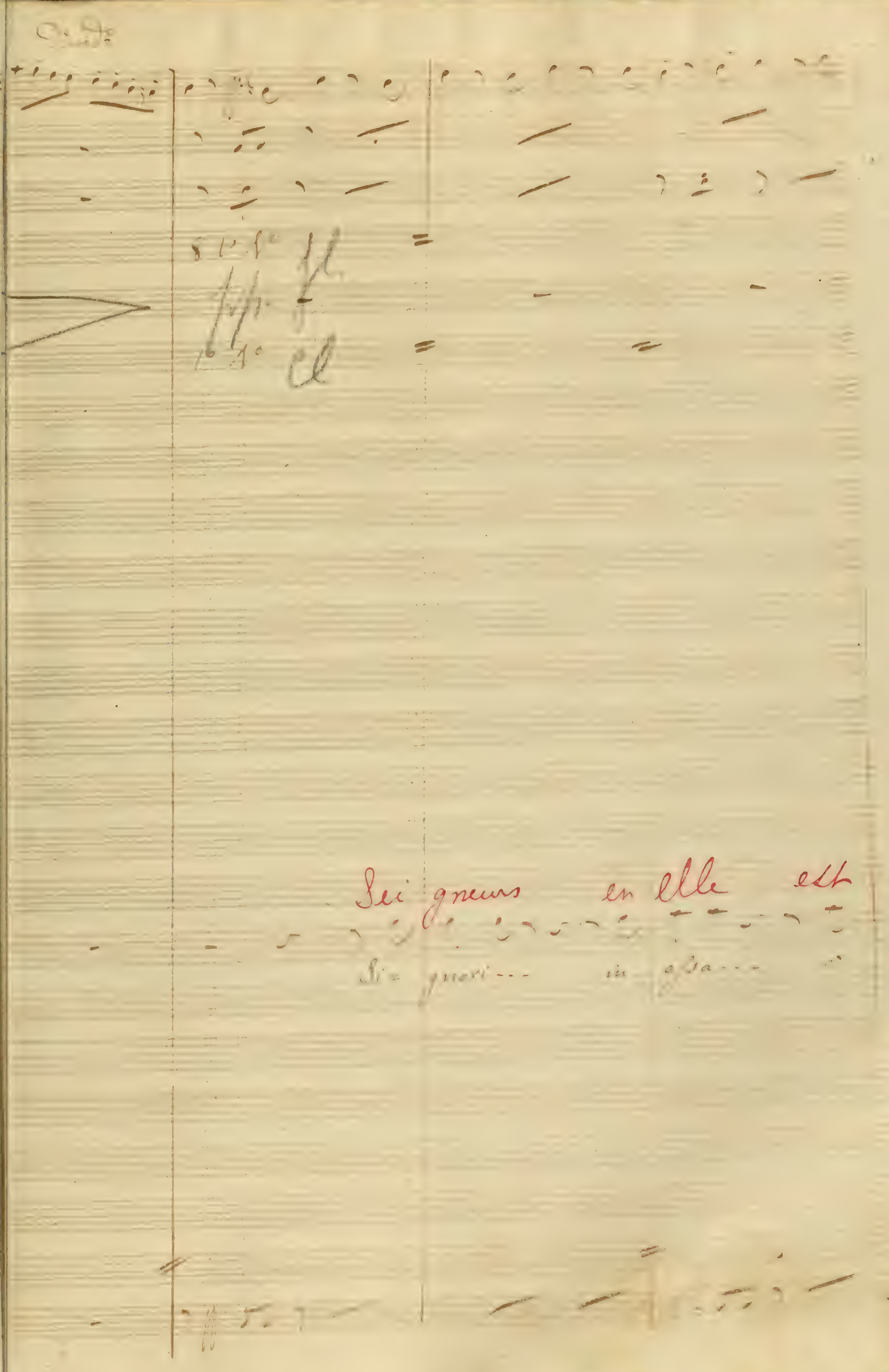

arco
moi !......
là

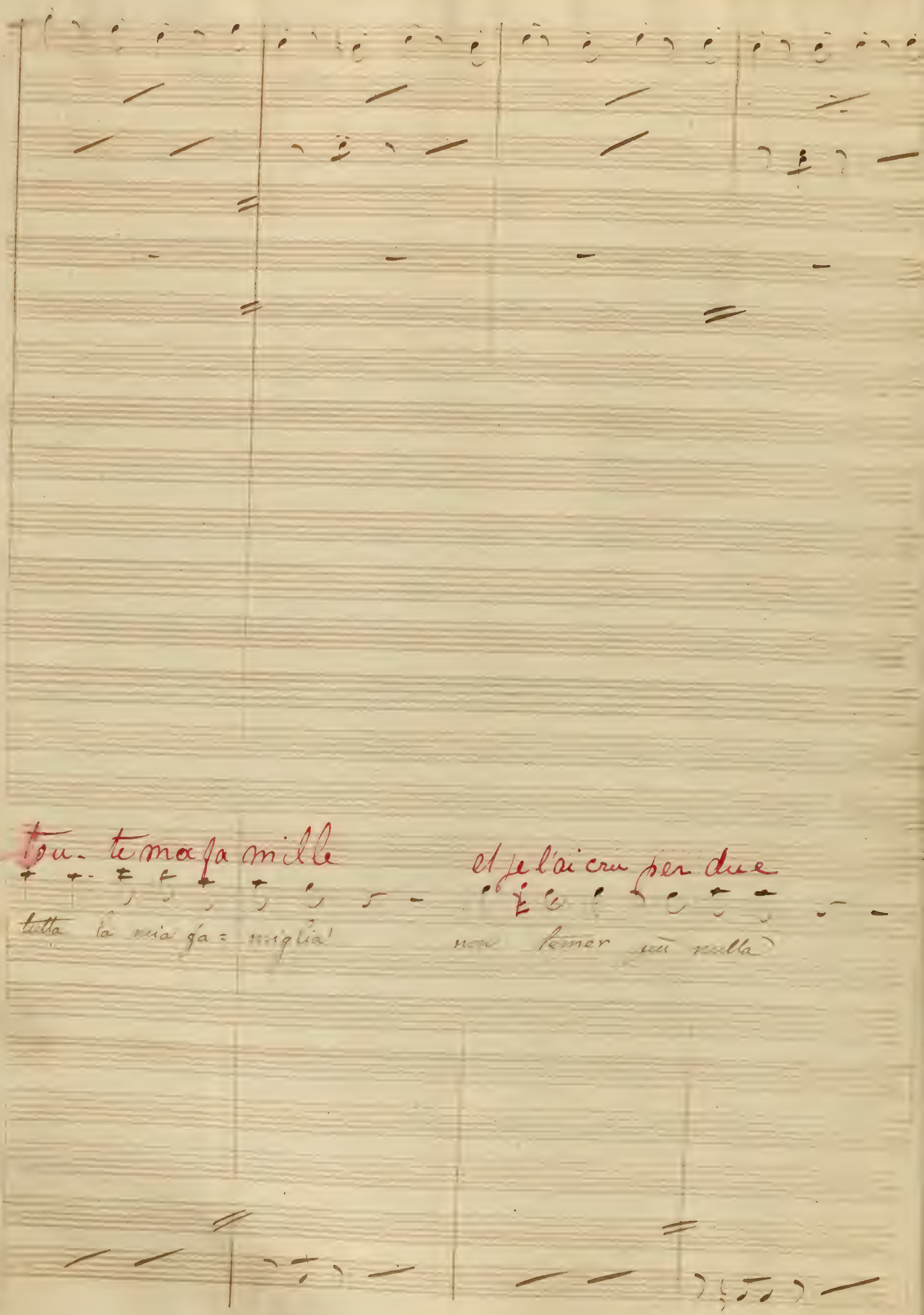
M: ♩= 144.

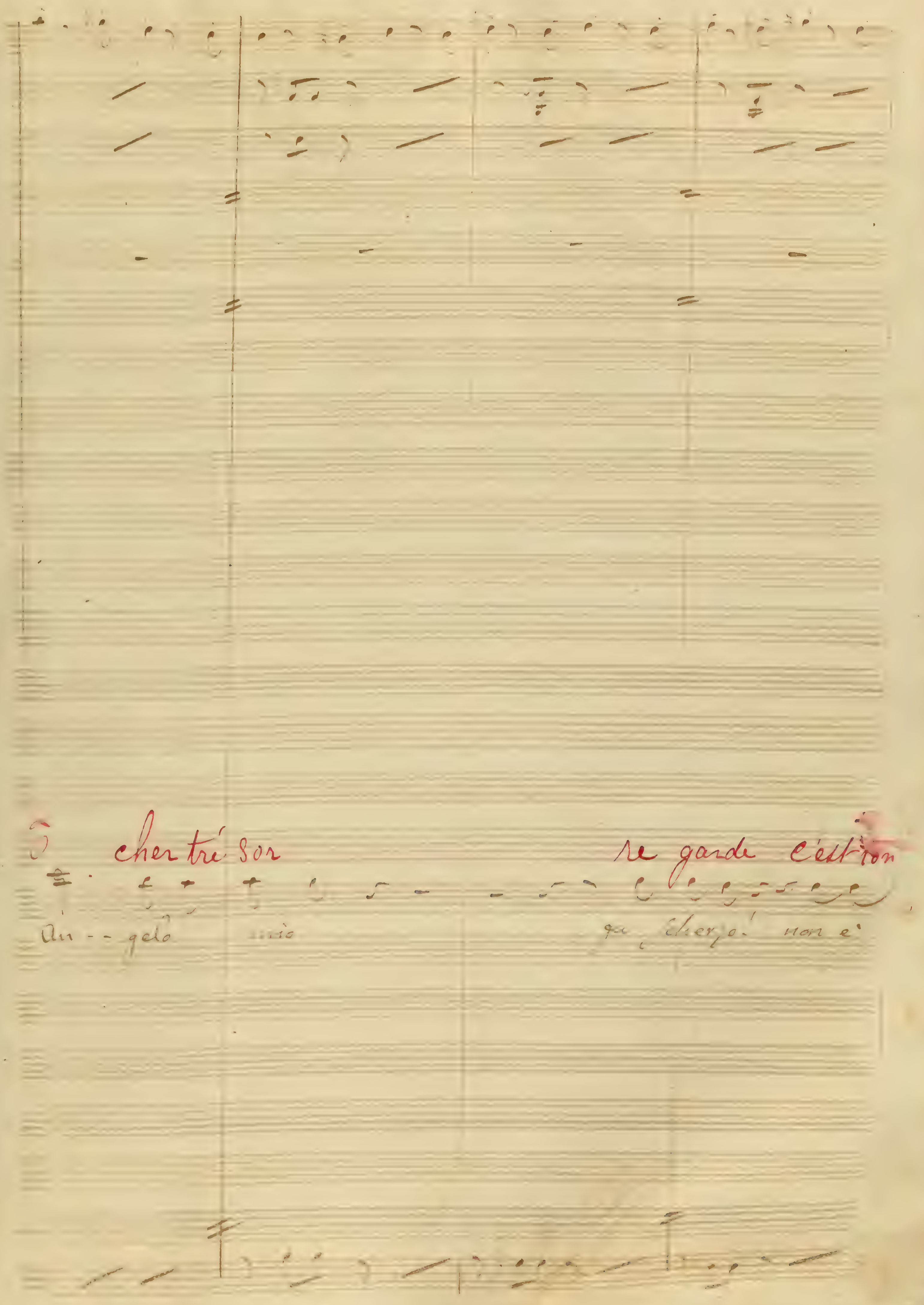
Scena e Duetto No 10.

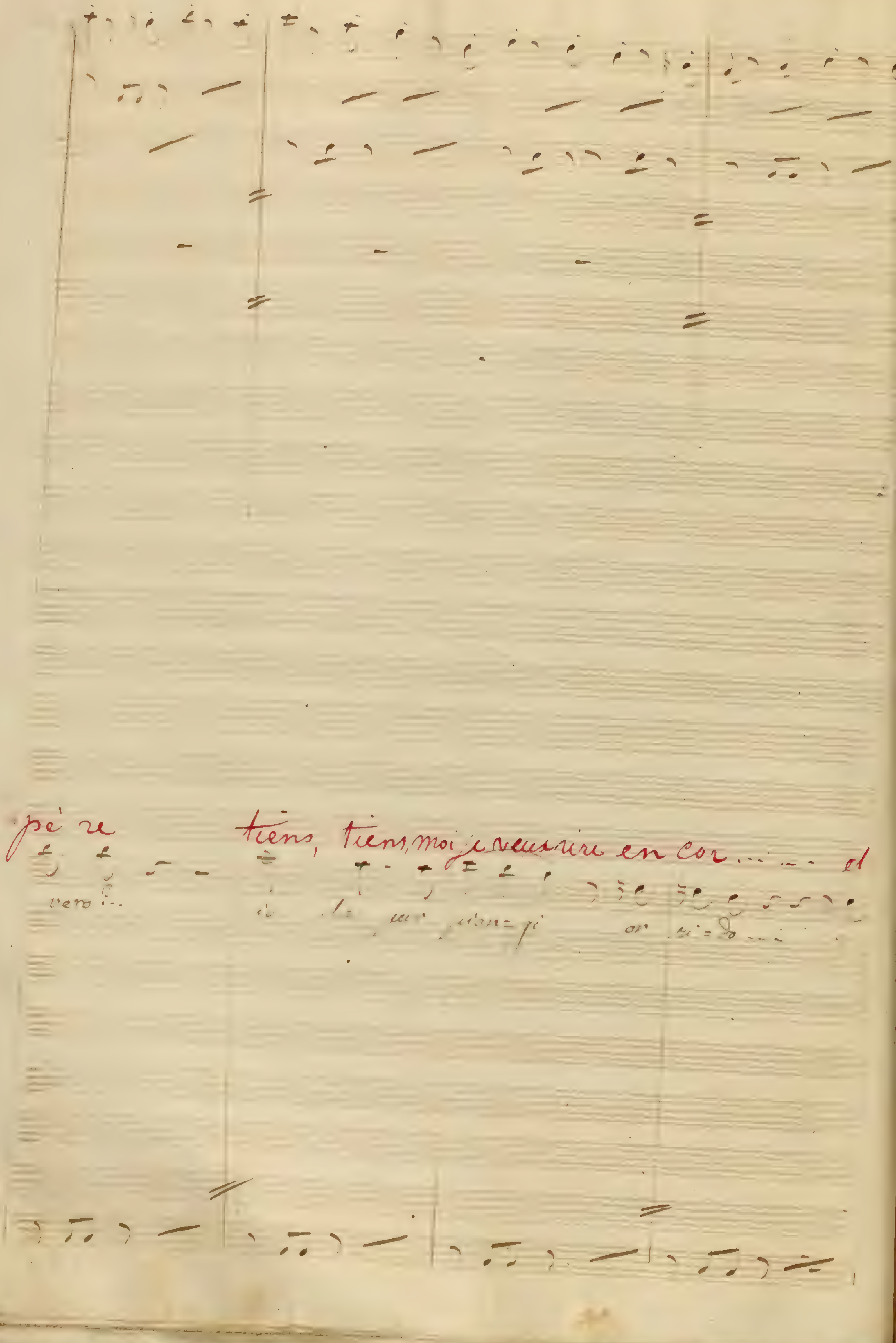


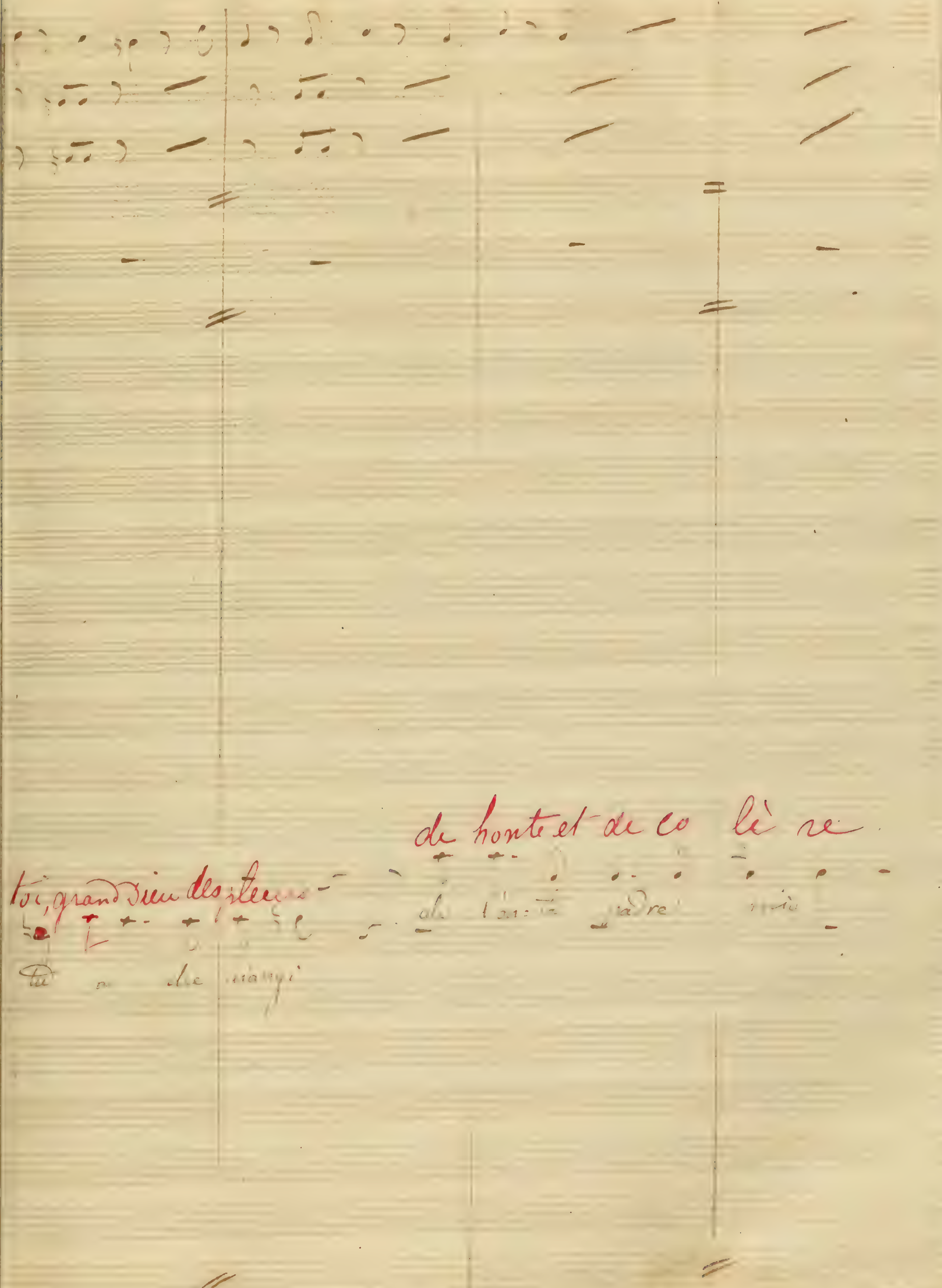

Ciel! - ma fil- le!...

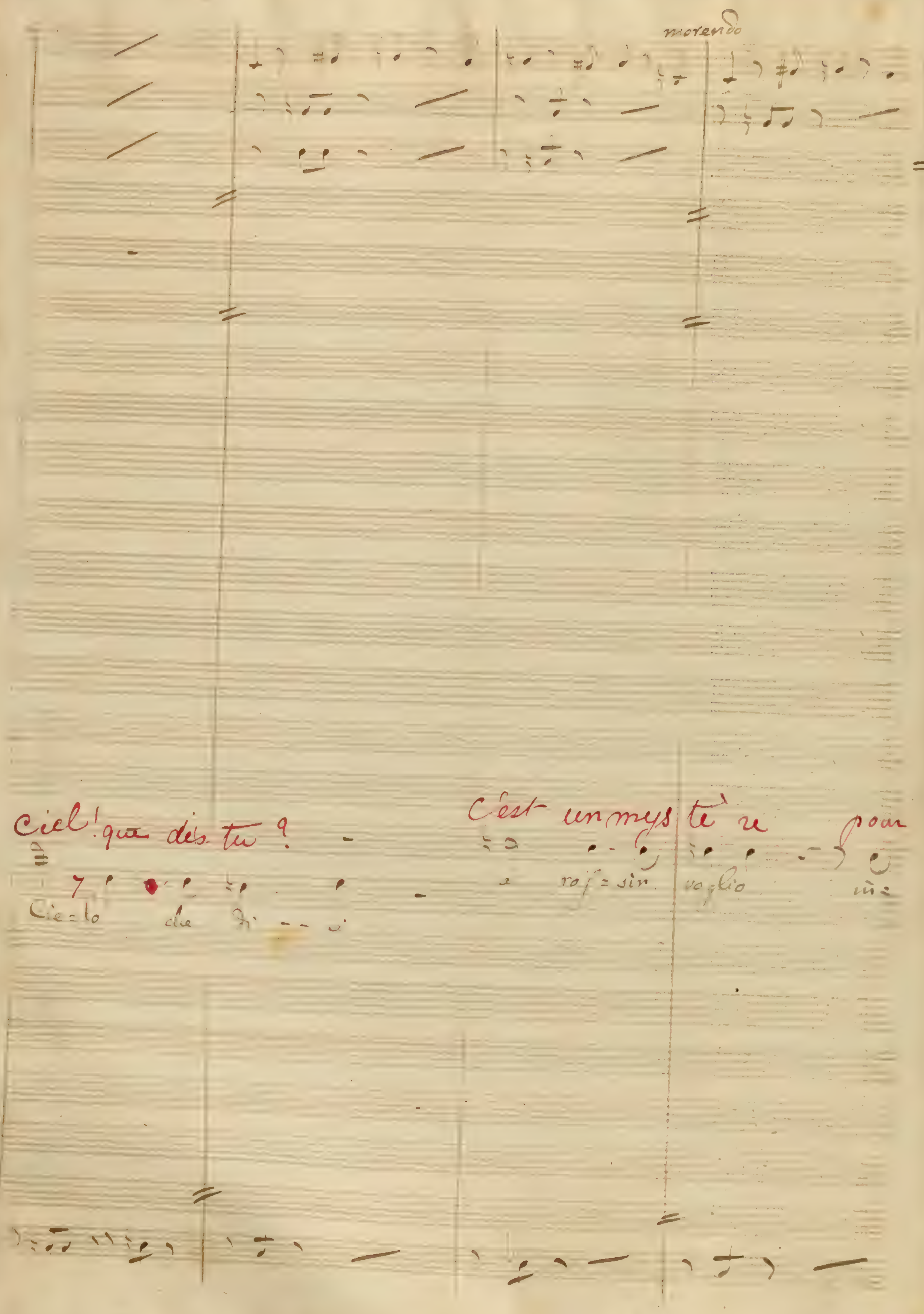

Sei gneurs en elle est
Si- gnori --- in essa ---

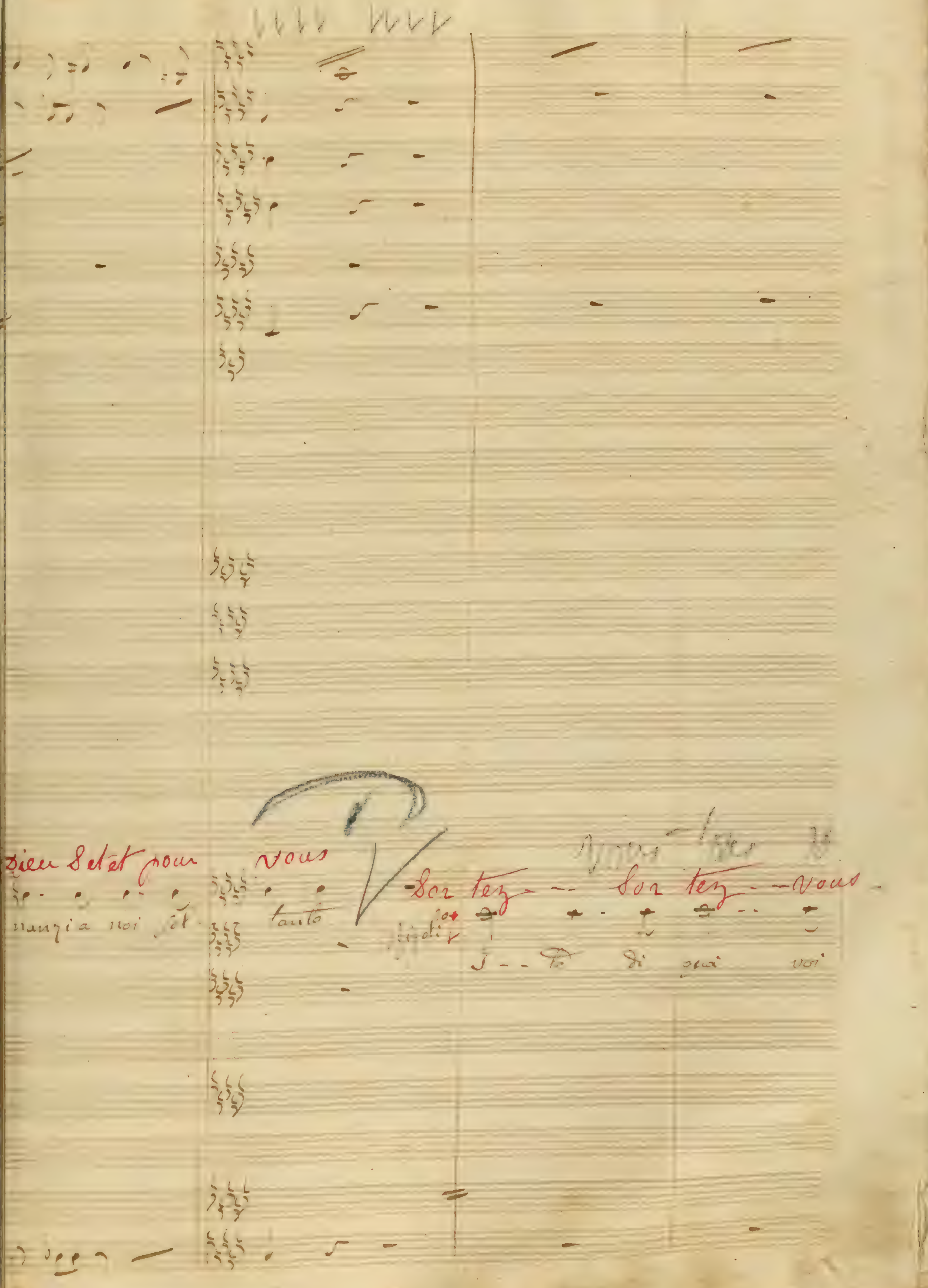

tou- te ma fa mille
et je l'ai cru per due
tutta la mia fa= miglia!
non temer più nulla


Ô cher tré sor
ne garde c'est ton
An - - gelo mio
ga Scherzo! non è

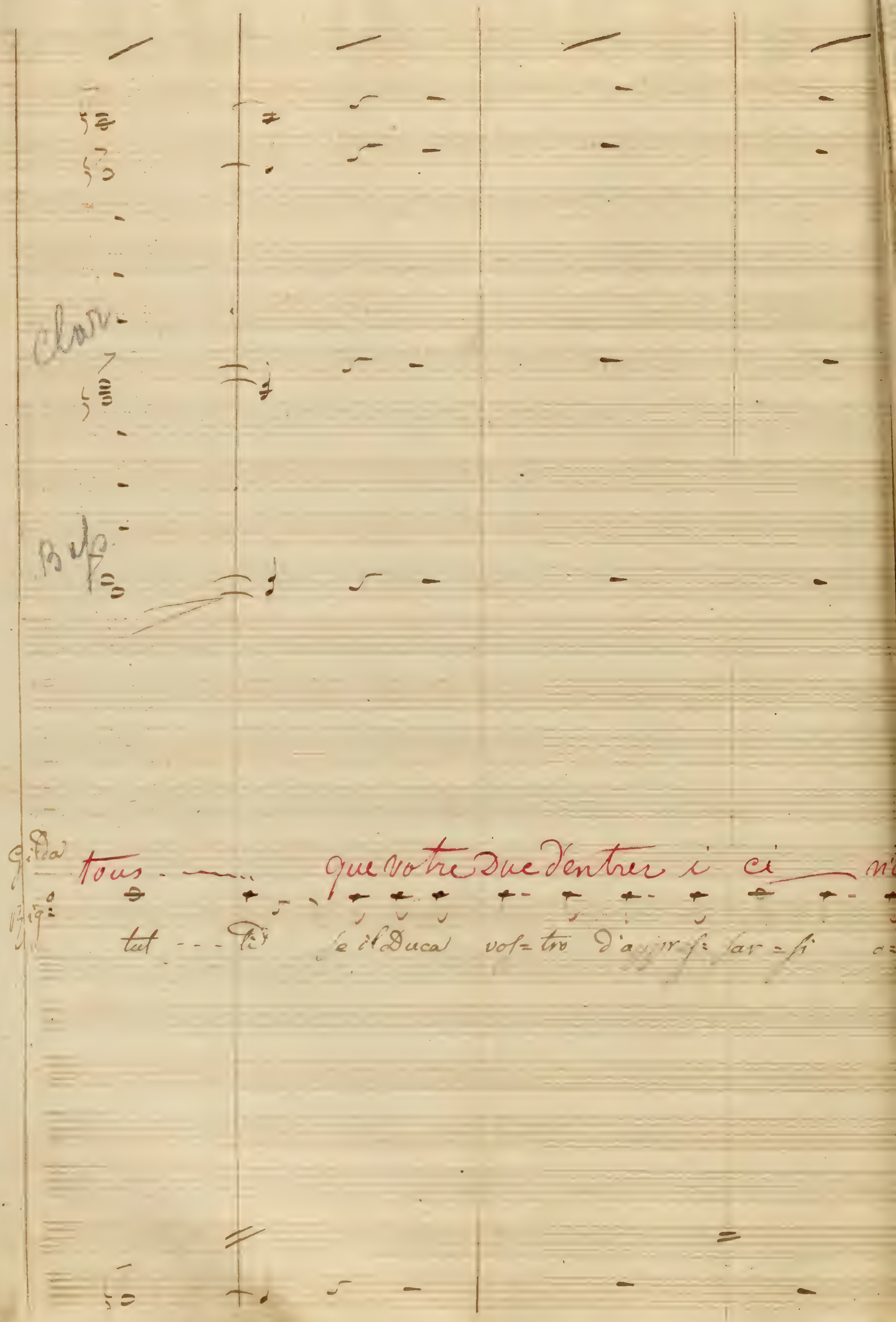

pé re
tiens, tiens, moi je veux rire encor... ... et
vero...

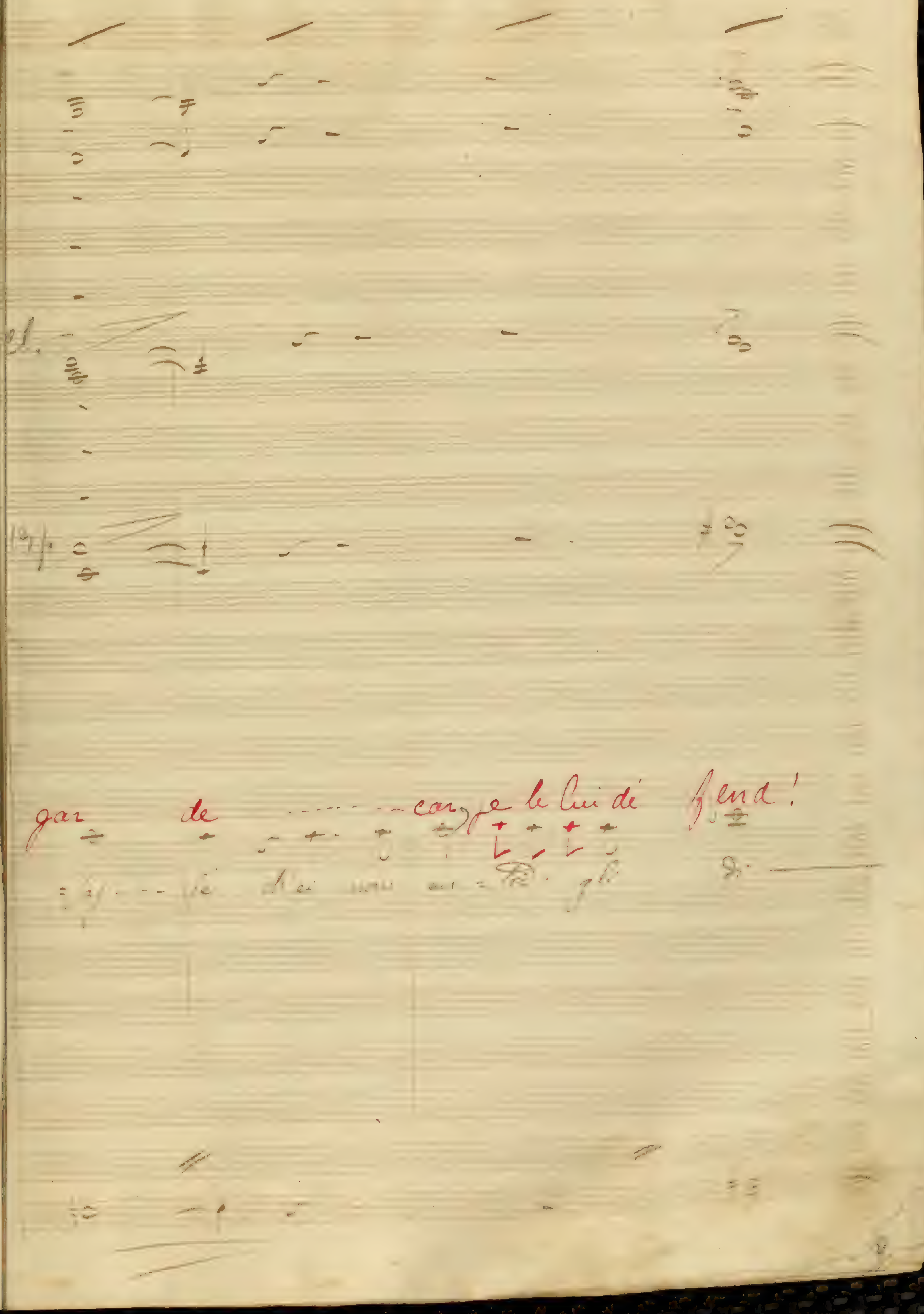

toi, grand Dieu des pleurs
de honte et de co lè re

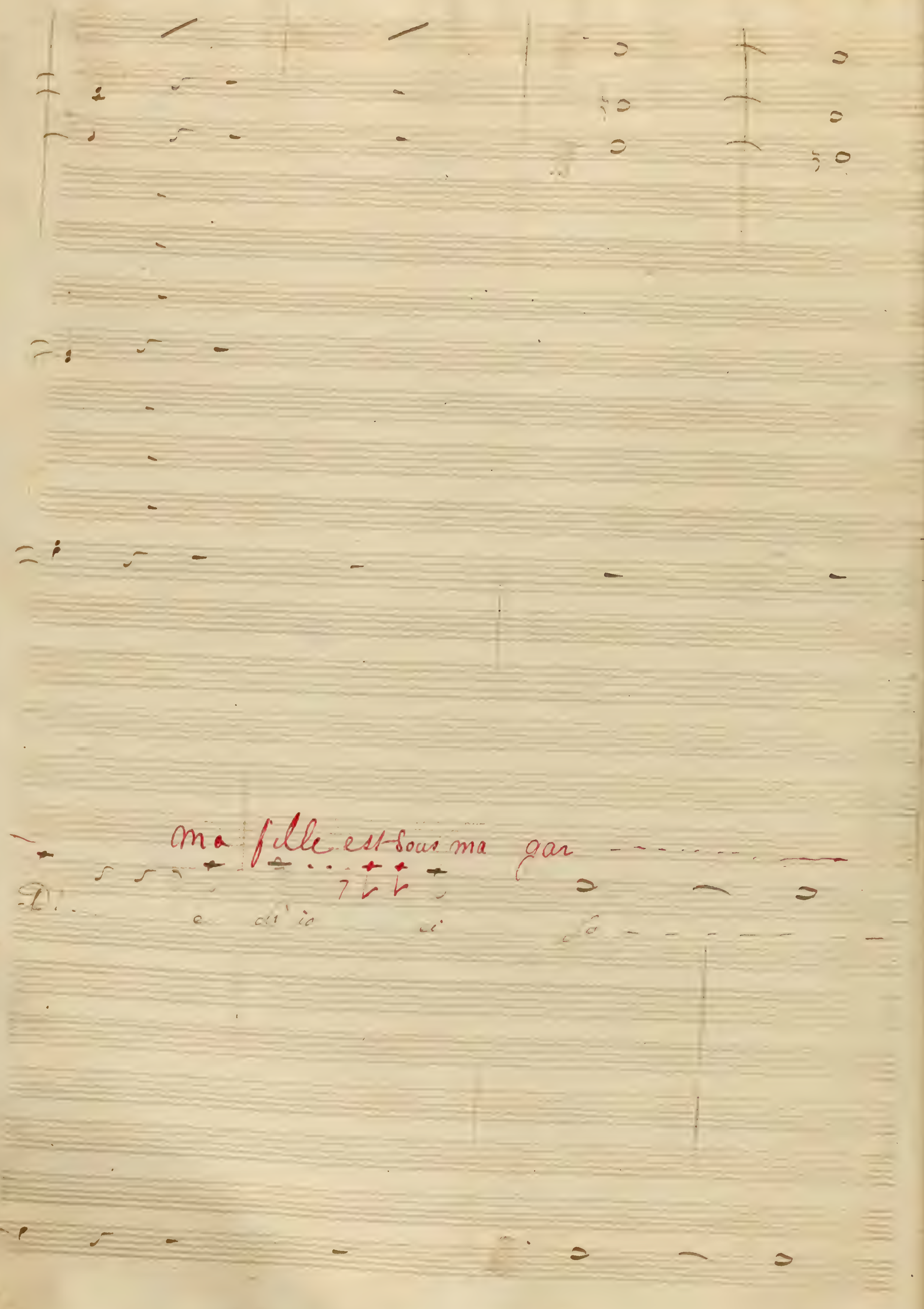

morendo
Ciel! que dis tu ?
C'est un mys tè re pour
Cie=lo che di
voglio

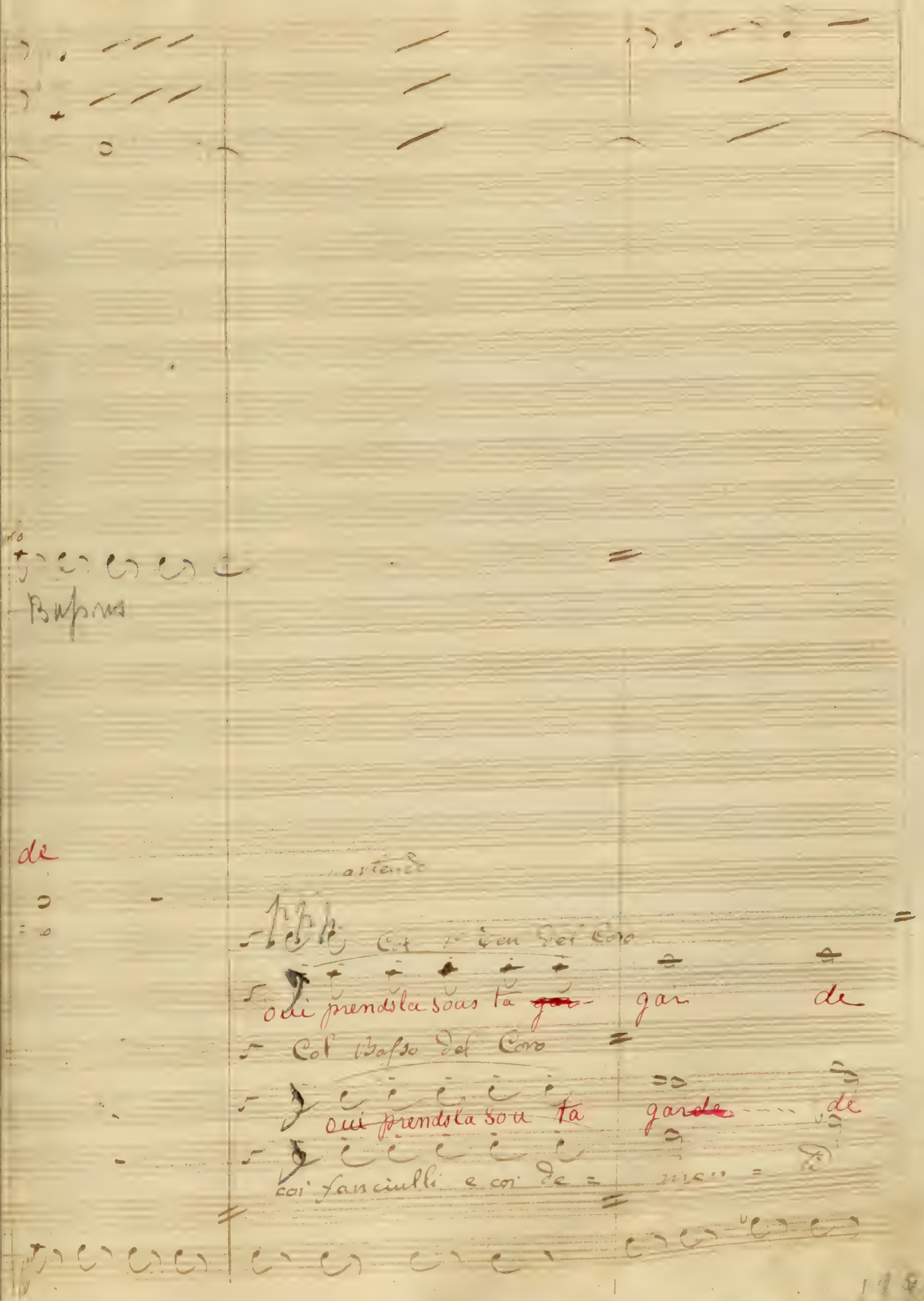


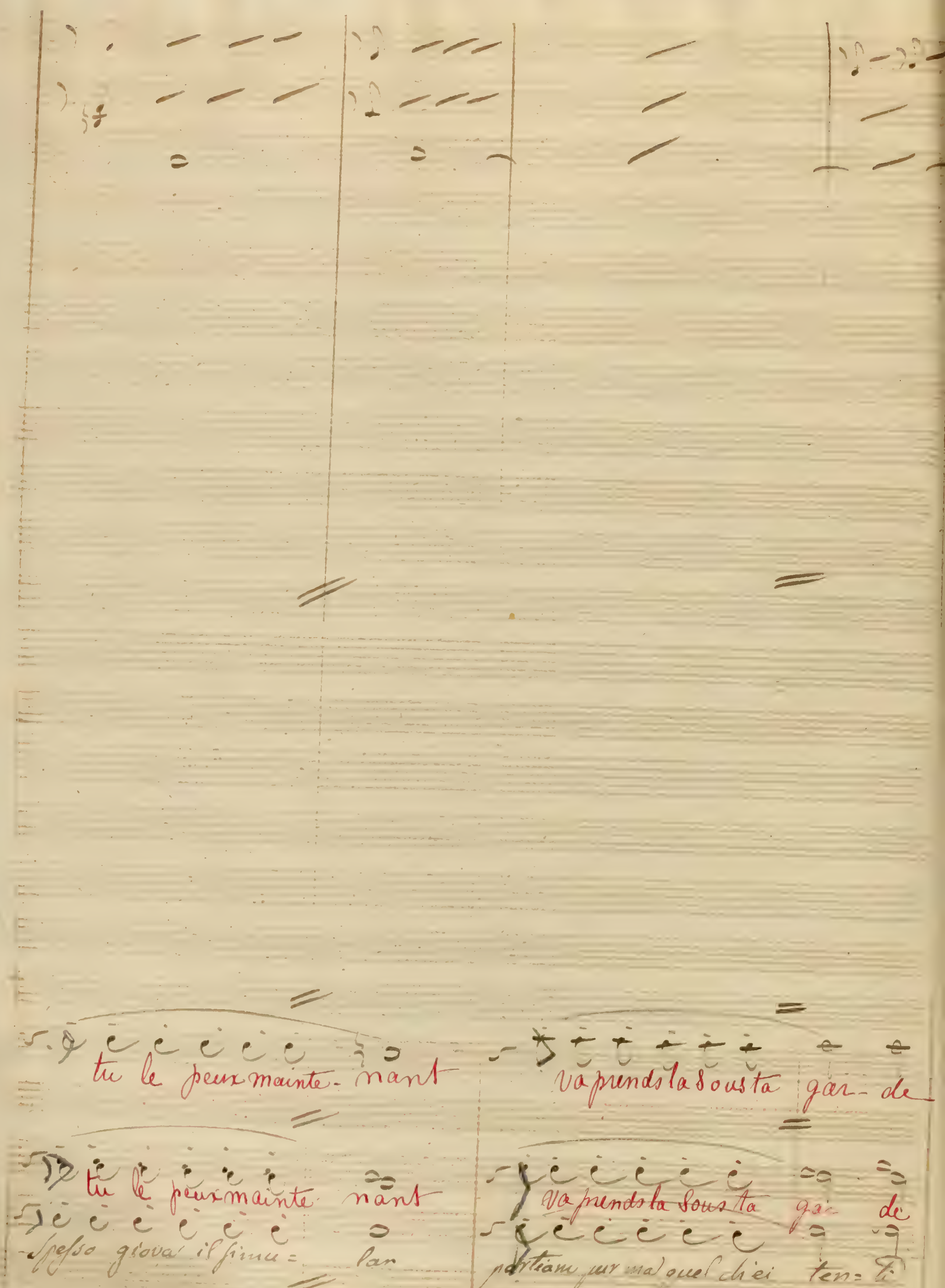
vous
Sor tez -- Sor tez --vous
tanto
di qui voi

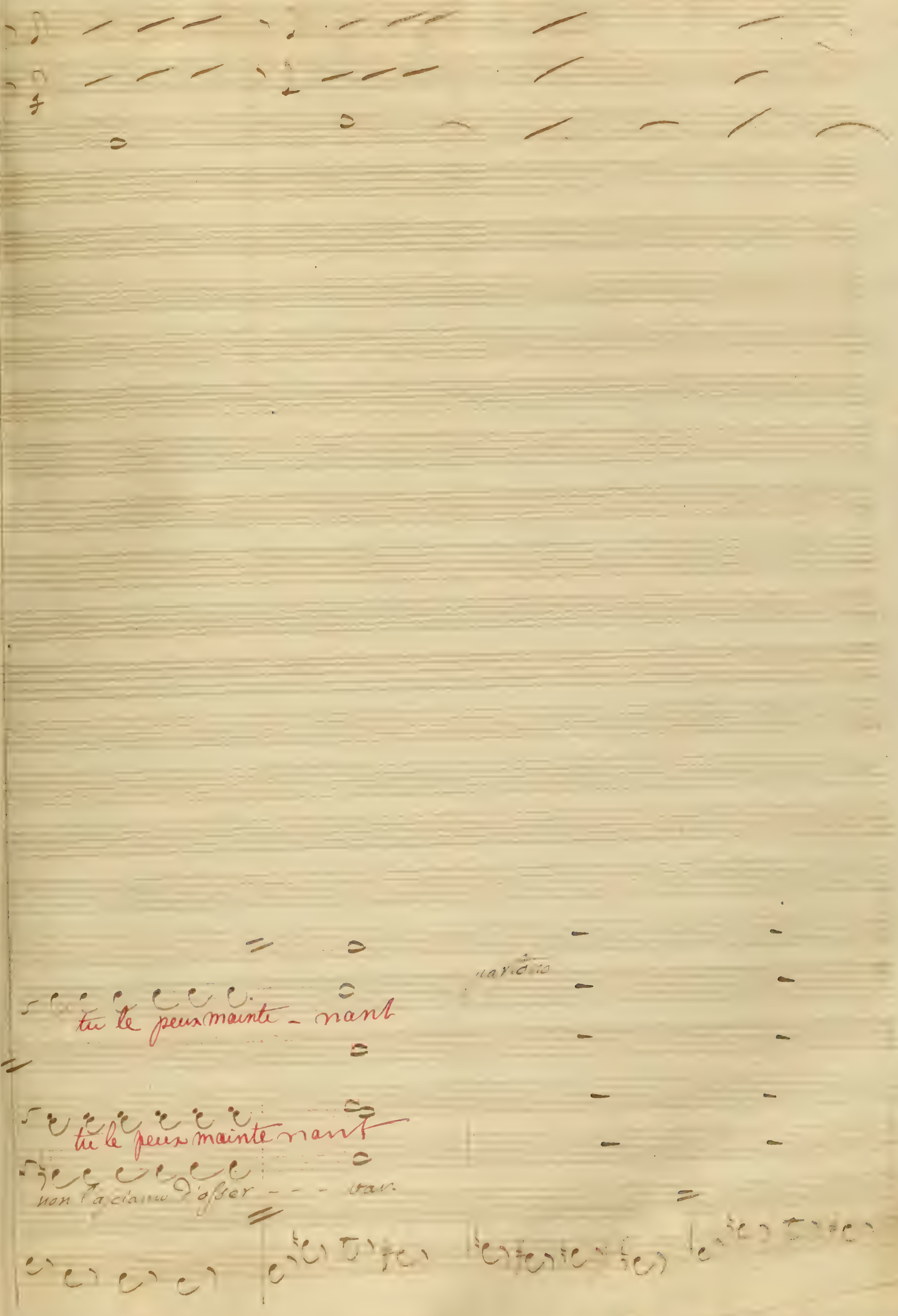

Clar.
Gilda
tous - que votre Duc d'entrer i ci
tut - - ti
e il Duca vos-tro d'a-pr-i far-si

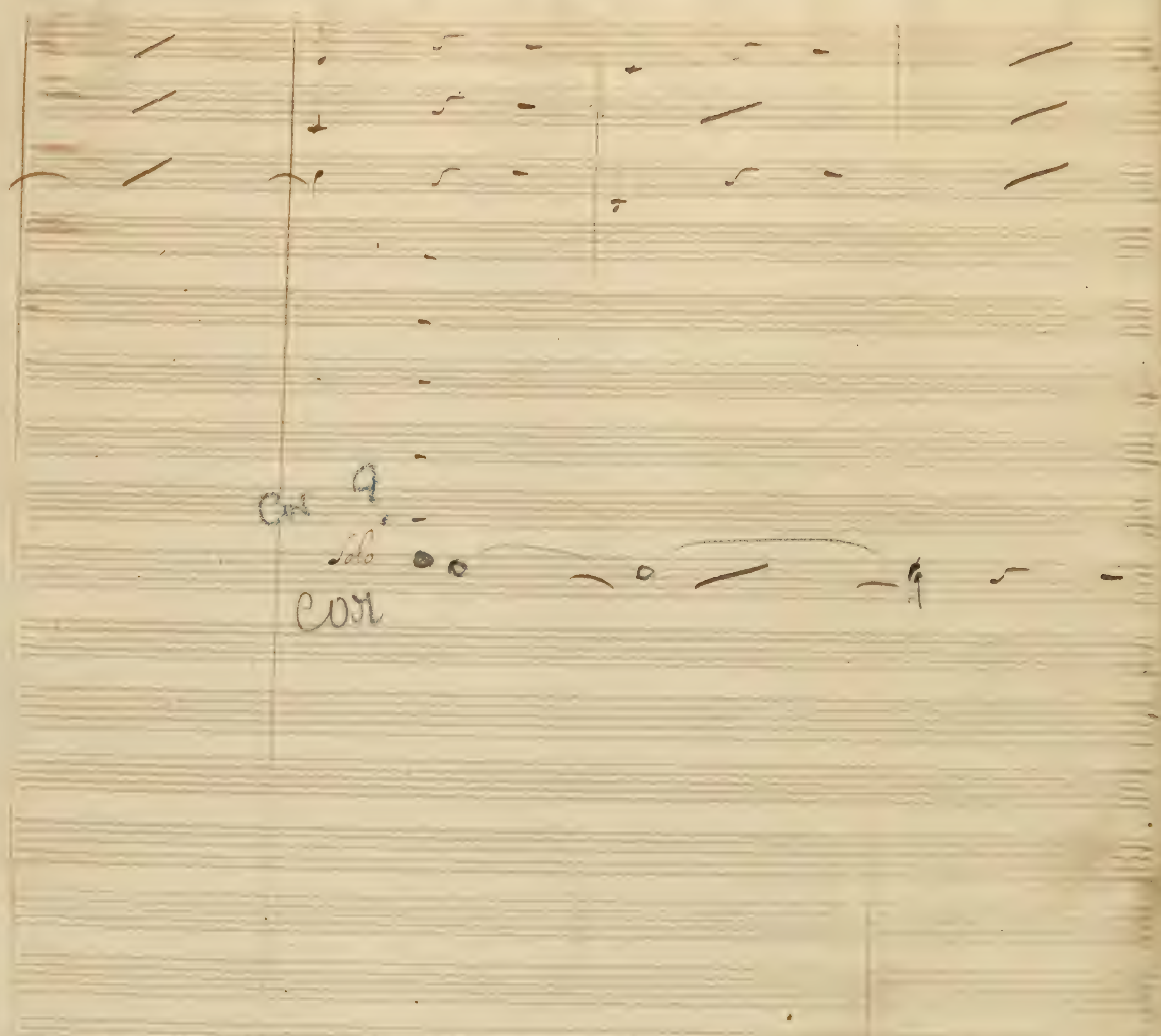

gar de car, je le lui dé fend!

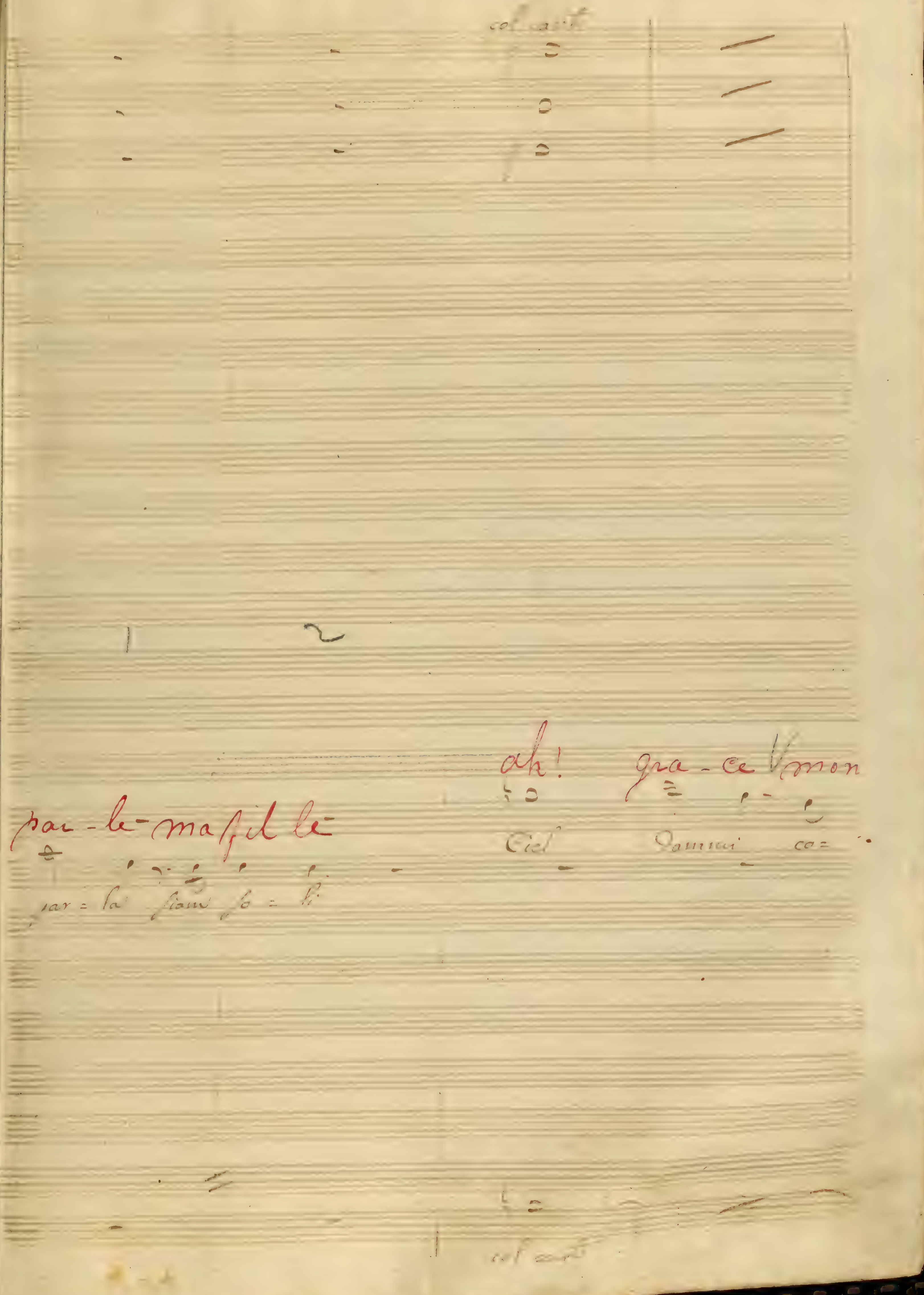

ma fille est sous ma gar


Bassus
de
Col Basso del Coro
oui prendsla sous ta gar de
oui prendsla sou ta garde de
coi fanciulli e coi de = men =

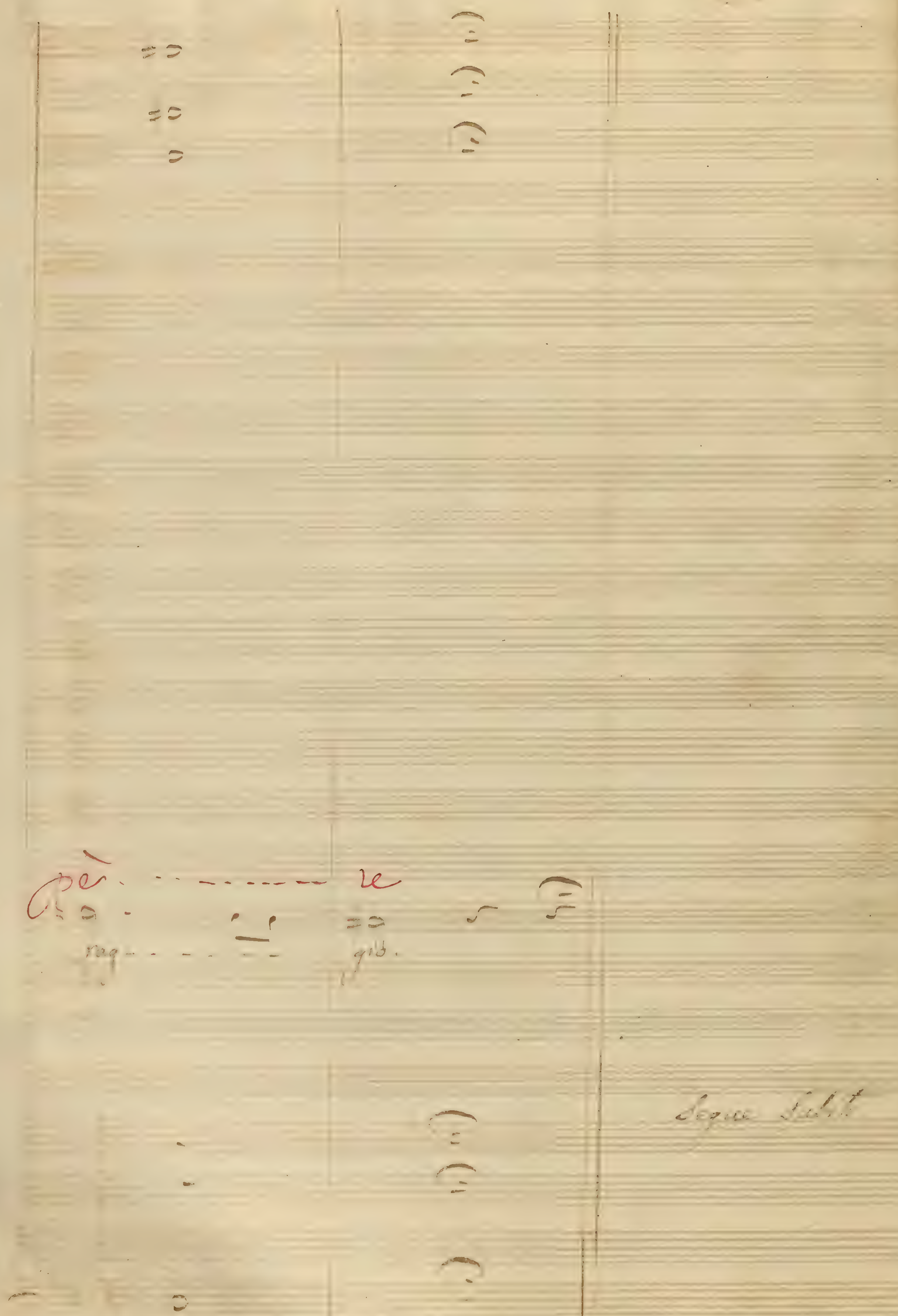

tu le peux mainte- nant
va prends la sous ta gar- de
tu le peux mainte nant
va prends la sous ta gar de
Spesso giova il simu= lar
partiam pur ma quel chiei ten= ti

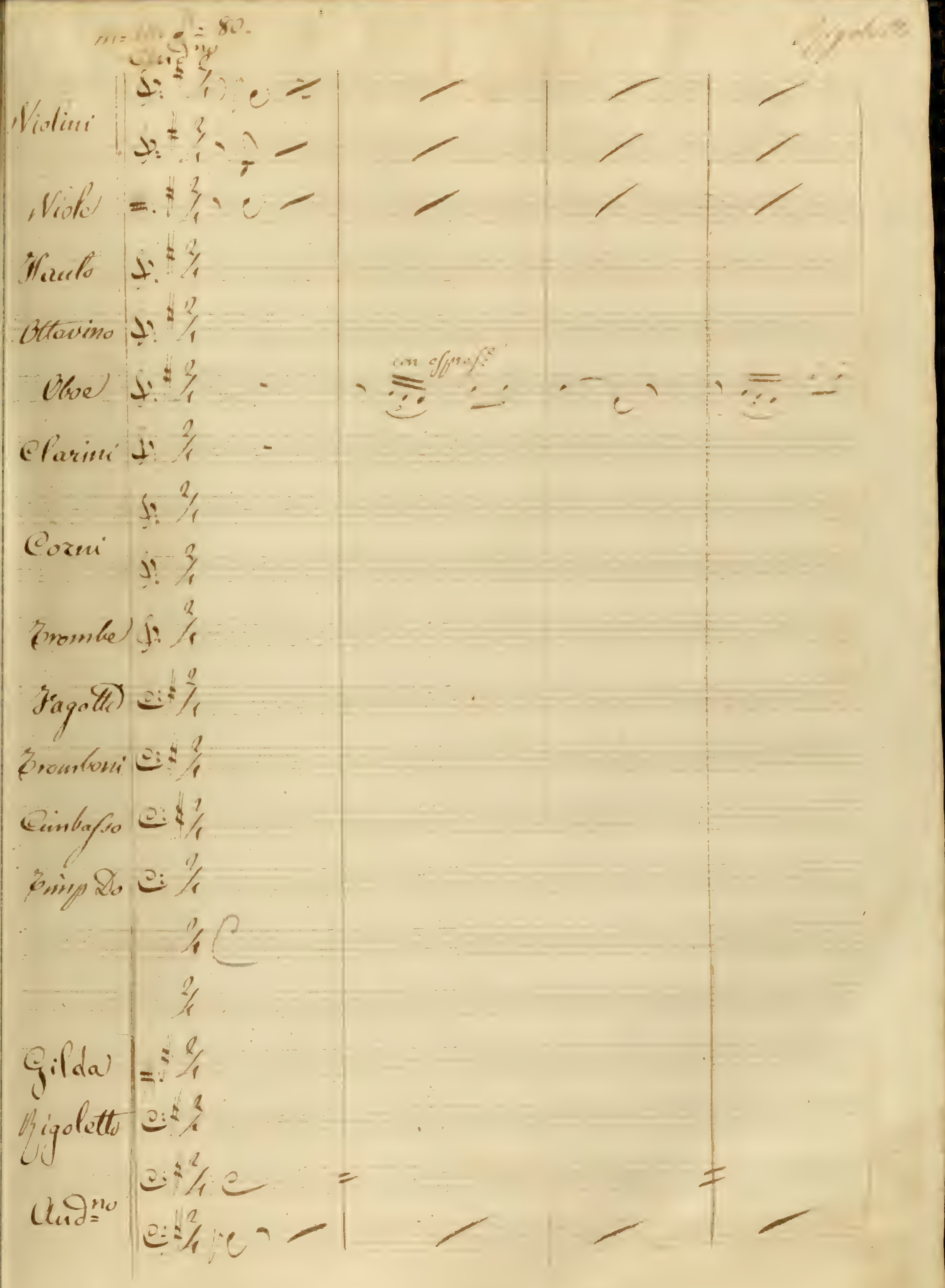

tu le peux mainte - nant
tu le peux maintenant


Solo
Cor

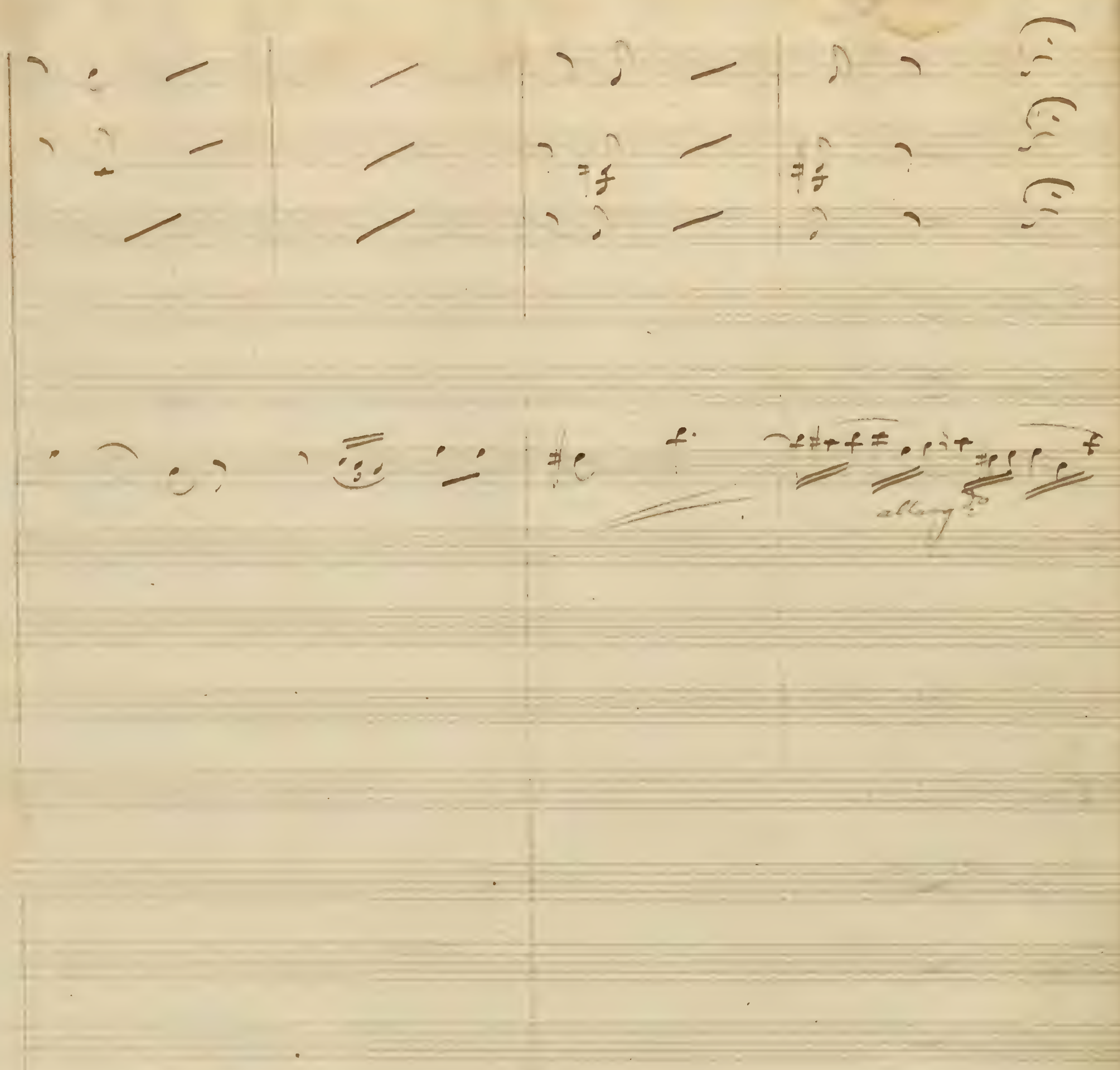


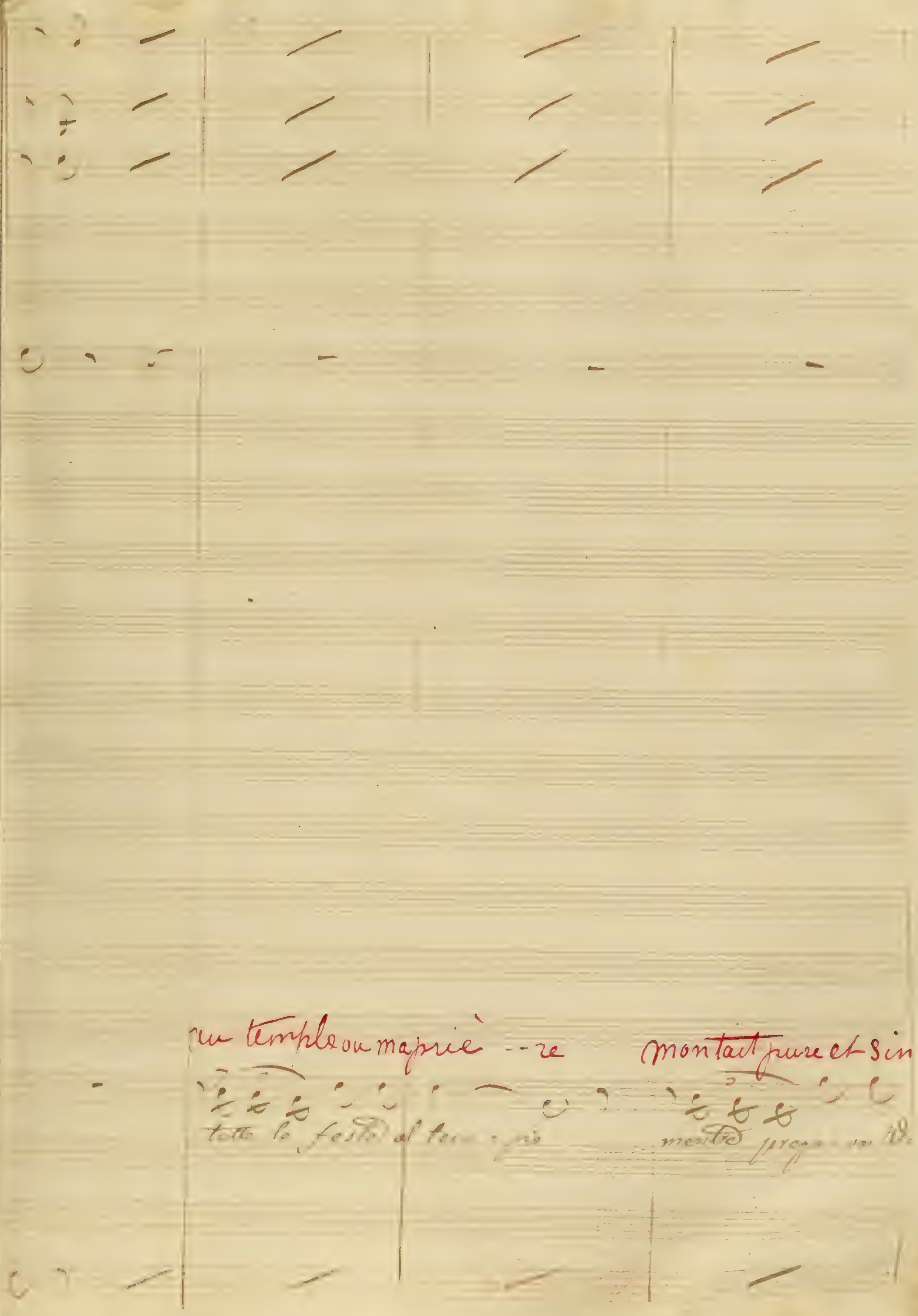
col cant
par - le - ma fil le
ah! gra - ce mon
Ciel Donnez co=
par = la fiam fo = li
col cant

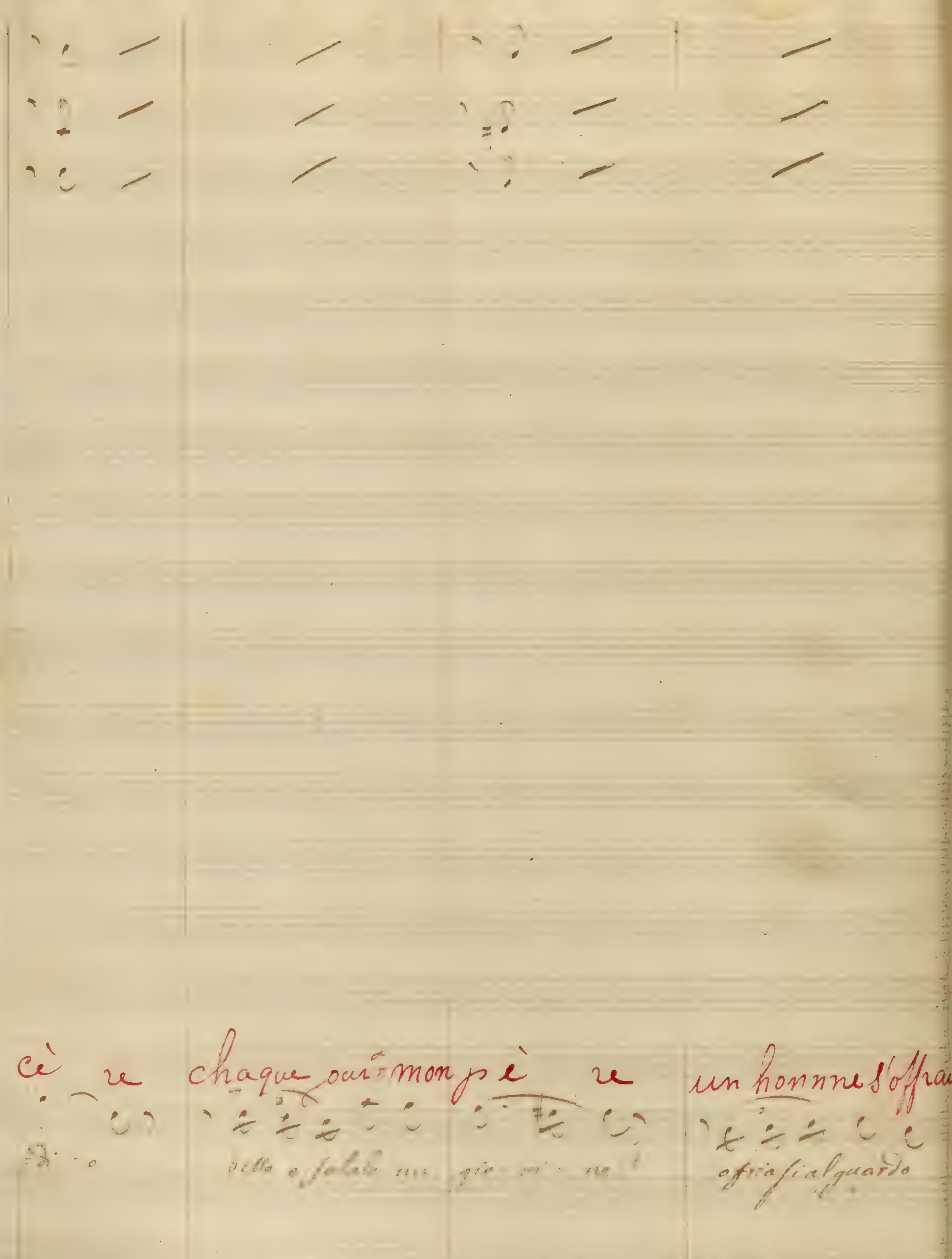

pè - - - re
rag - - - gib.
Segue Subito

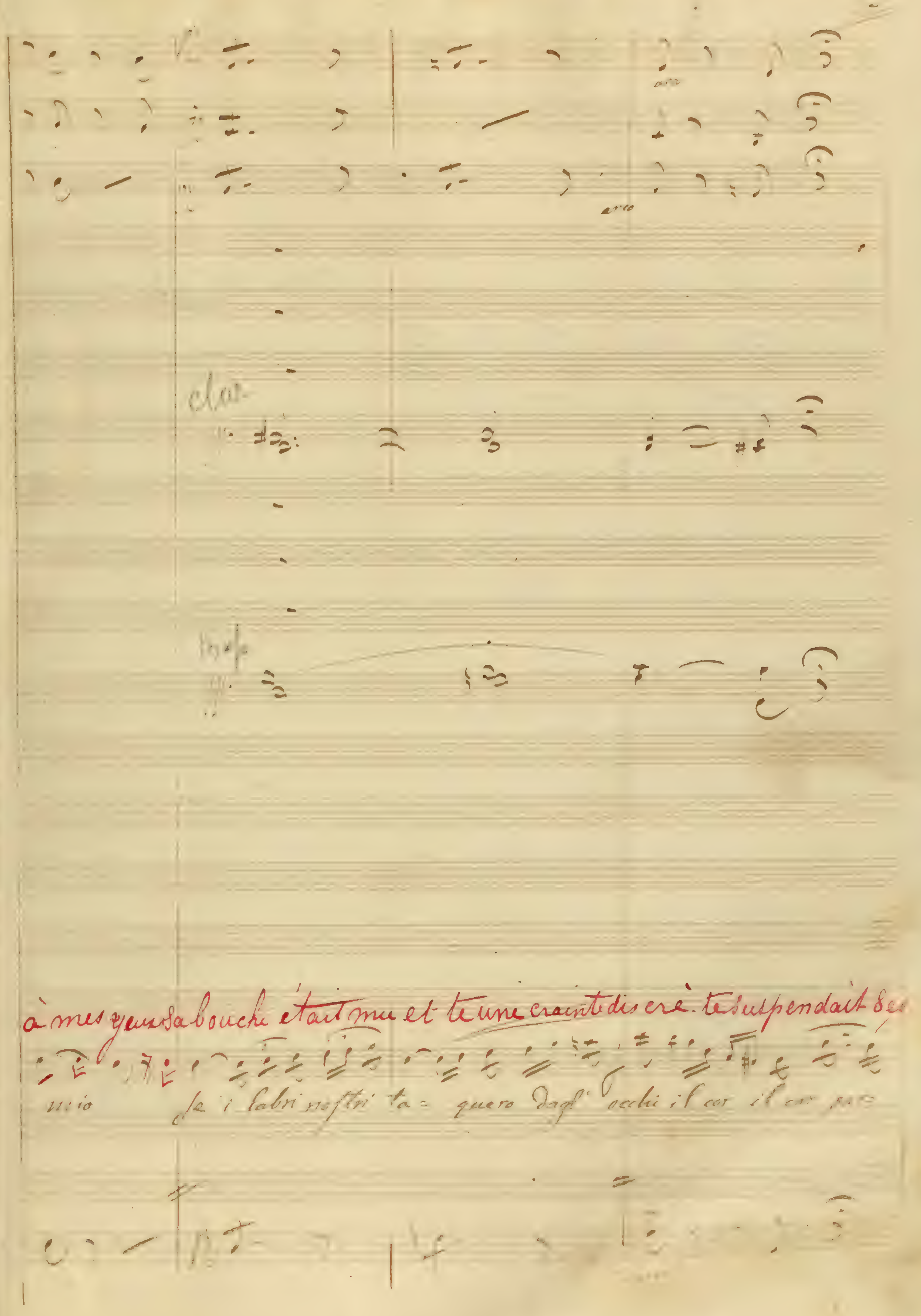


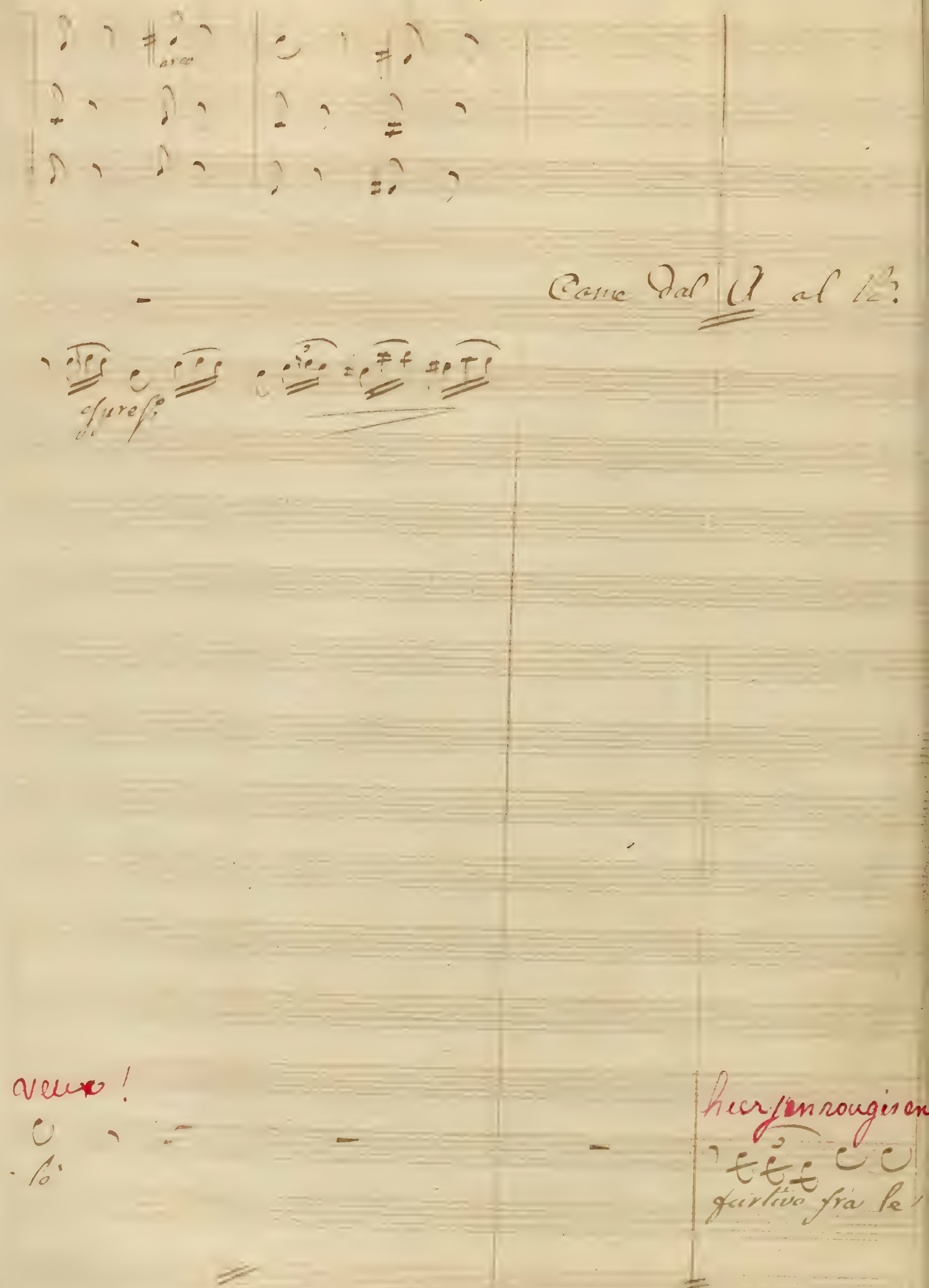
Violini
Viole
Flauto
Ottavino
Oboe
con espress.
Clarini
Corni
Trombe
Fagotti
Tromboni
Cimbasso
Timp Do
Gilda
Rigoletto
And=no

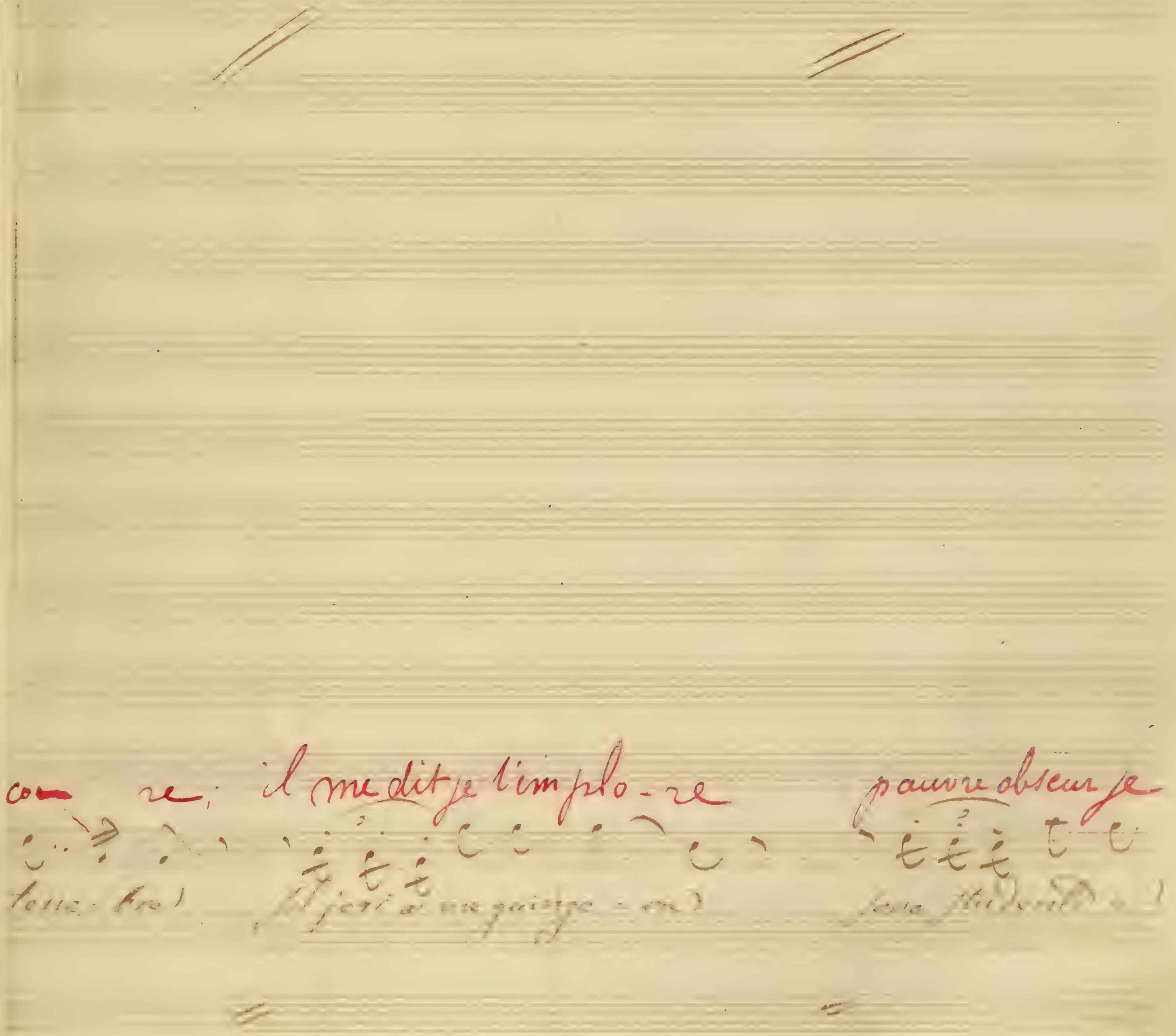

allarg

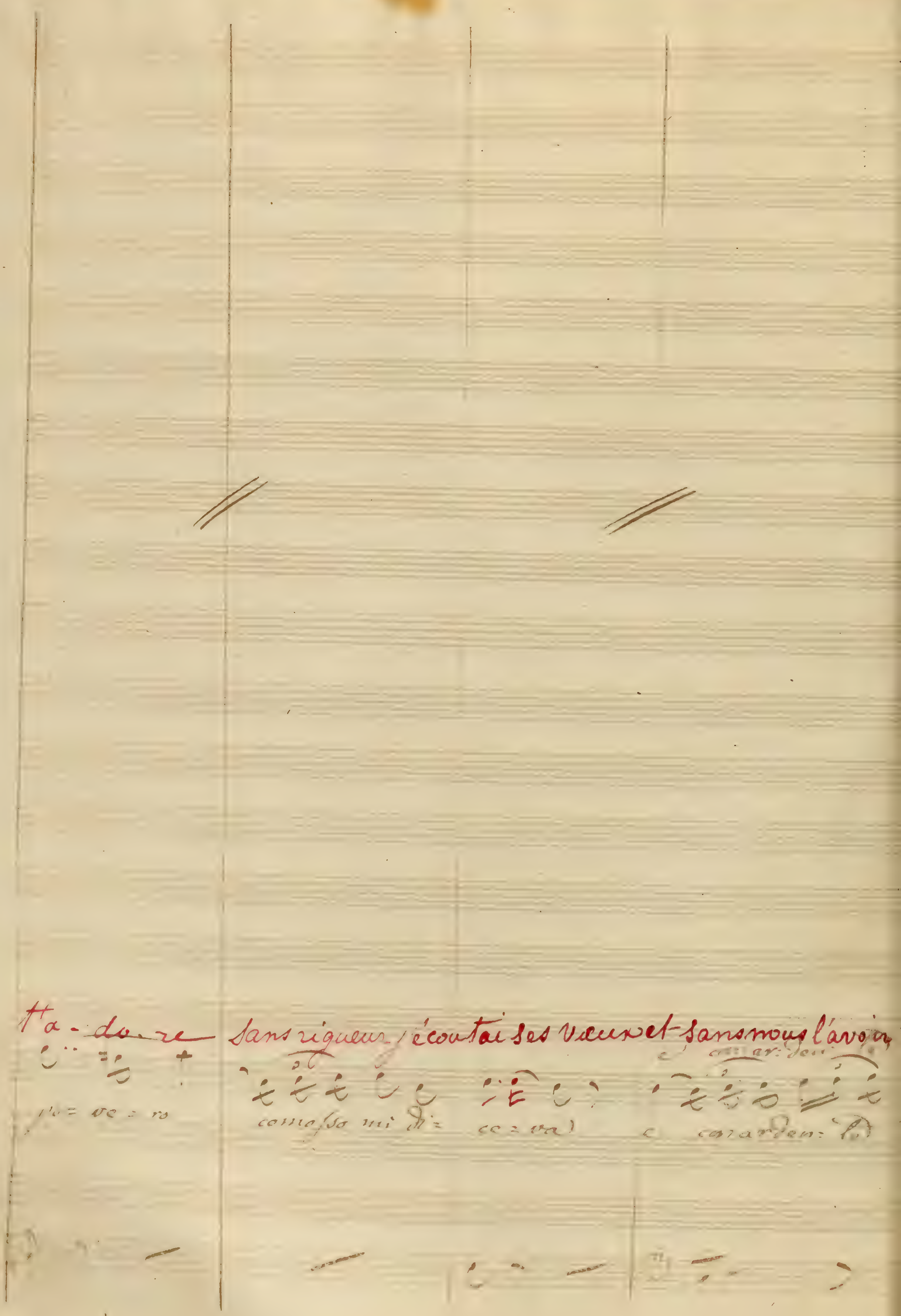

au temple où ma prière -- re
montait pure et sin
tutte le feste al tem - pio
mentre pregava Id-


cè re chaque oui mon pè re un homme s'offrai
Di - o
vello a falar un gio - vi - ne
offria si al guardo

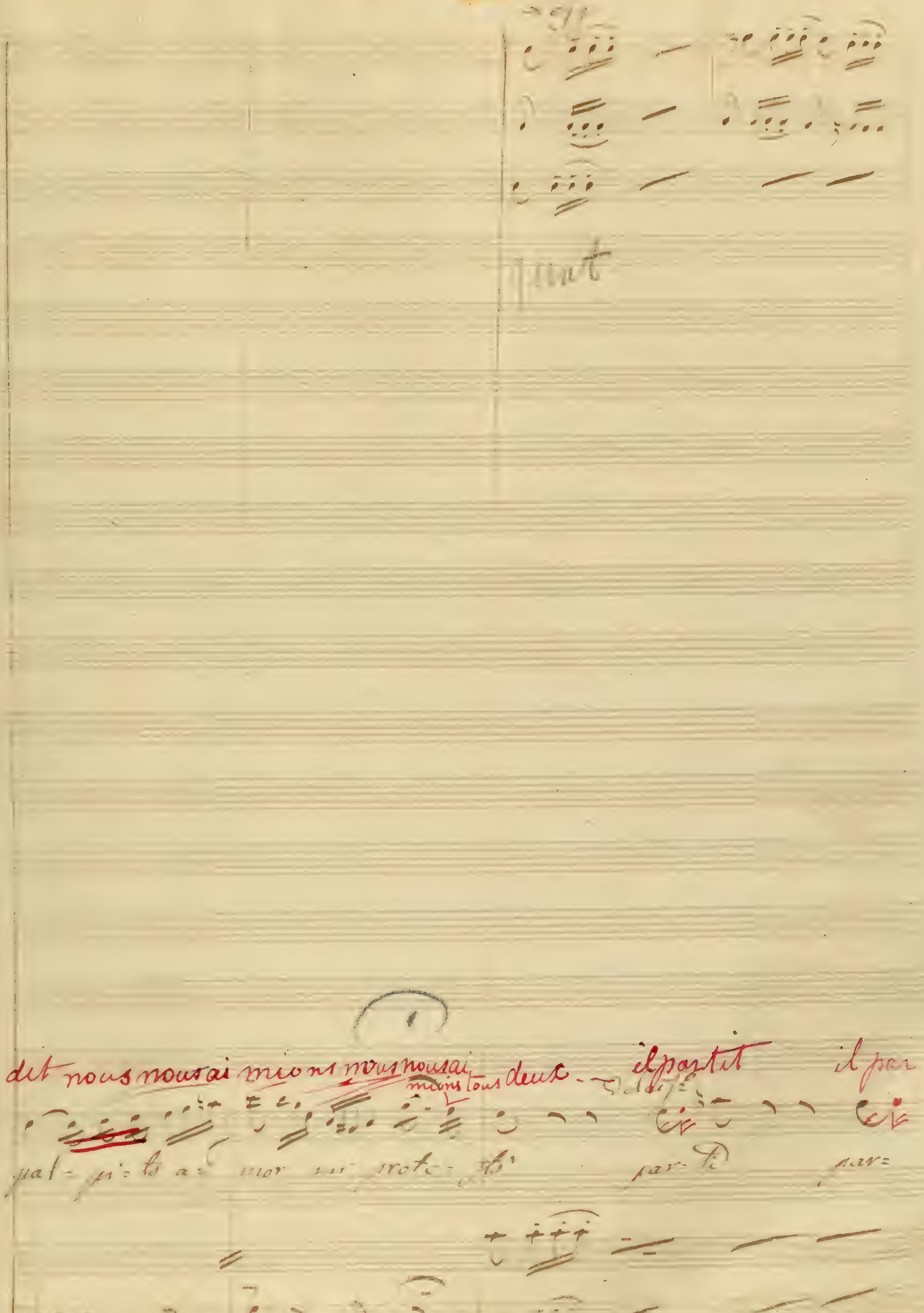

arco
arco
clar.
à mes yeux sa bouche était muette une crainte discrète suspendait
mio se i labbri nostri taquero dagl' occhi il cor il cor pro

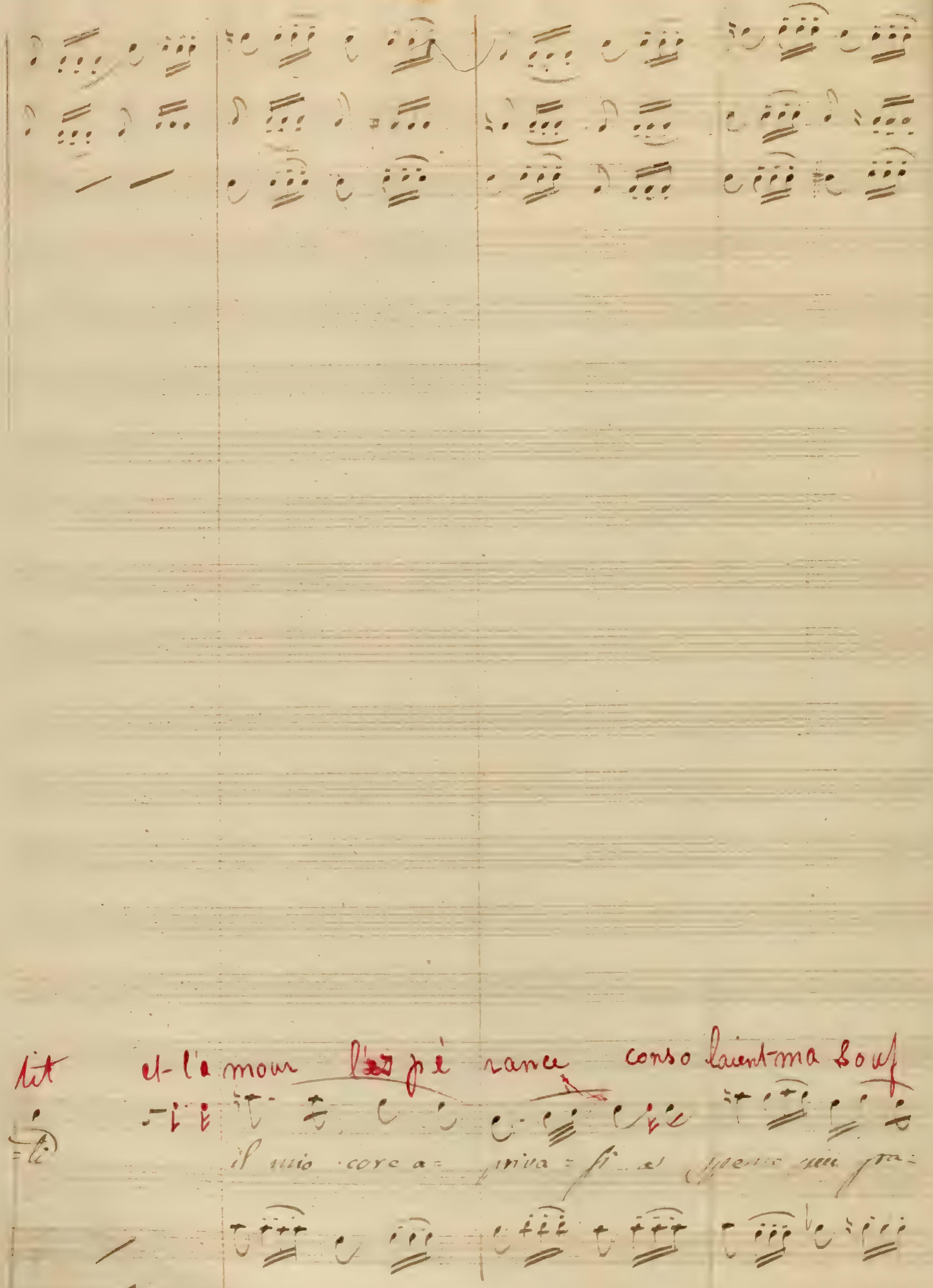

arco
Come dal A al B:
espress.
vero!
lo
hier, en rougissant
furtivo fra le


com - re ; il me dit je l'im plo - re pauvre obscur je

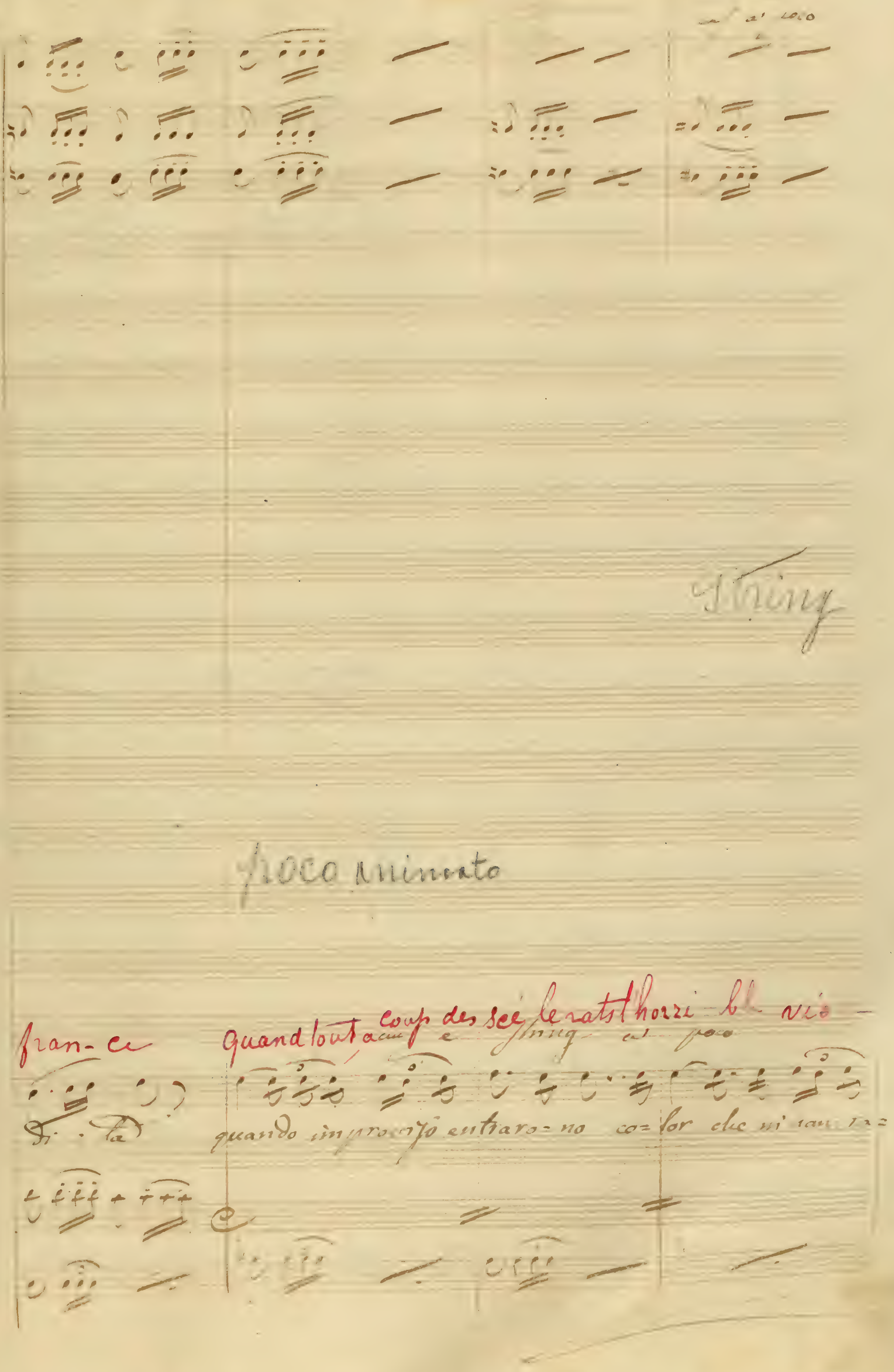


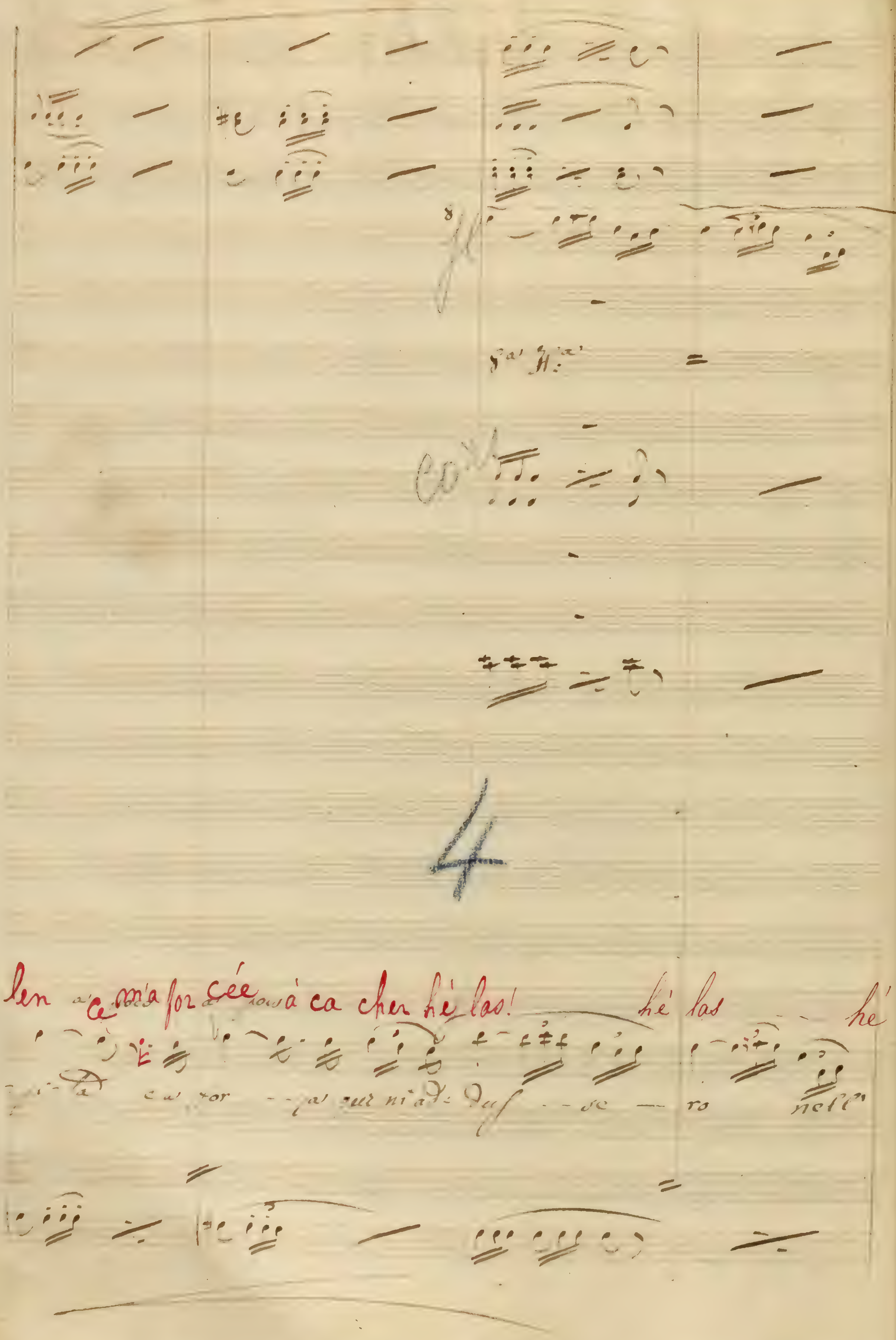
-a - do - re
Sans rigueur j'écoutai ses vœux et sans nous l'avoir
ve - ro
comasso mi di - ce - va

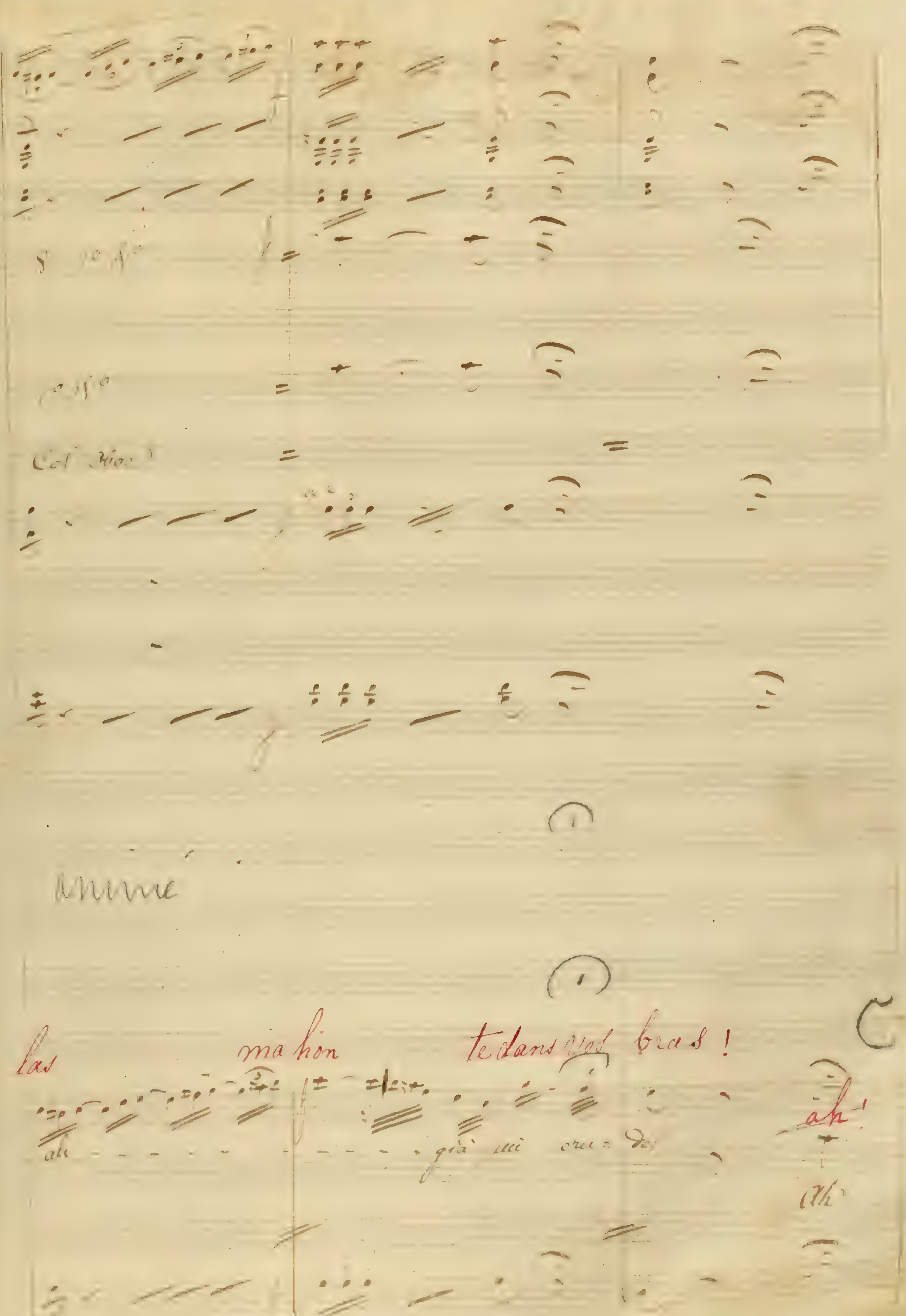

dit nous nousai mions nousnousai mions tous deux il partit il par

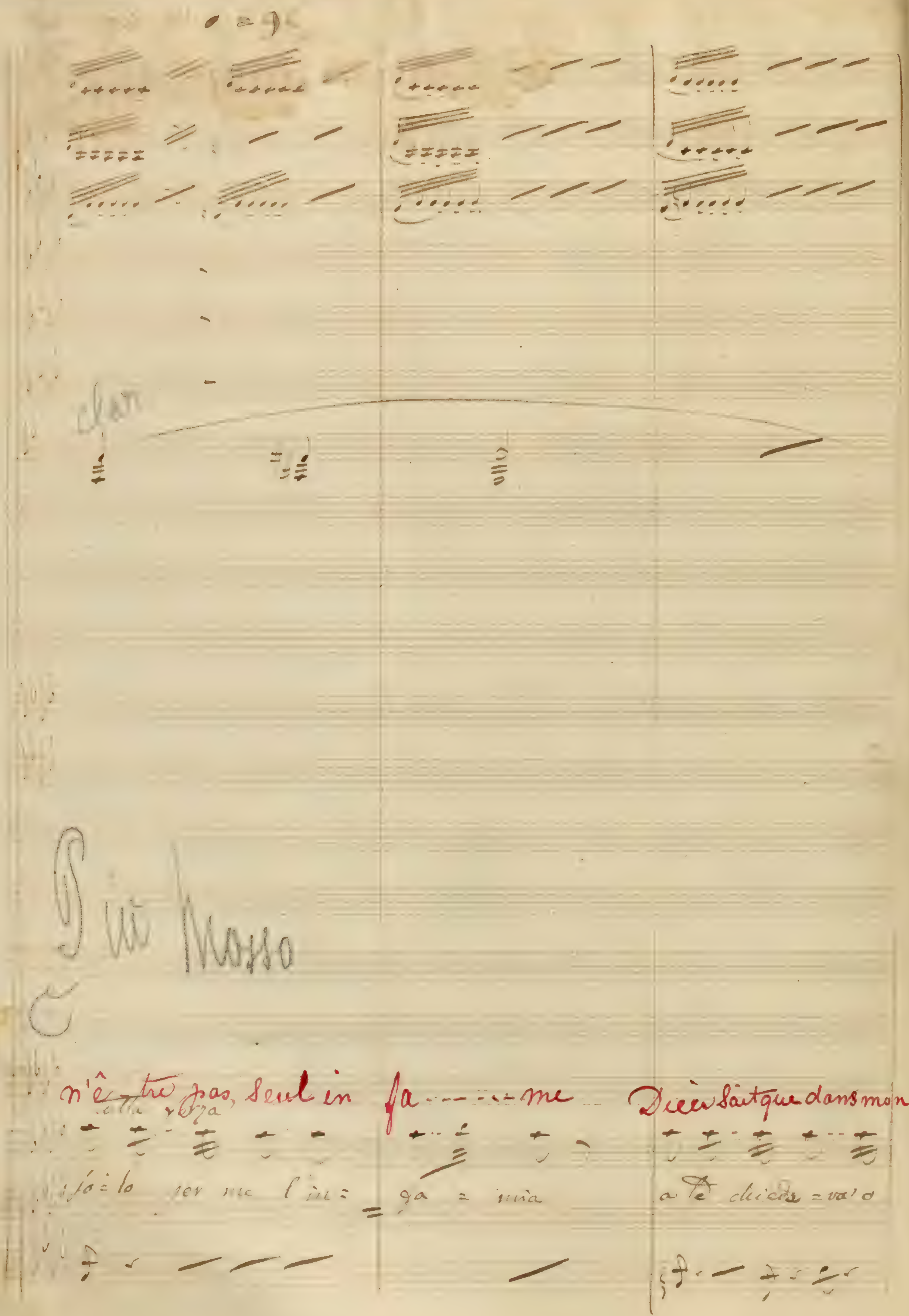


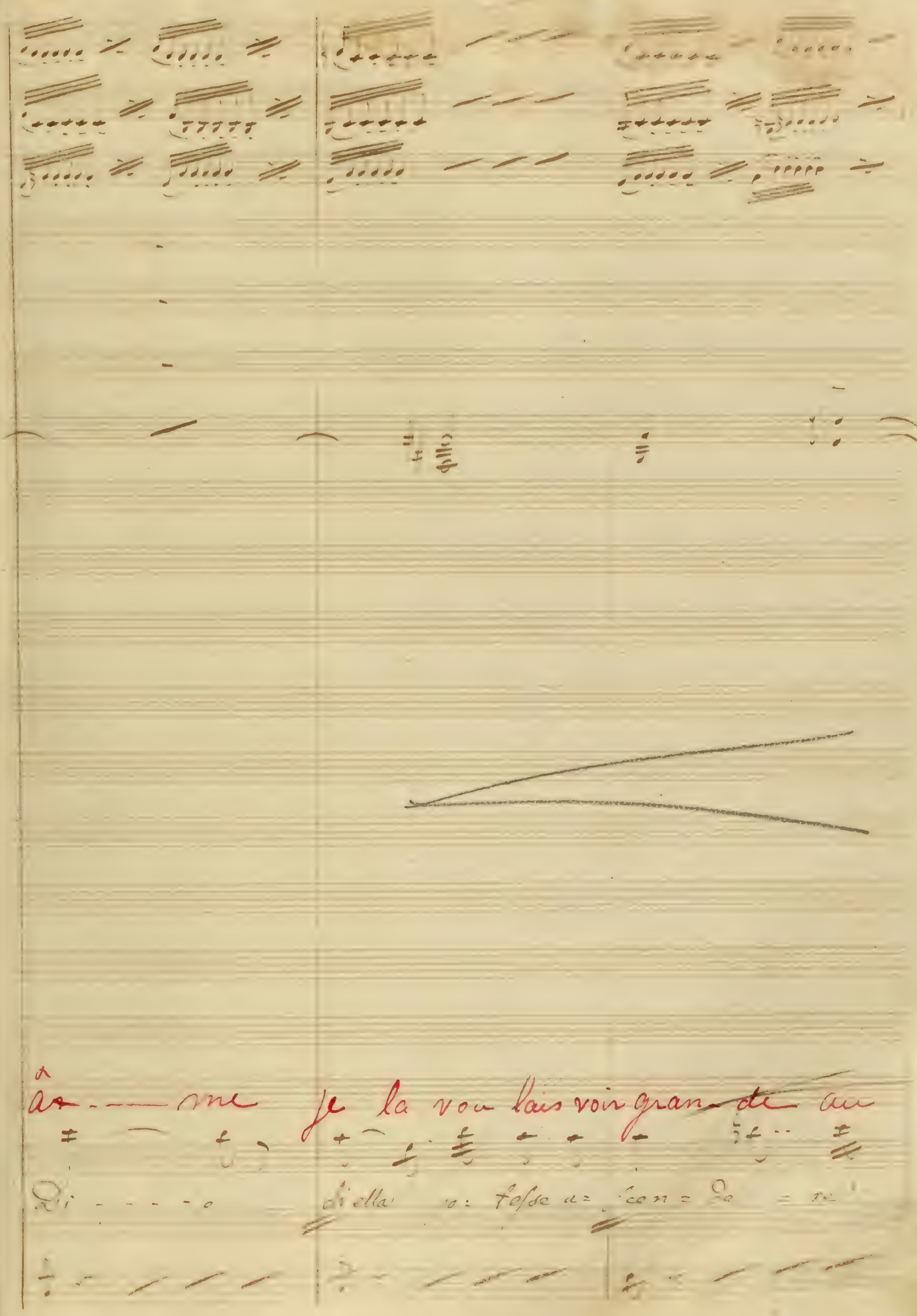
et l'amour l'espérance conso laient ma souf
il mio core a= priva = si e speme mi pa=

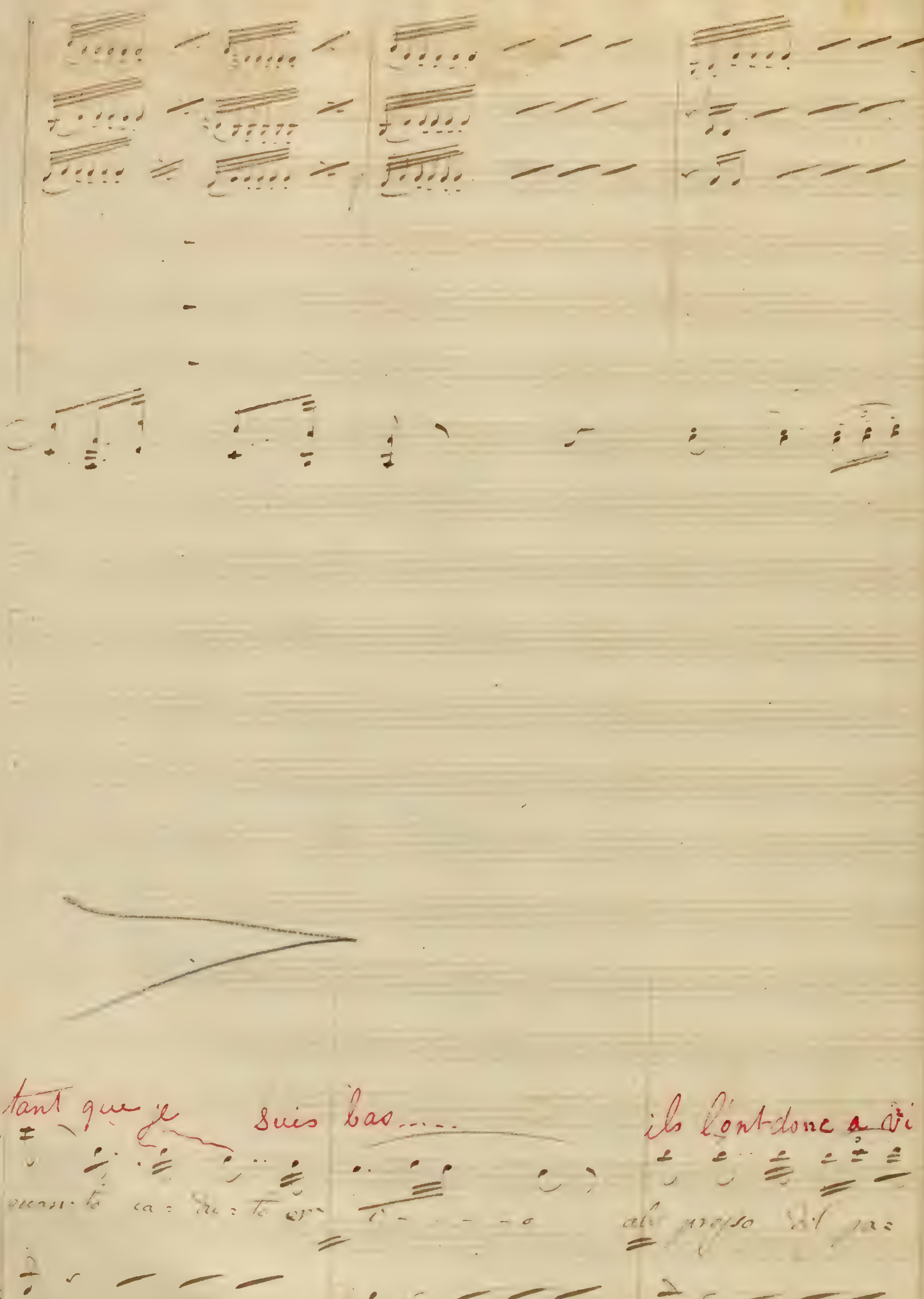

String
Poco animato
fran- ce
quand tout à coup des scé- lé-rats l'horri- ble vio -
quando improvviso entraro- no co- lor che mi son ra-

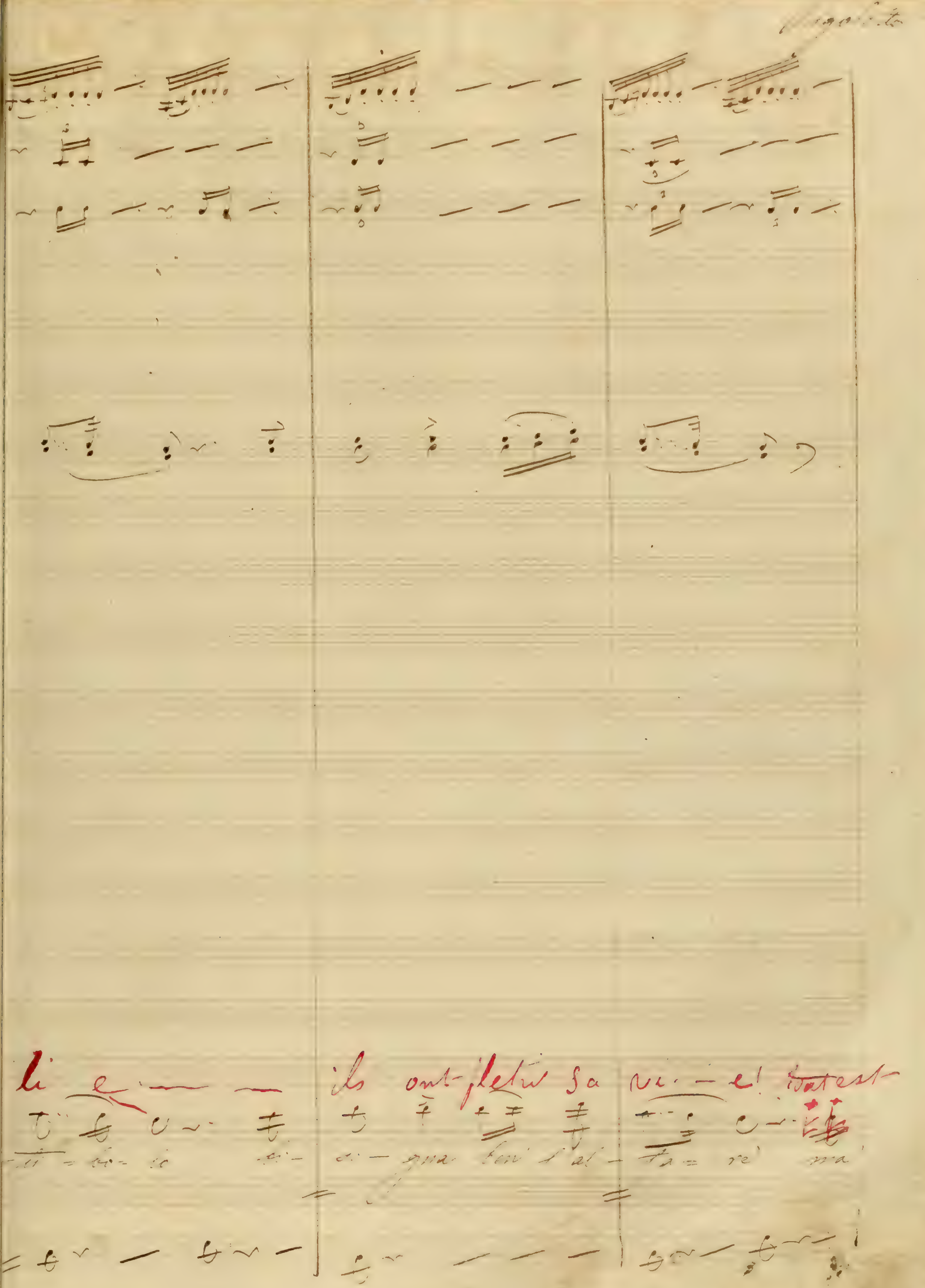

len ce m'a for cée à ca cher hé las! hé las hé
4

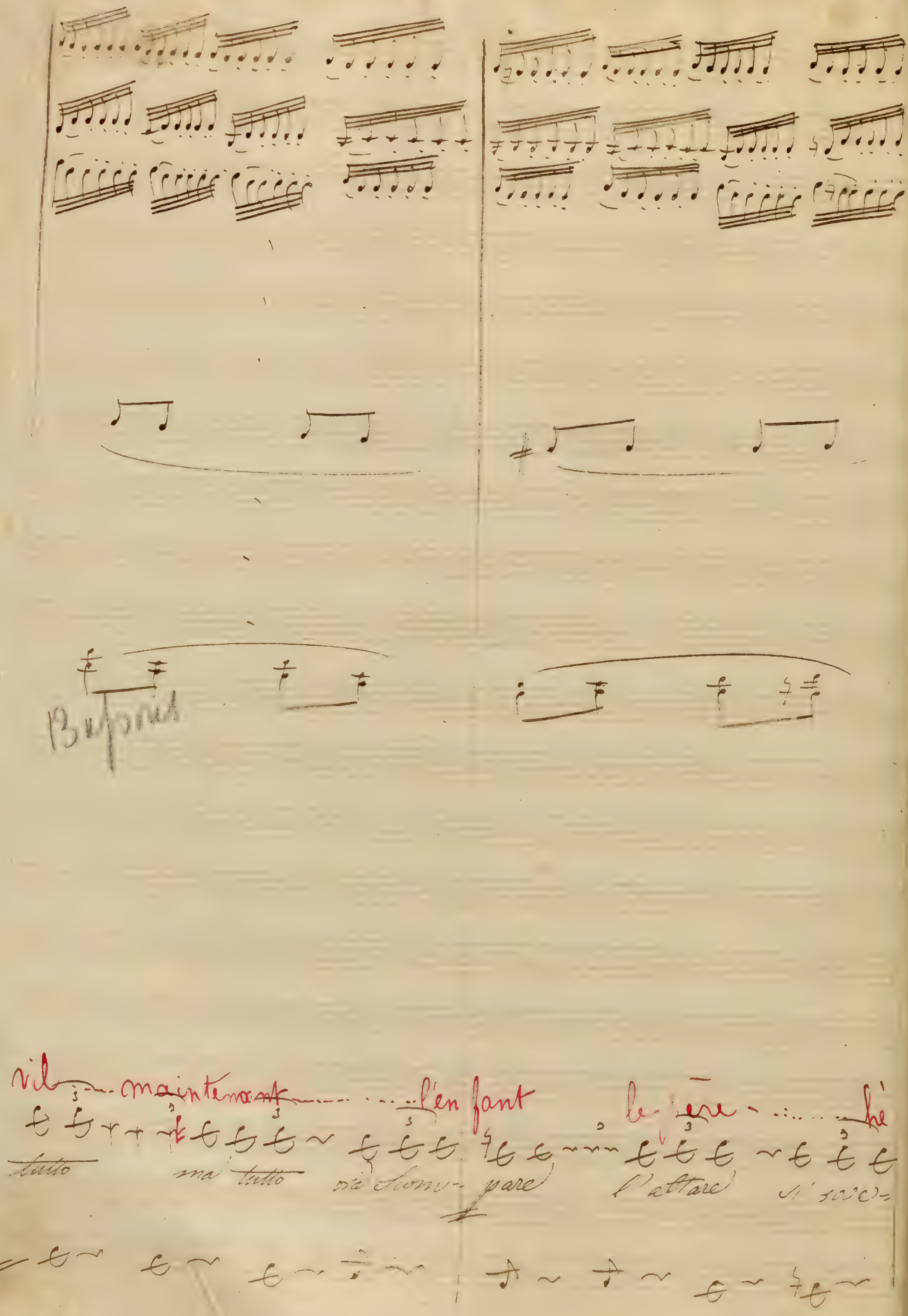

animé
las ma hon te dans vos bras !
ah!
Ah

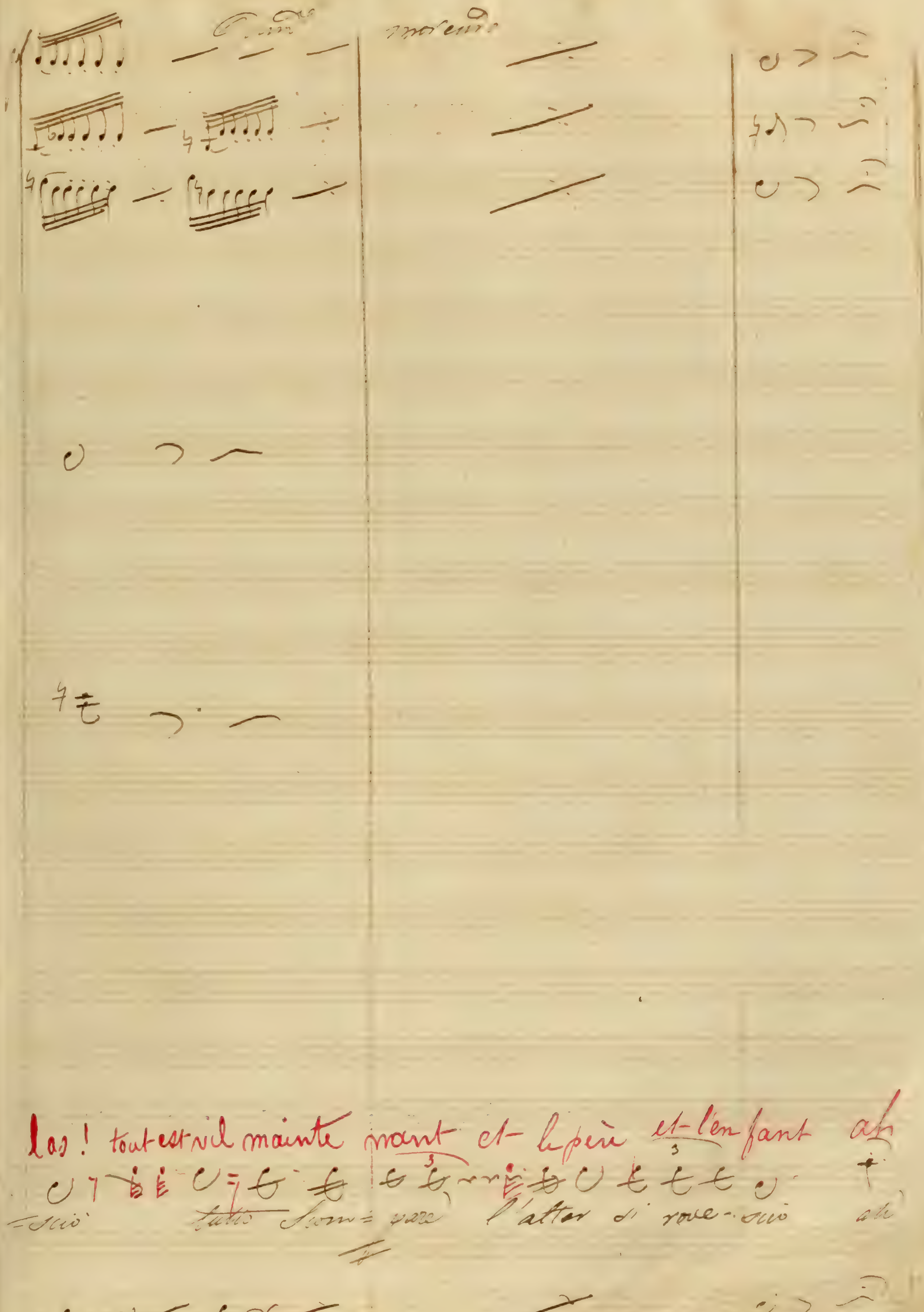

Più Mosso
n'être pas, seul en fa - - - me Dieu sait que dans mon

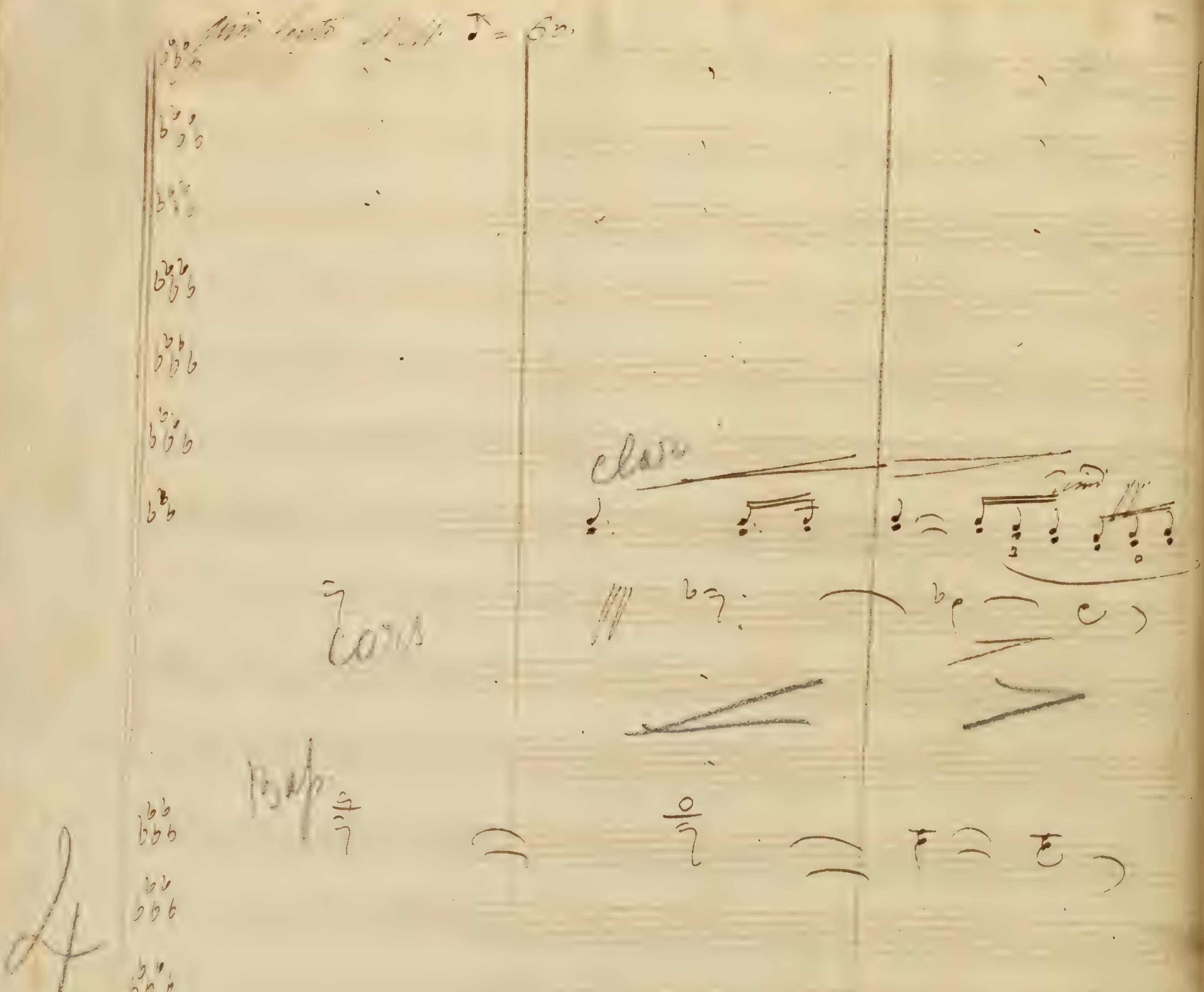

â—— me je la vou lais voir gran- de au

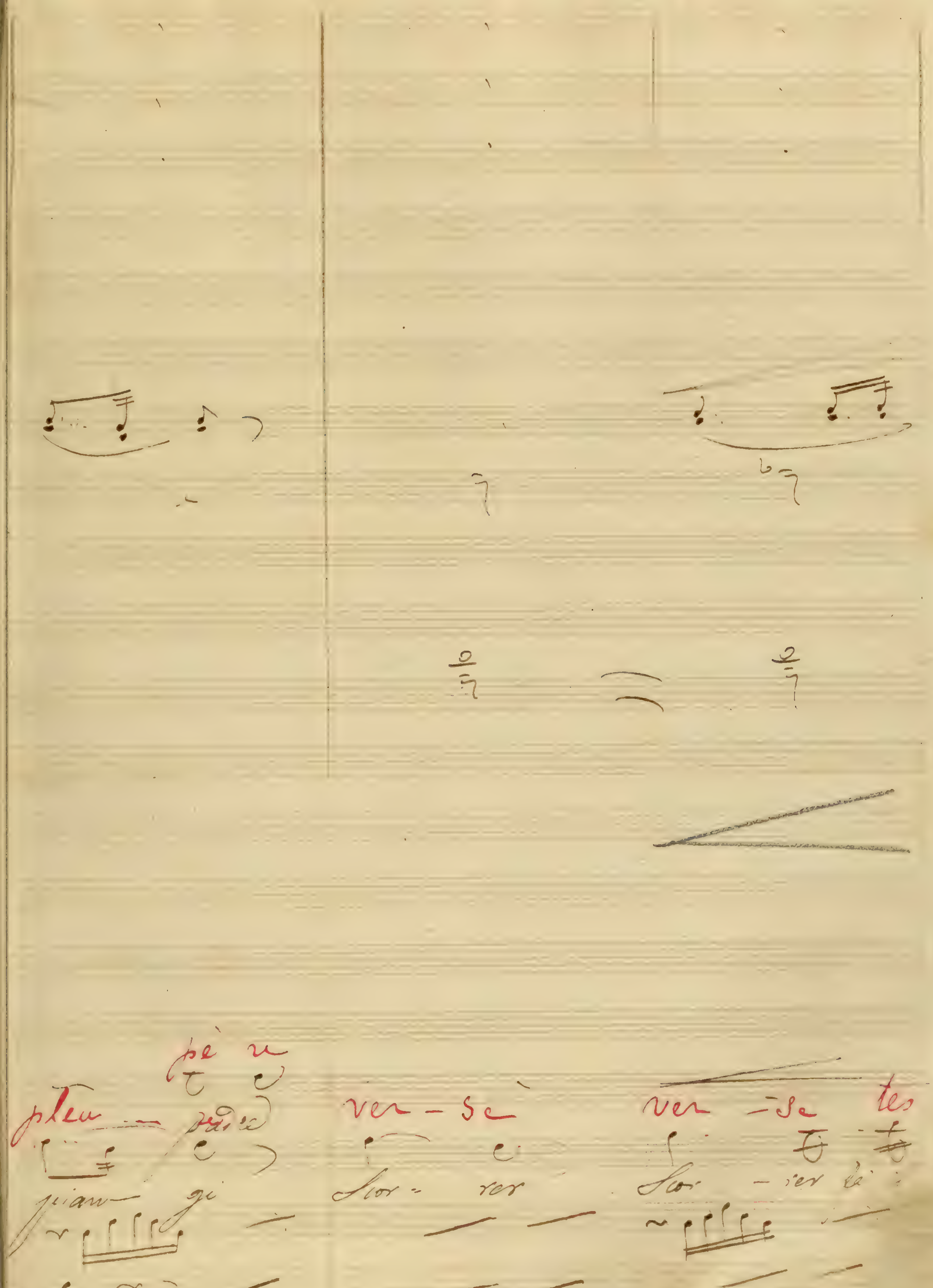

tant que je suis bas.....
ils l'ont donc a vi

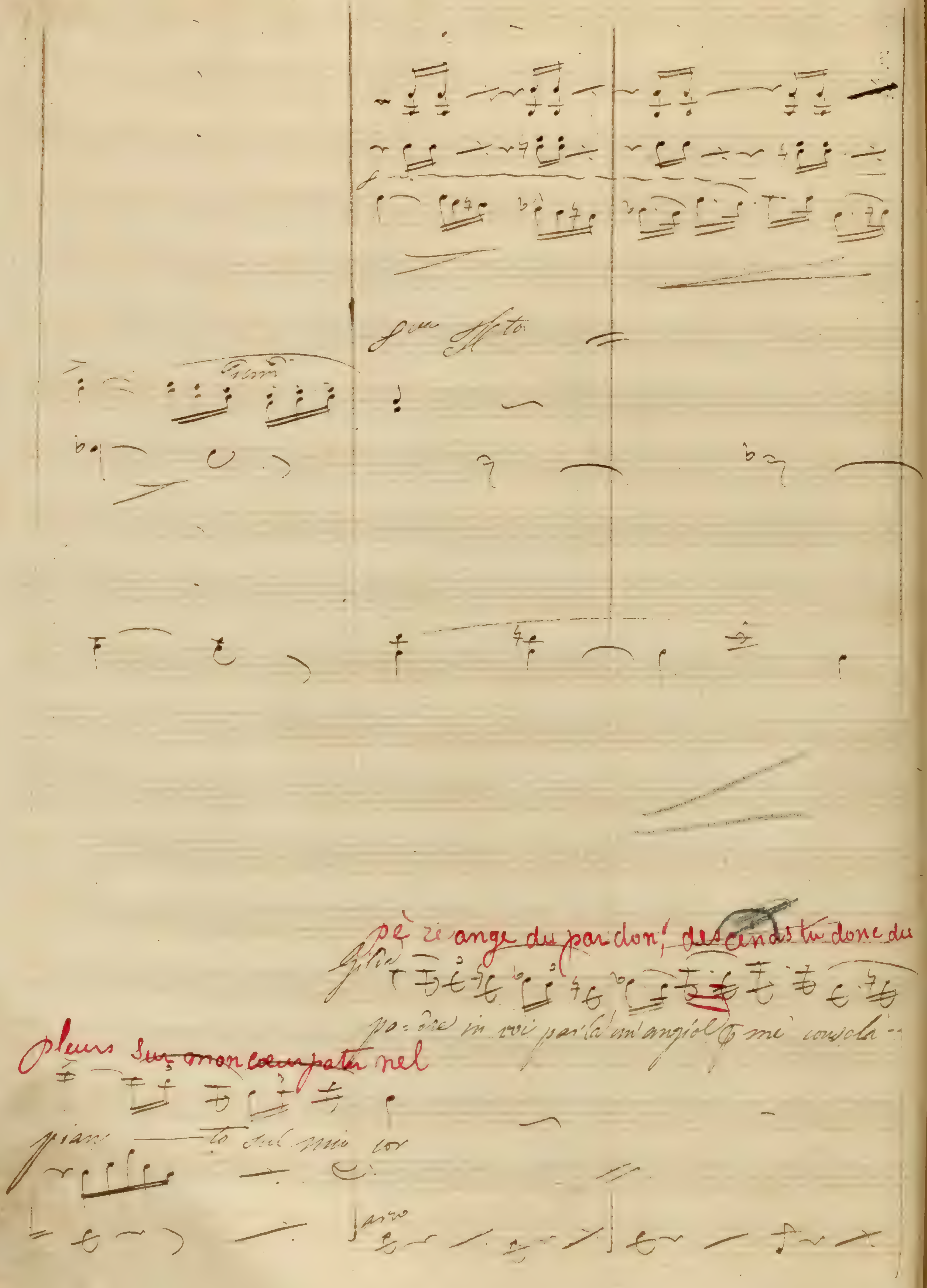

li e — — ils ont flétri sa vie — e!

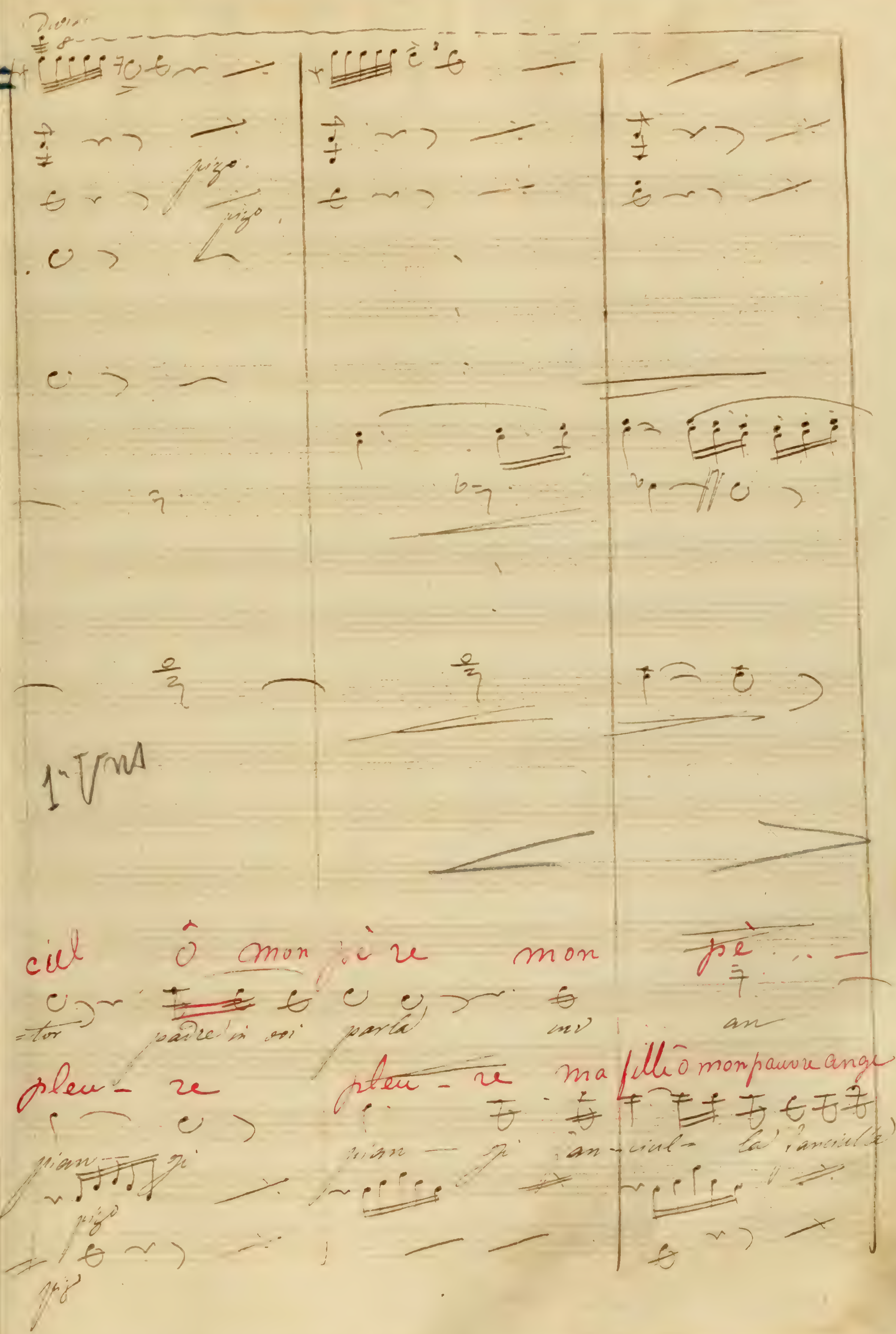

Busoni
vil maintenant l'enfant le père hé
tutto ma tutto
s'è scom- pare
l'altare

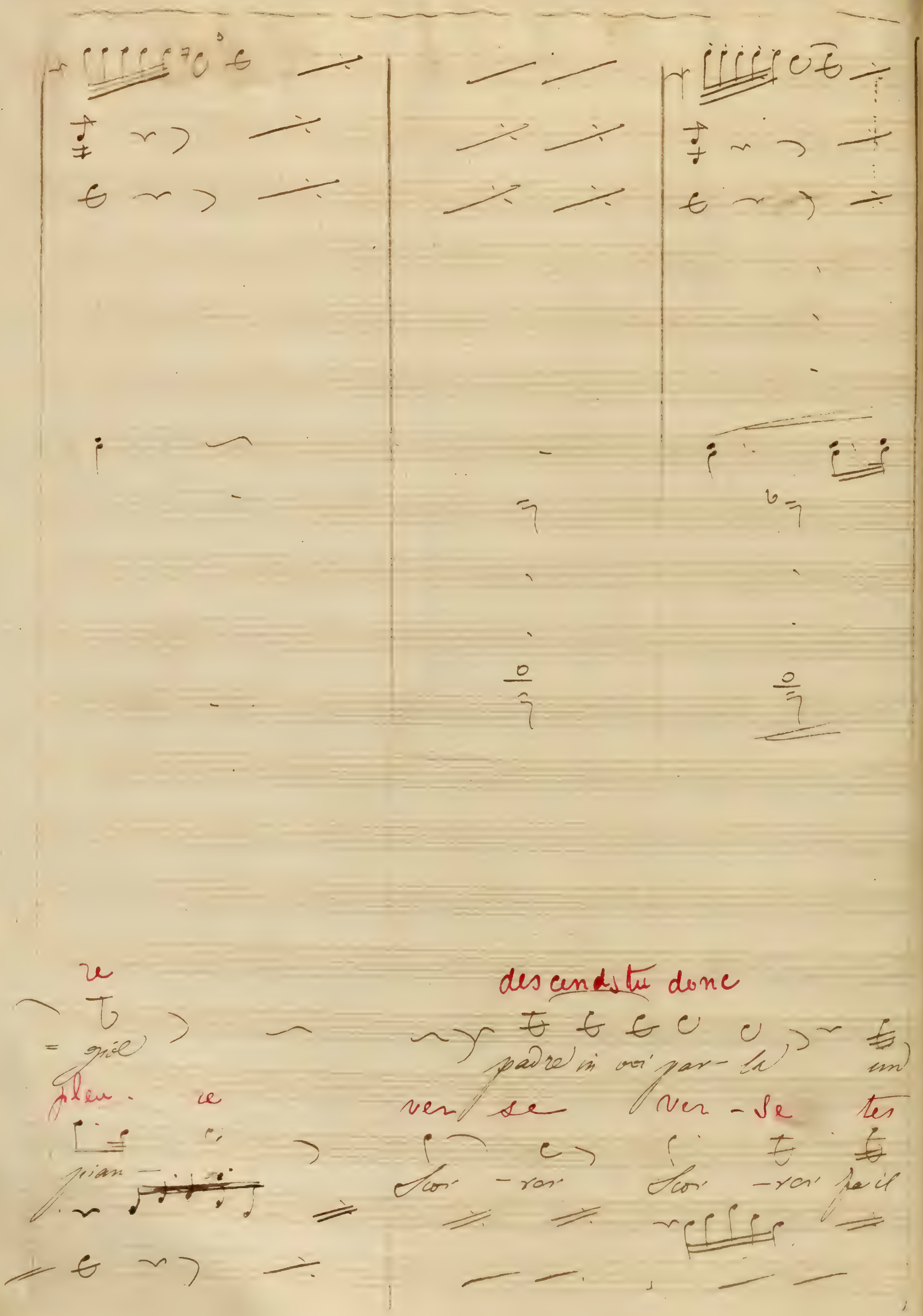

Quind.
morendo
Las ! tout est vil mainte nant et le père et l'enfant ah
-scio tutto l'om= pare l'attor di rove-scio ah
Quind.
morendo

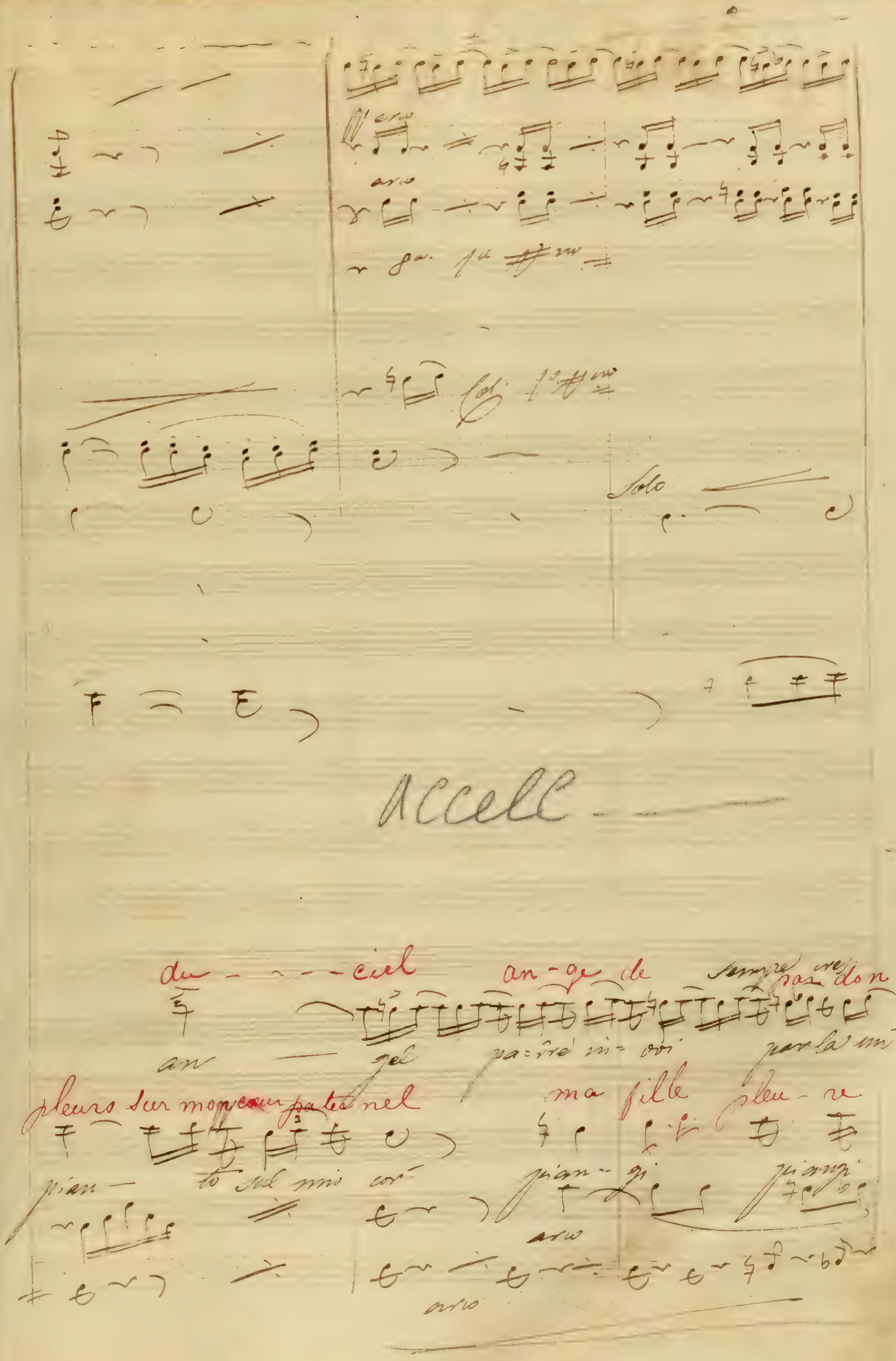

clar
cors
Bass
pleu - re pleure ô ma fille ô mon pauvre ange
pian - gi pian - gi fan - ciul - la fanciulla

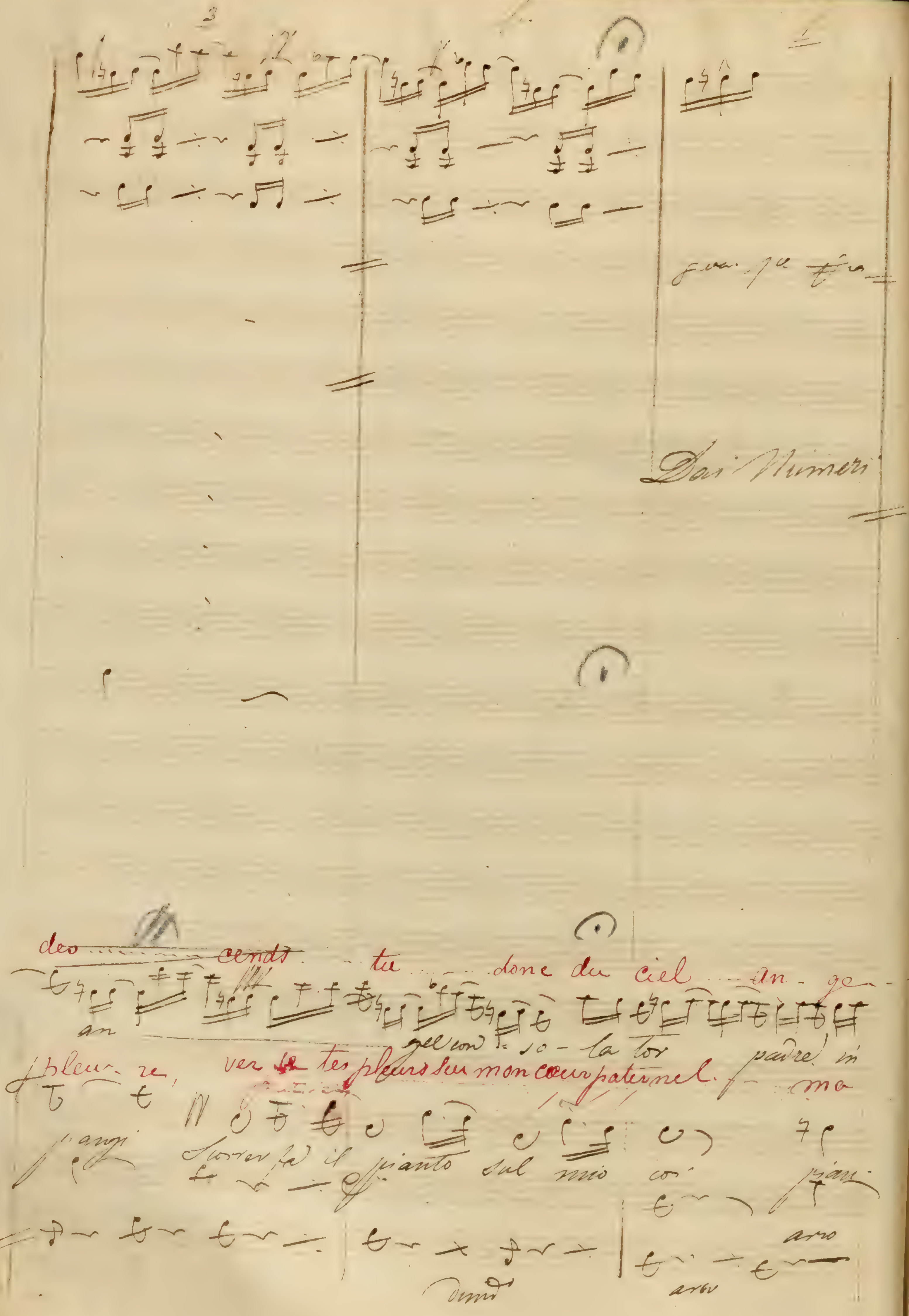

ver - se
ver - se tes
Scor - rer


pè ze ange du pardon; descends tu donc du
po- in voi parla un angiol mi consola
pleurs sur mon coeur paternel
pian — to sul mio cor


pizz.
pizz.
ciel ô mon père mon père
padre mio
parla
pleure pleure ma fille ô mon pauvre ange
pizz.


descends tu donc
padre mi vai par- la
ver- se ver - se tes
pian

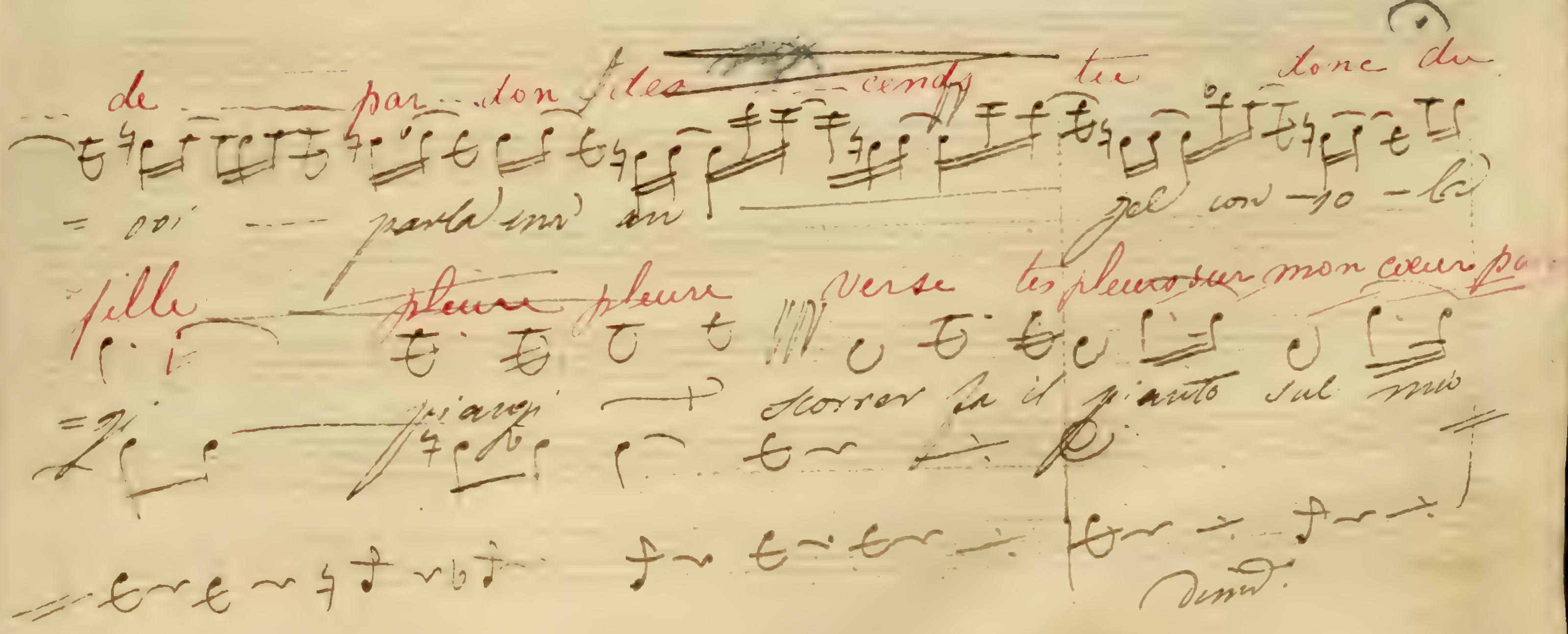

arco
arco
8va
Coll
Solo
Accel
du ciel
an-ge de
sempre
pardon
an
gel
pa-dre mi-o
parla mi
pleurs sur mon coeur paternel
ma fille pleu-re
pian- to sul mio cor
pian-gi
piangi
arco
arco



Dai Numeri
des cends tu donc du ciel an - ge
pleu - re, ver tes pleurs sur mon cœur paternel.
gel con - so - la - tor
padre mi
Scorrer fa il pianto sul mio cor
arco

2. 3. 4.

accell —



de — par - don
tu donc du
voi — parla mi an
gel con - so - la
fille
pleure pleure verse tes pleurs sur mon coeur pa
piangi
fa il pianto sul mio
dimin.

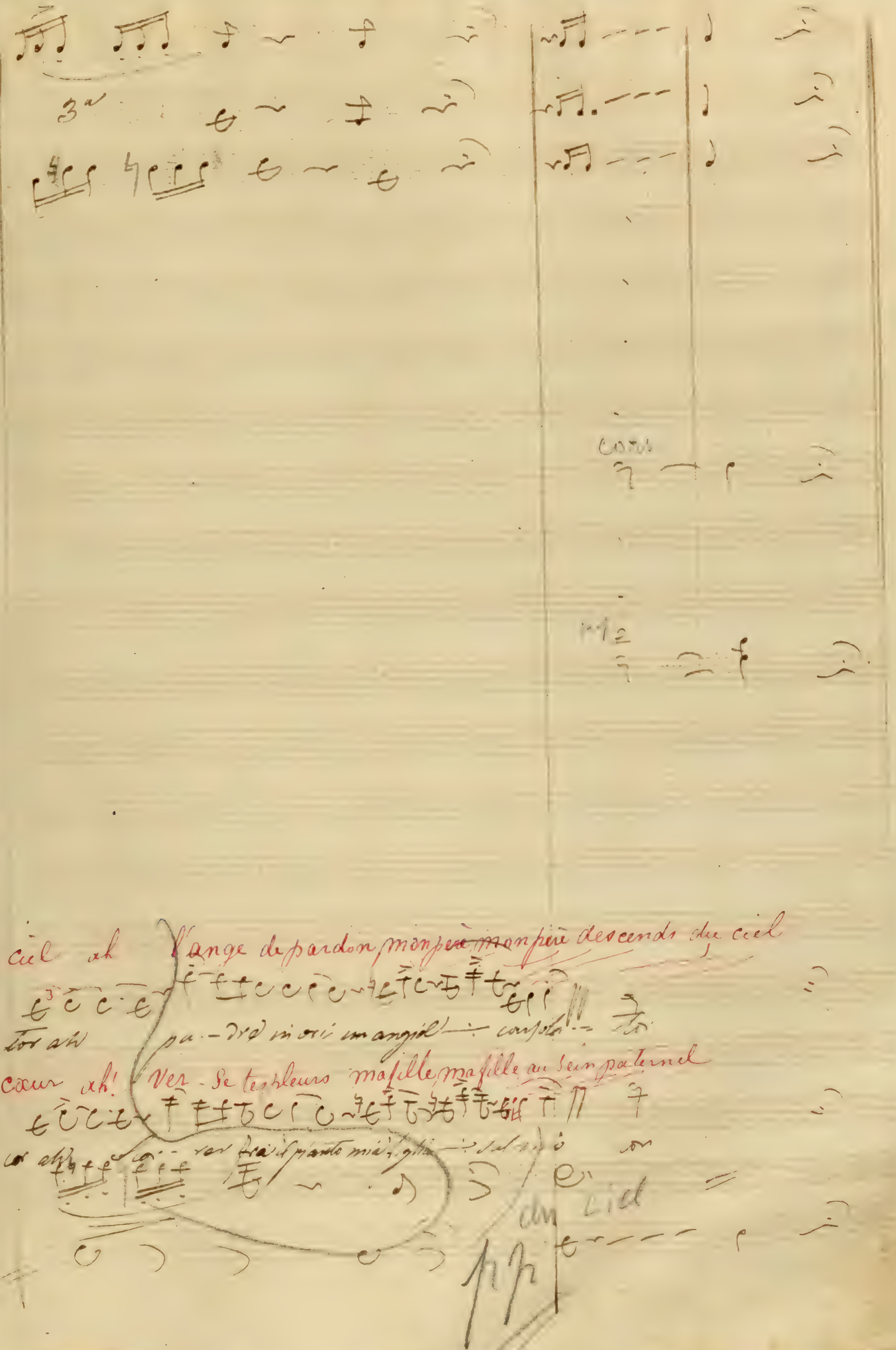
Unis

ciel tes cendis tu donc du ~~ciel descendis tu~~ donc du ciel ah! tu viens des

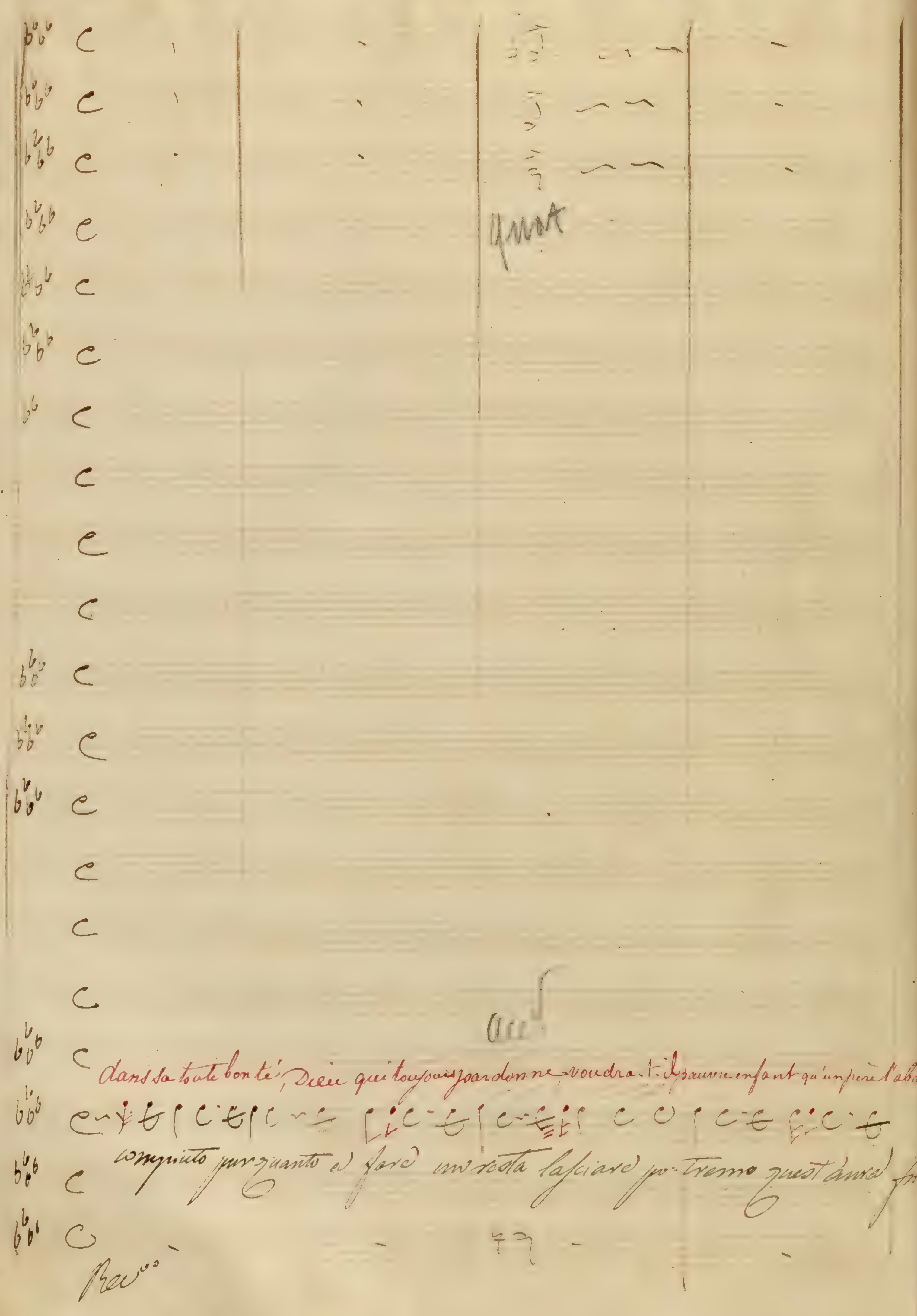
-tor an- gel con- sola- tor an- gel con- sola tor ah consola-

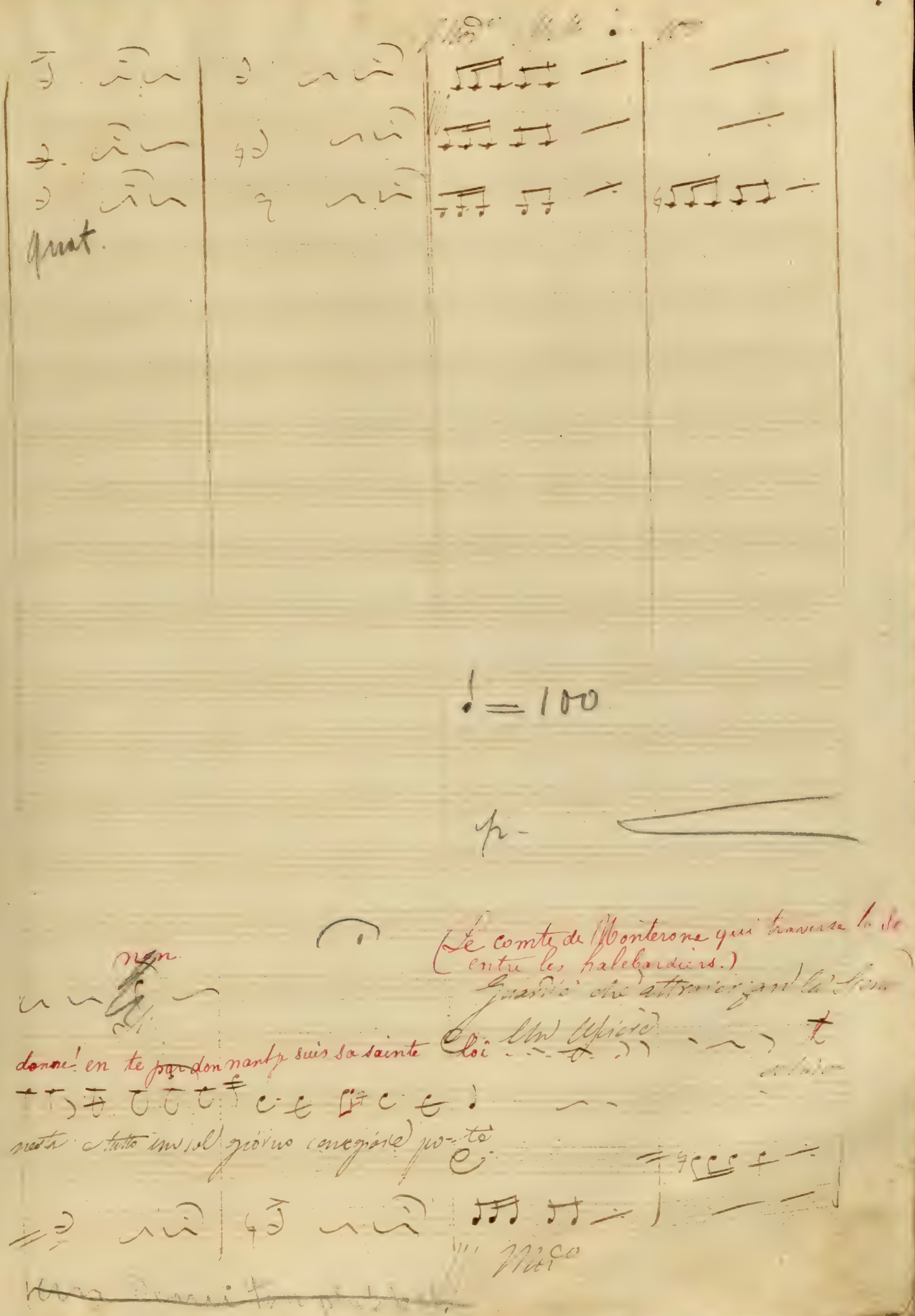
nel sur mon cœur pa ter nel sur mon cœur pater nel ah! - oui sur mon

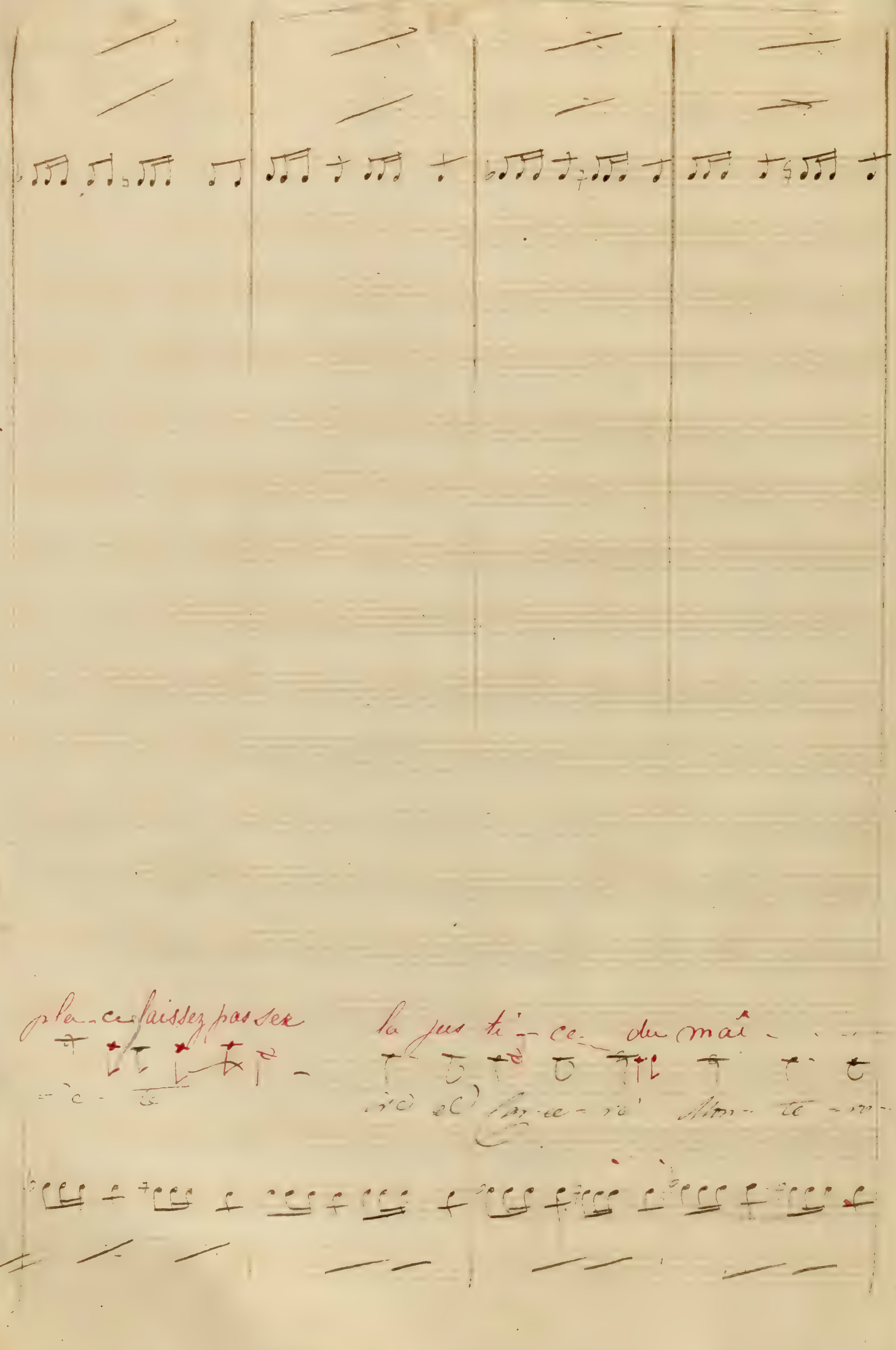
cor già il pian- to sul mio cor già il pianto sul mi- cor ah! sul mio

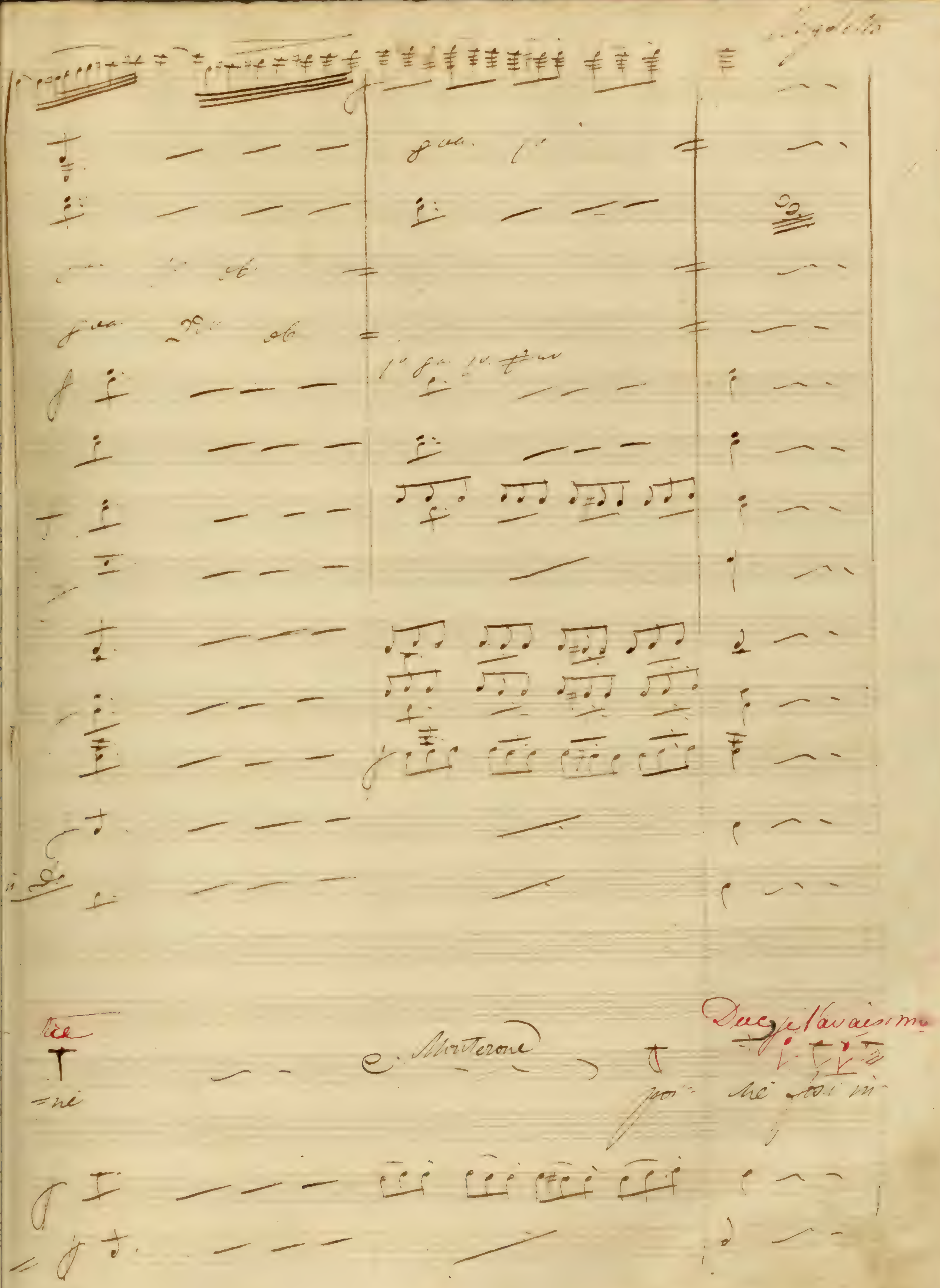


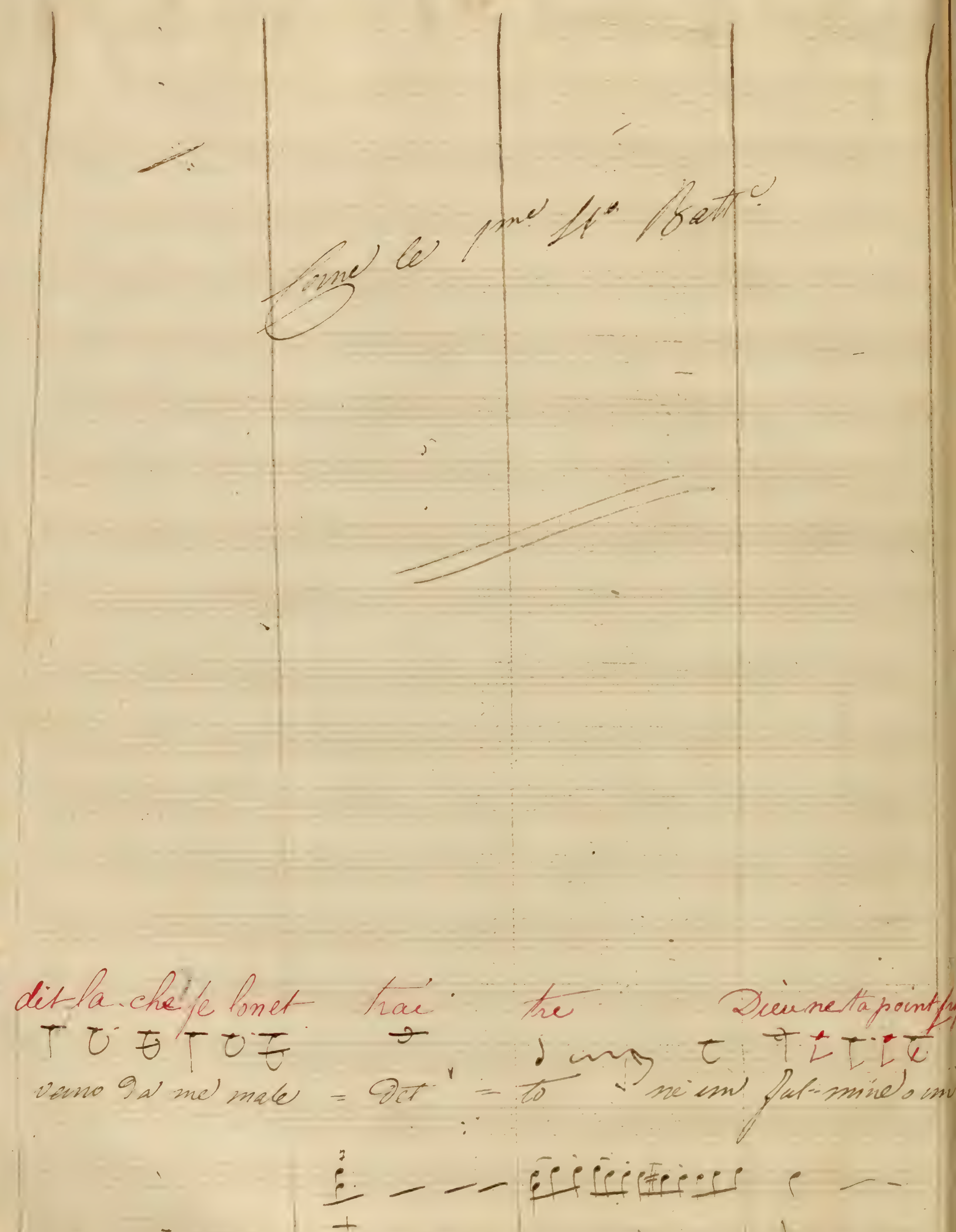
3a
cors
ciel ah l'ange de pardon mon père mon père descends du ciel
tor ah pa - dre mi ori un angiol consola
cœur ah! Ver - se tes pleurs ma fille ma fille au sein paternel
du ciel
pp

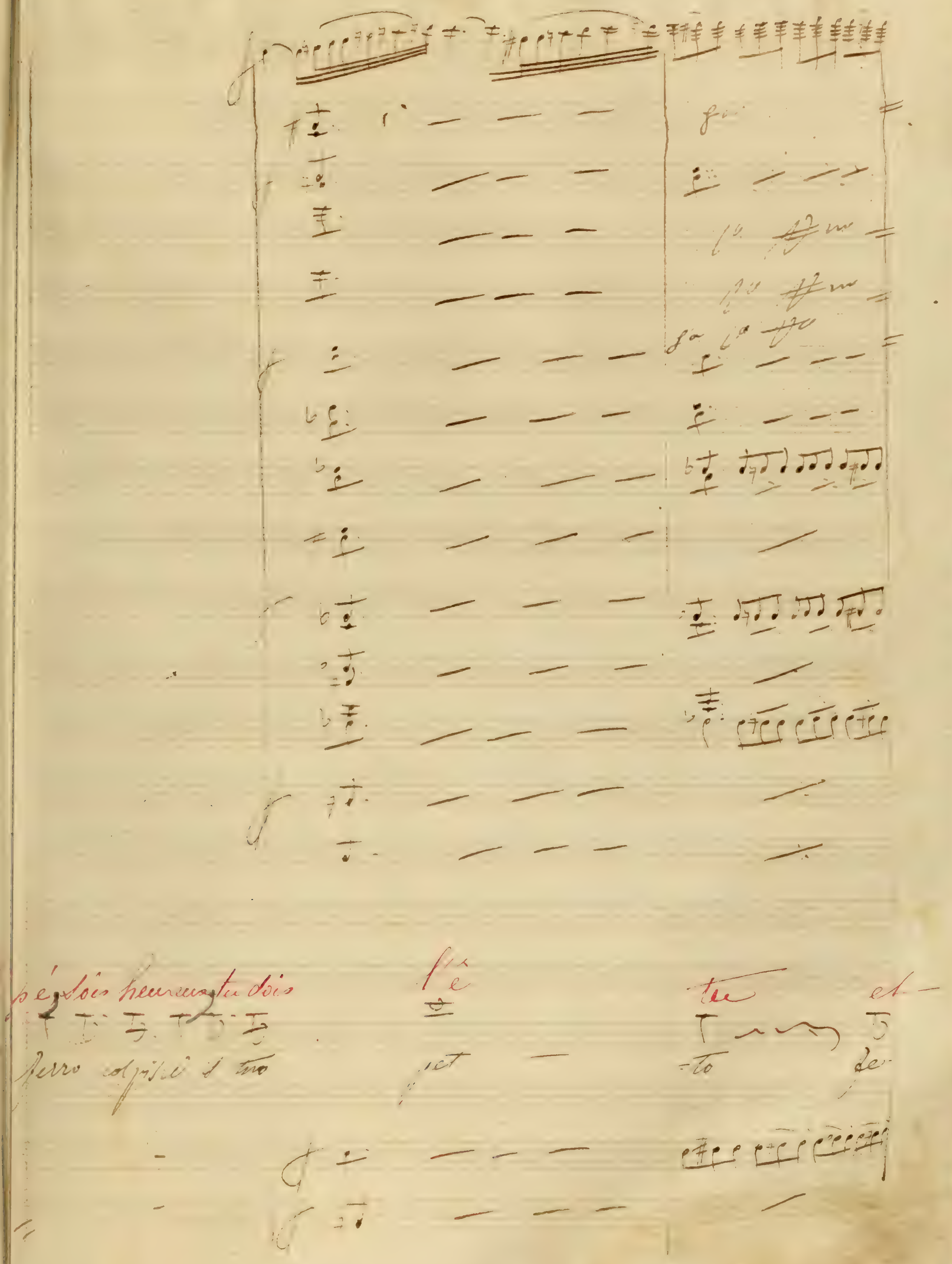

dans sa toute bonté, Dieu qui toujours pardonne, voudra-t-il pauvre enfant qu'un père l'aban
compiuto per quanto a fare mi resta lasciare potremo quest' aurea fin

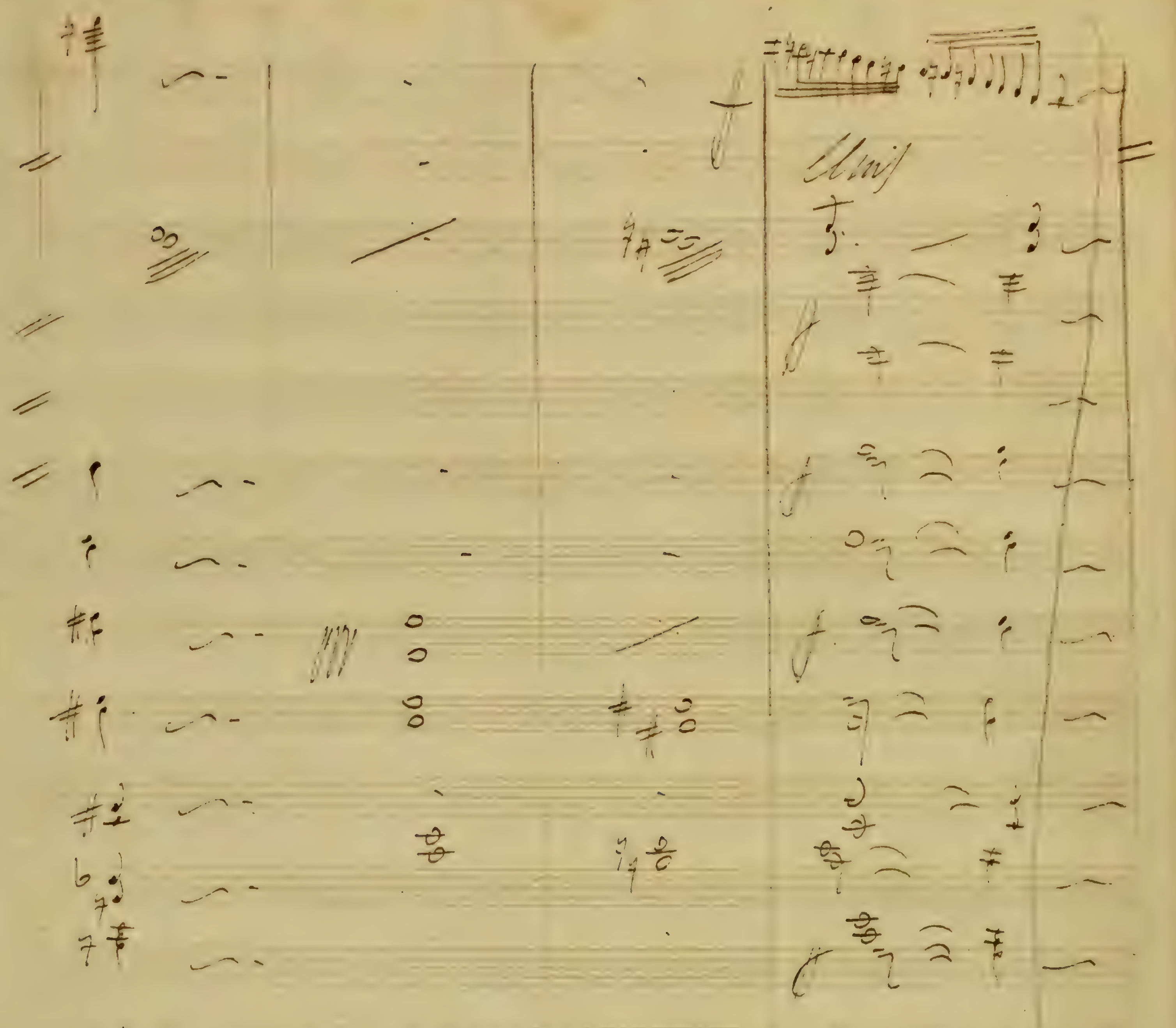

quat.
♩ = 100
p
non
(Le comte de Monterone qui traverse la sc
entre les halebardiers.)
donne! en te pardonnant je suis sa sainte loi

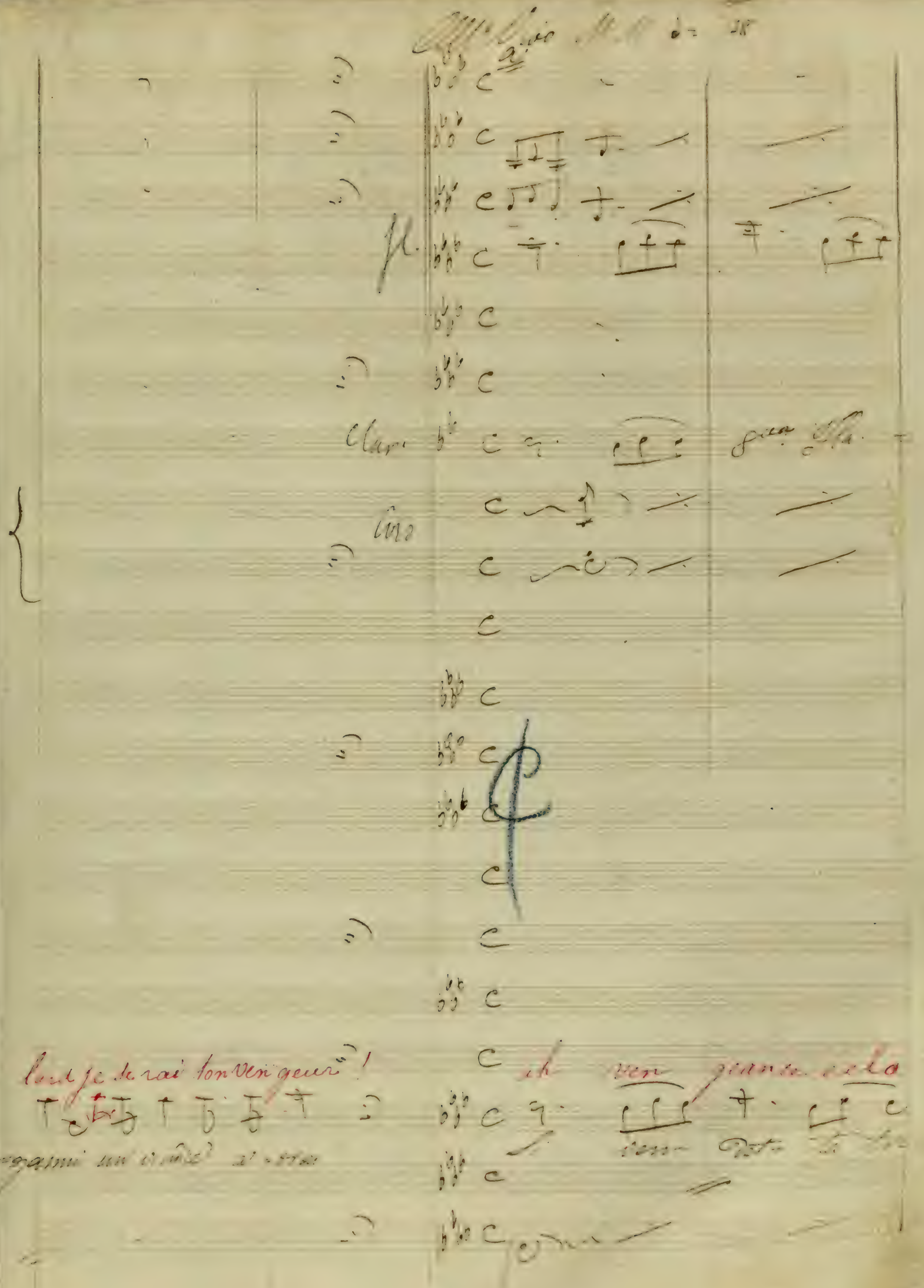

pla-ce laissez passer
la jus-ti-ce du maî-

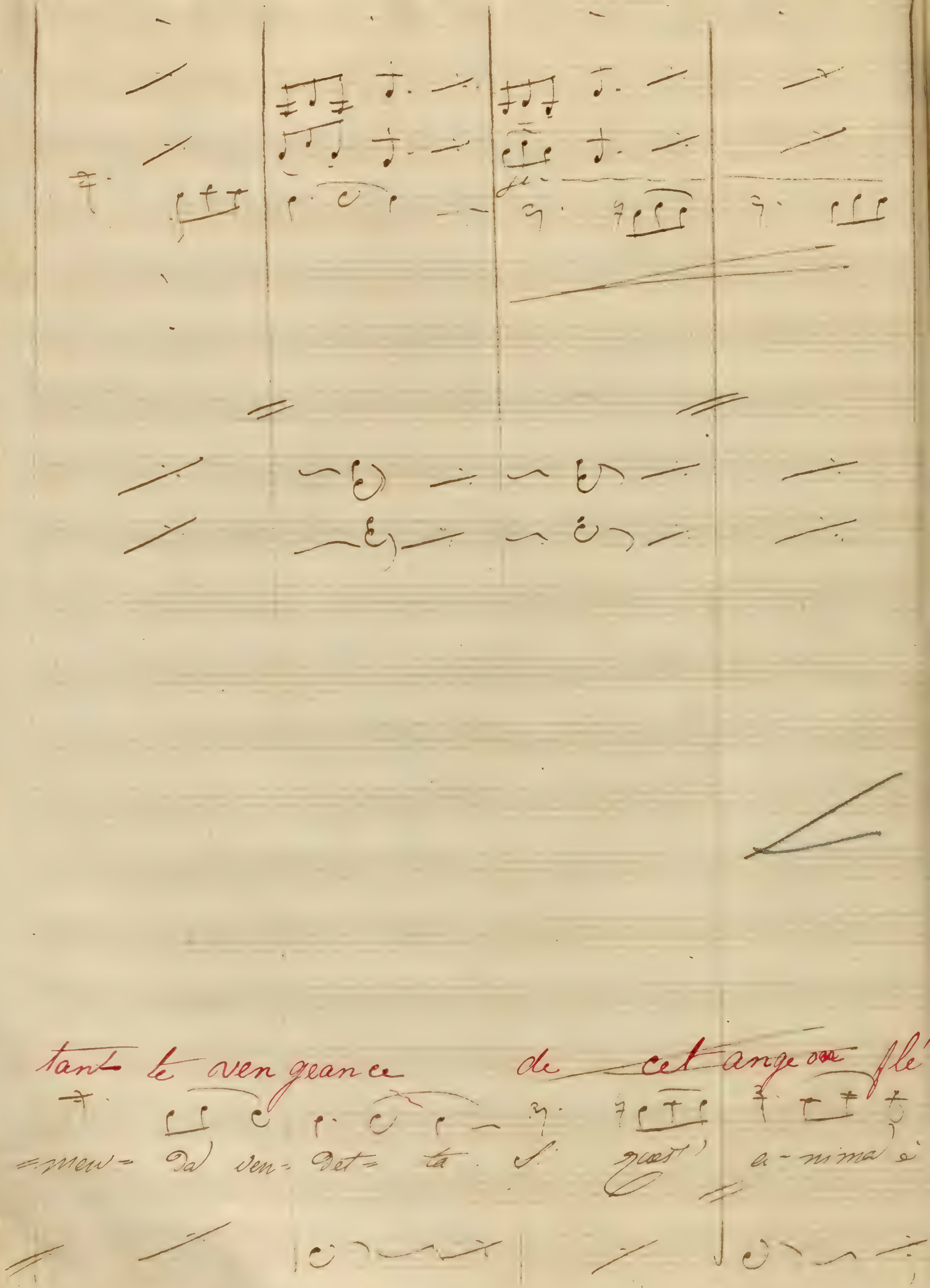


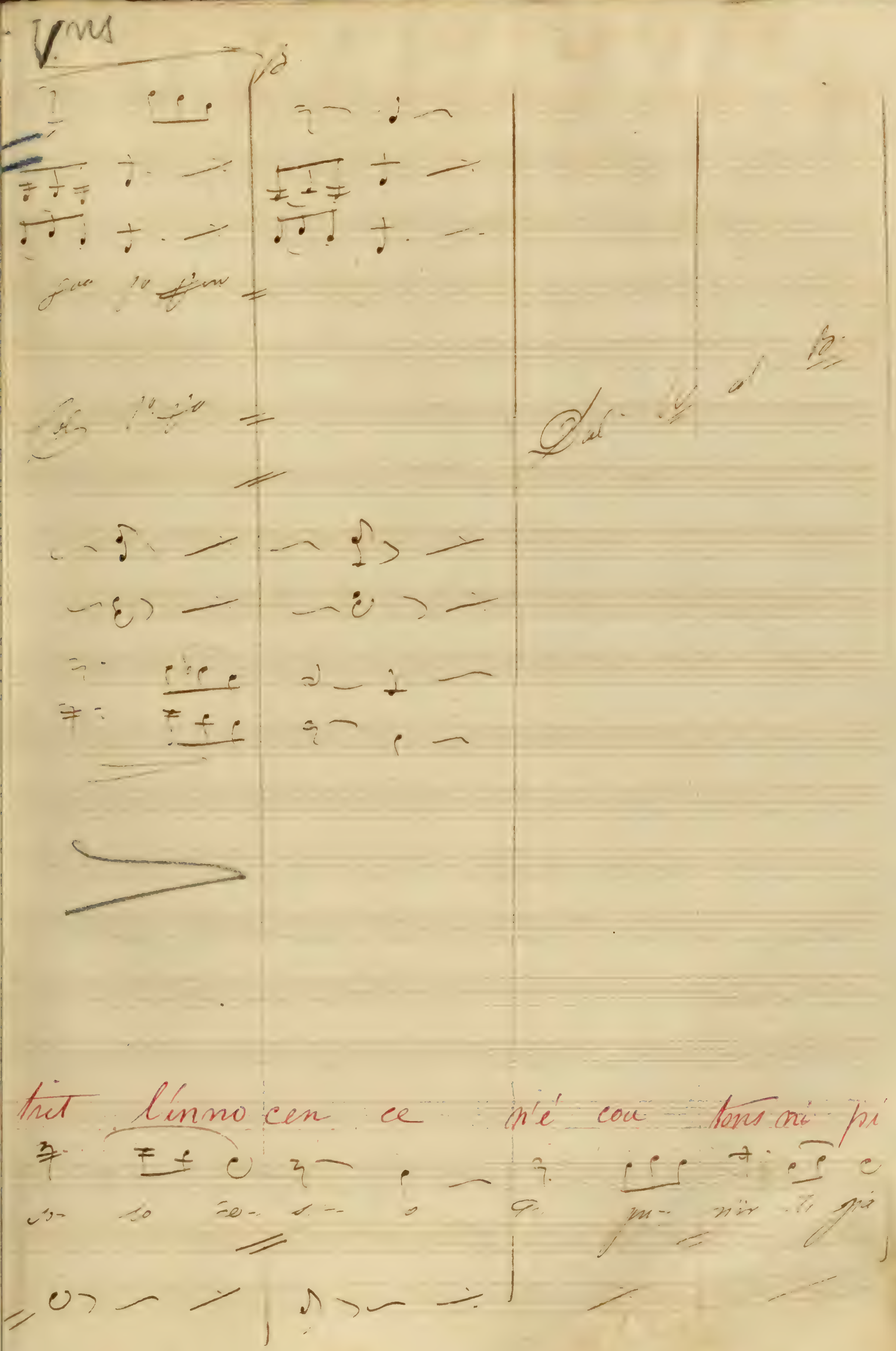

Comme le 1me 4e Batt.
dit la chè je lonet trai tre Dieu ne t'a point fr
vaino 9a me male = 9et = to ne un ful-mine o un

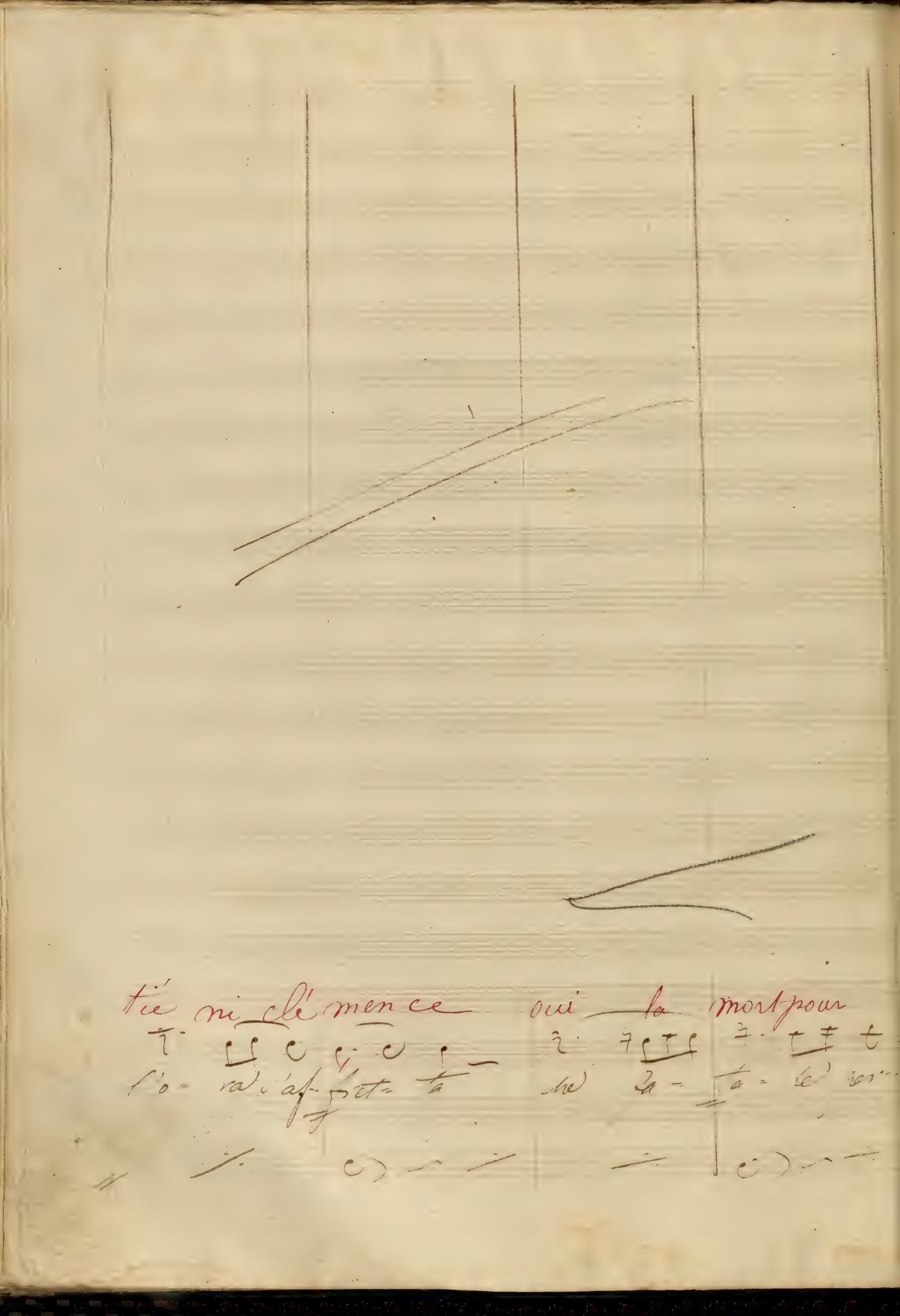

pé, sois heureux tu dois
l'é
tre
et-
ferro colpisci il tuo
pet
to
de-

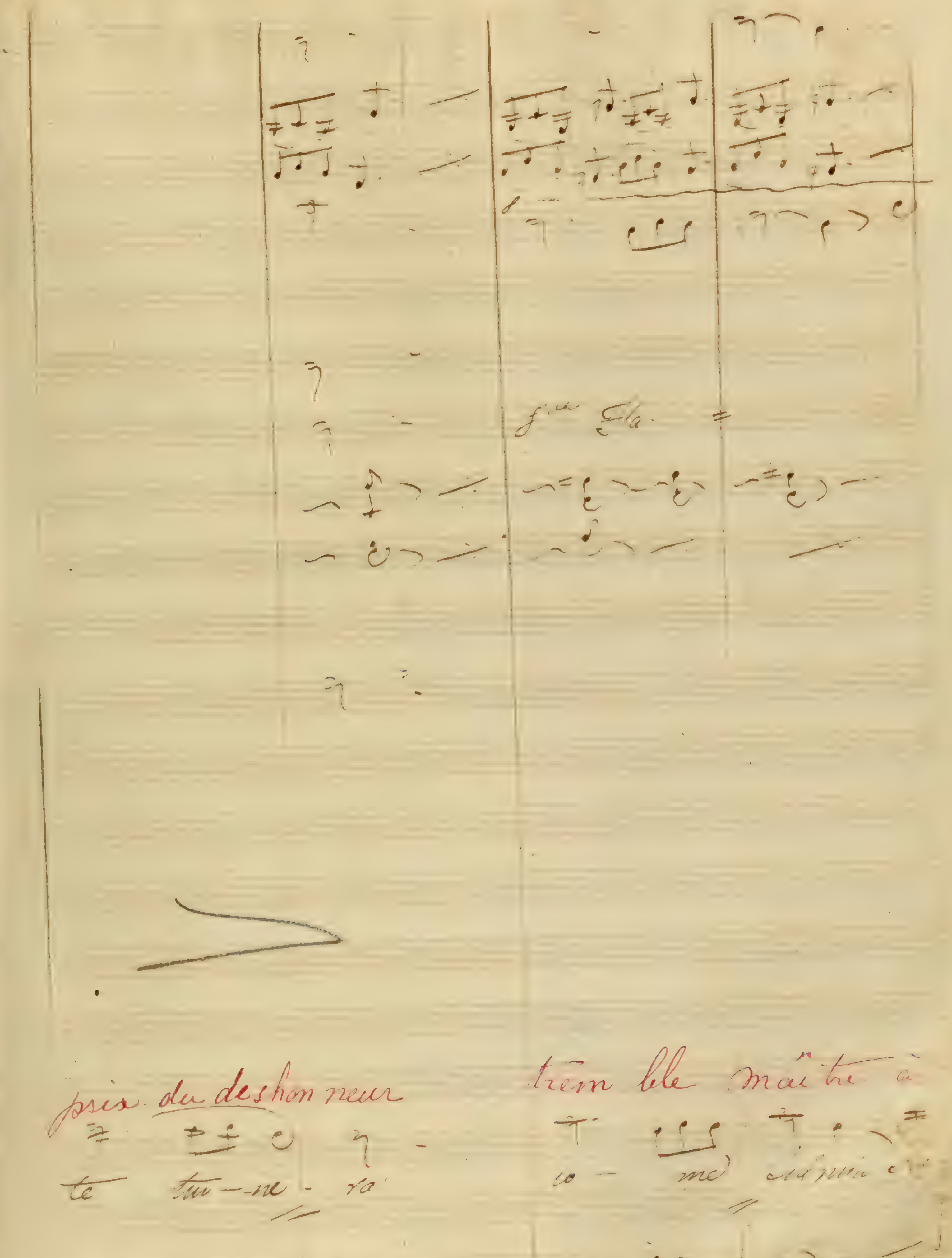

Unis
puisque tu le peux, tu vivras sans honneur!
tu te bornes vieil

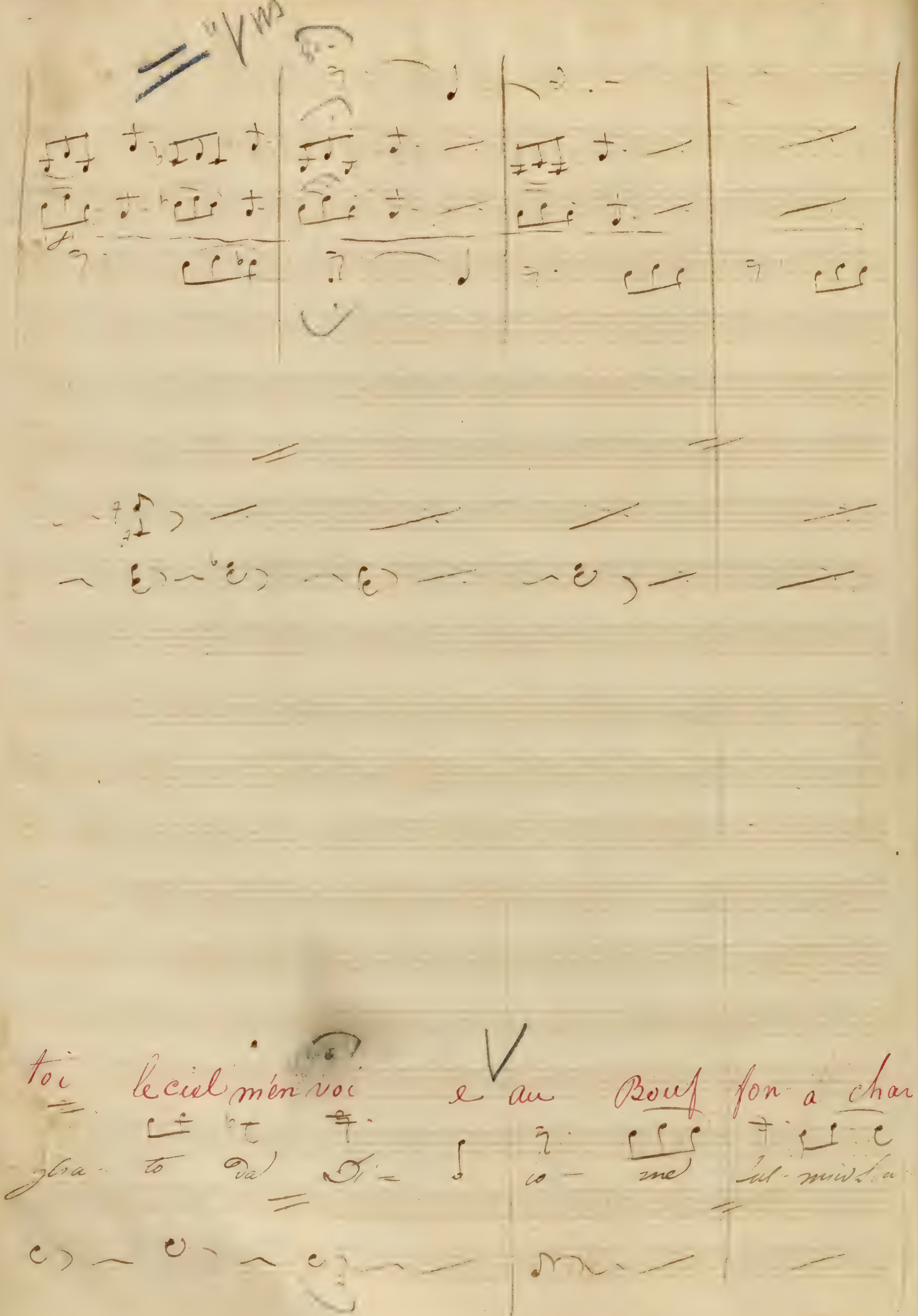

fl.
Clar.

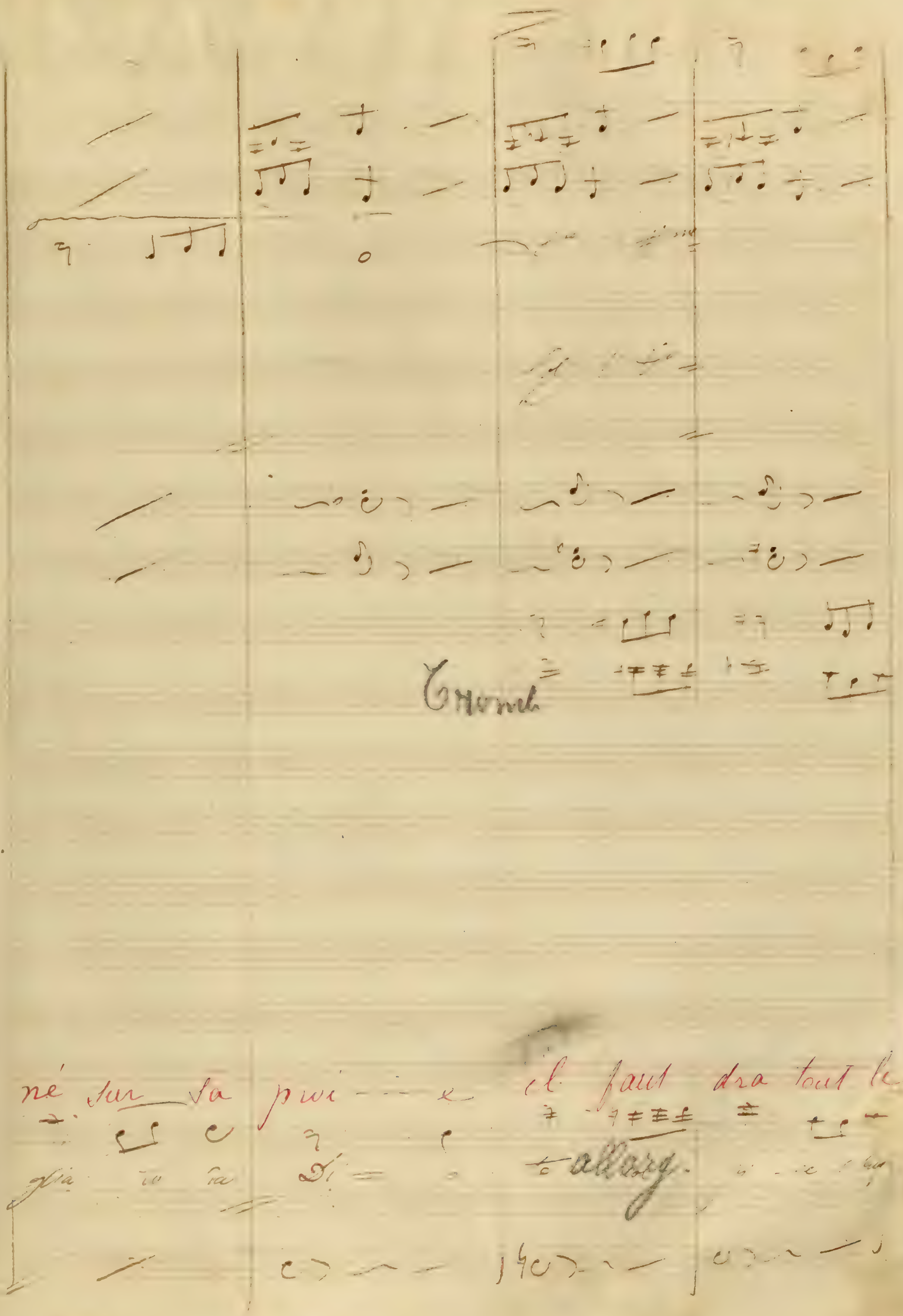

tant le vengeance de cet ange ou flé
=men= da ven= det= ta. S. quest' a-nima è

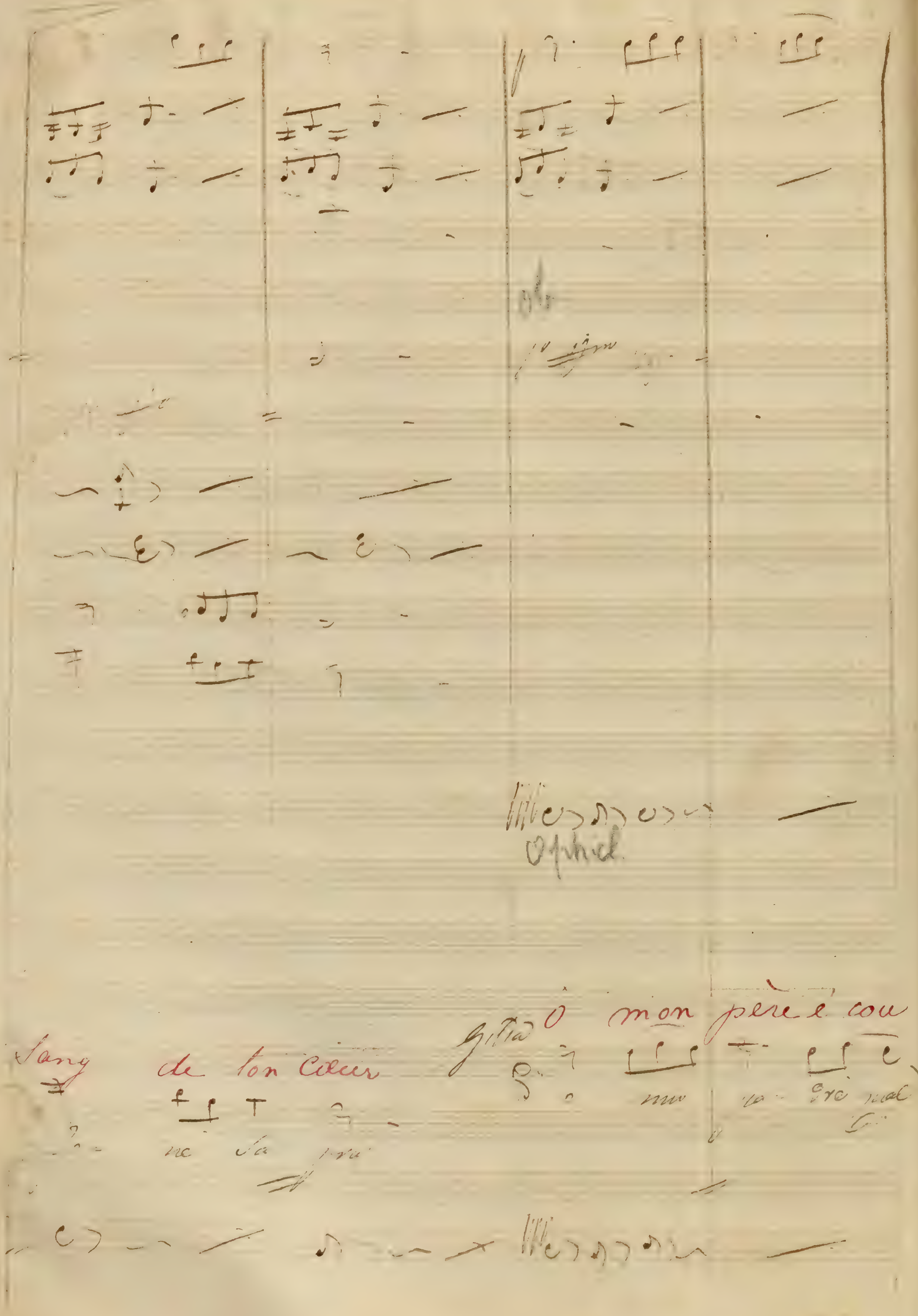

Vns
l'inno cen ce
pi

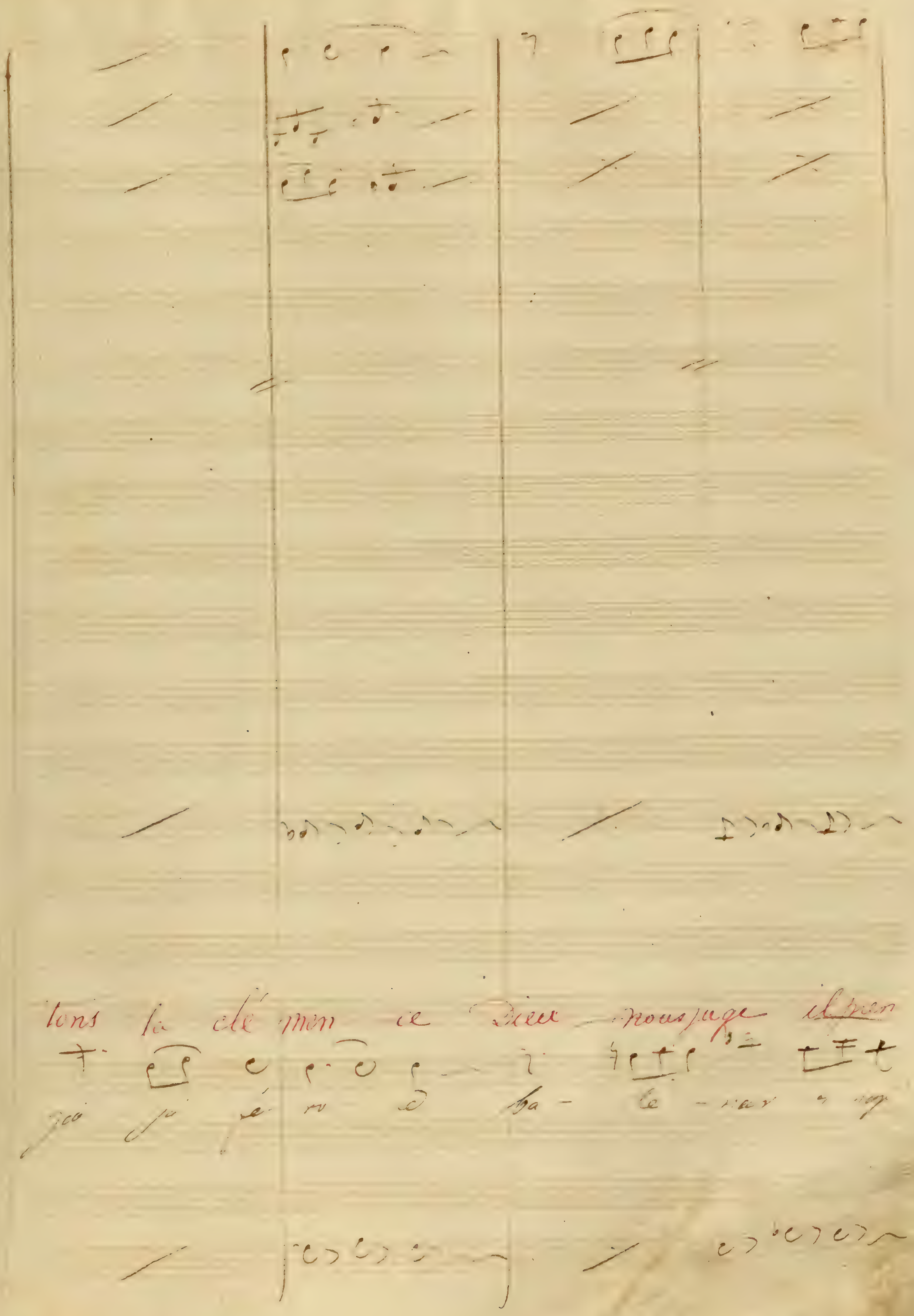

tié ni clé men ce oui la mort pour

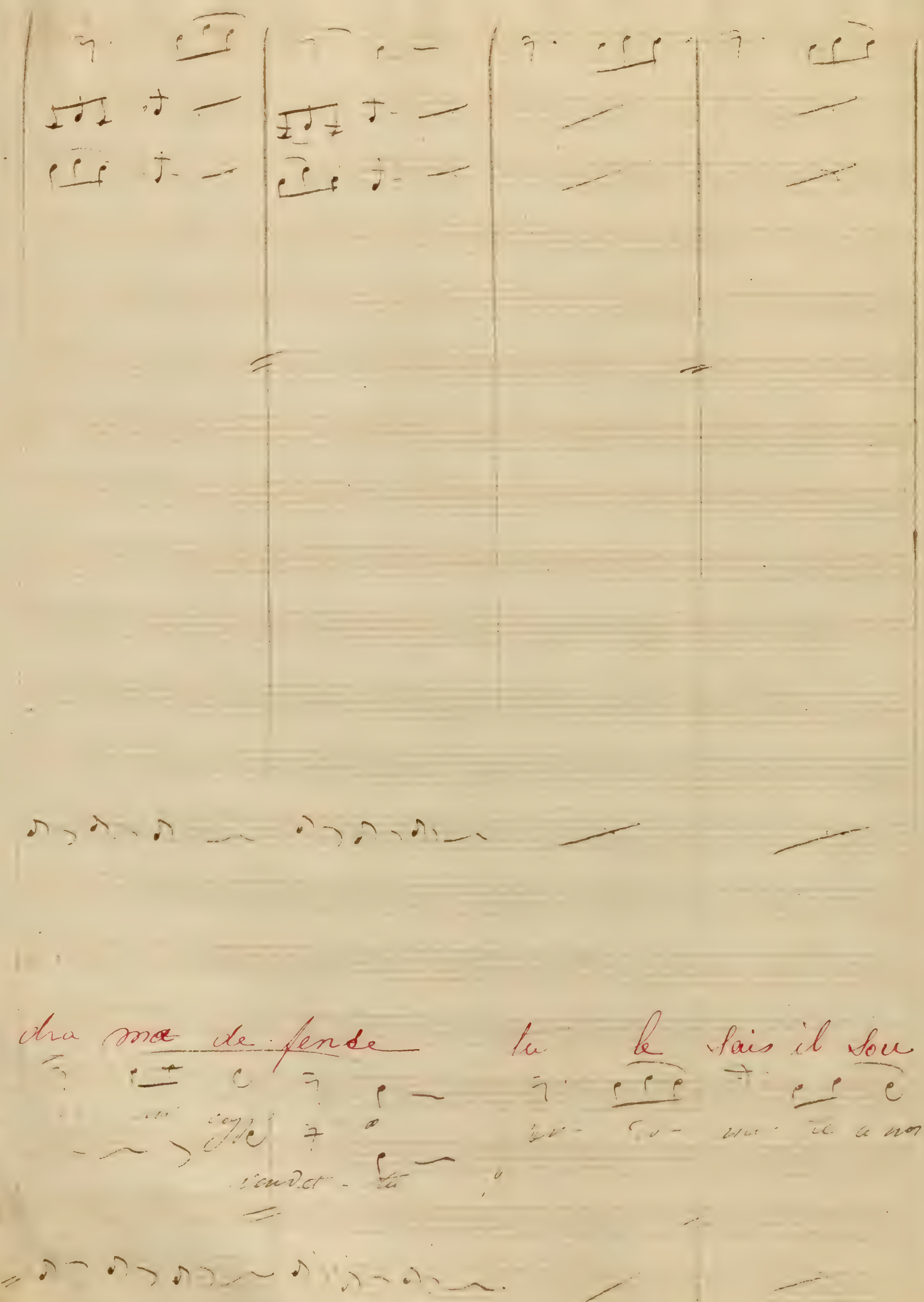

prix du deshonneur
te tu-ne-ra
trem ble maître à

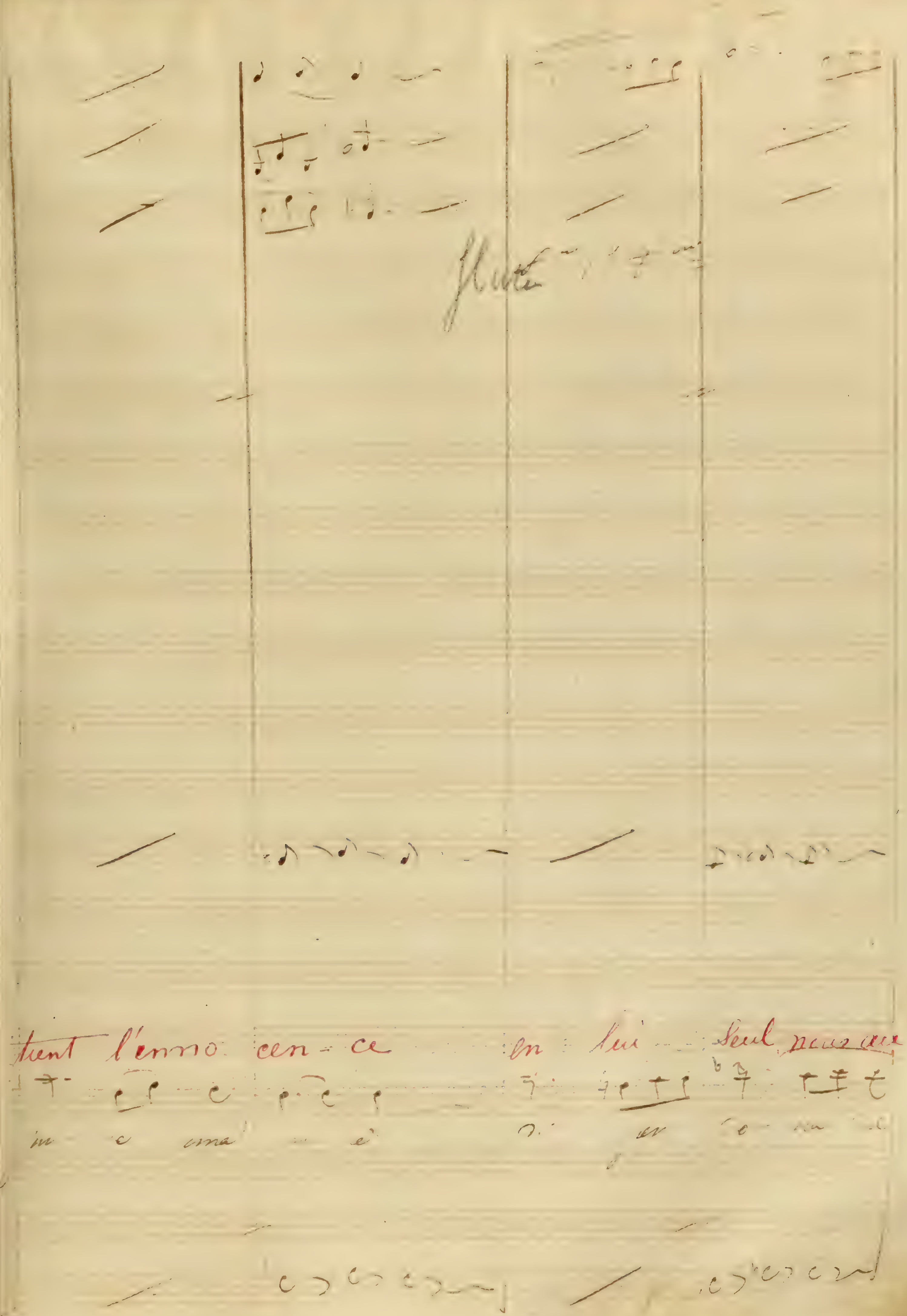

toi le ciel m'en voi e au Bœuf son a char

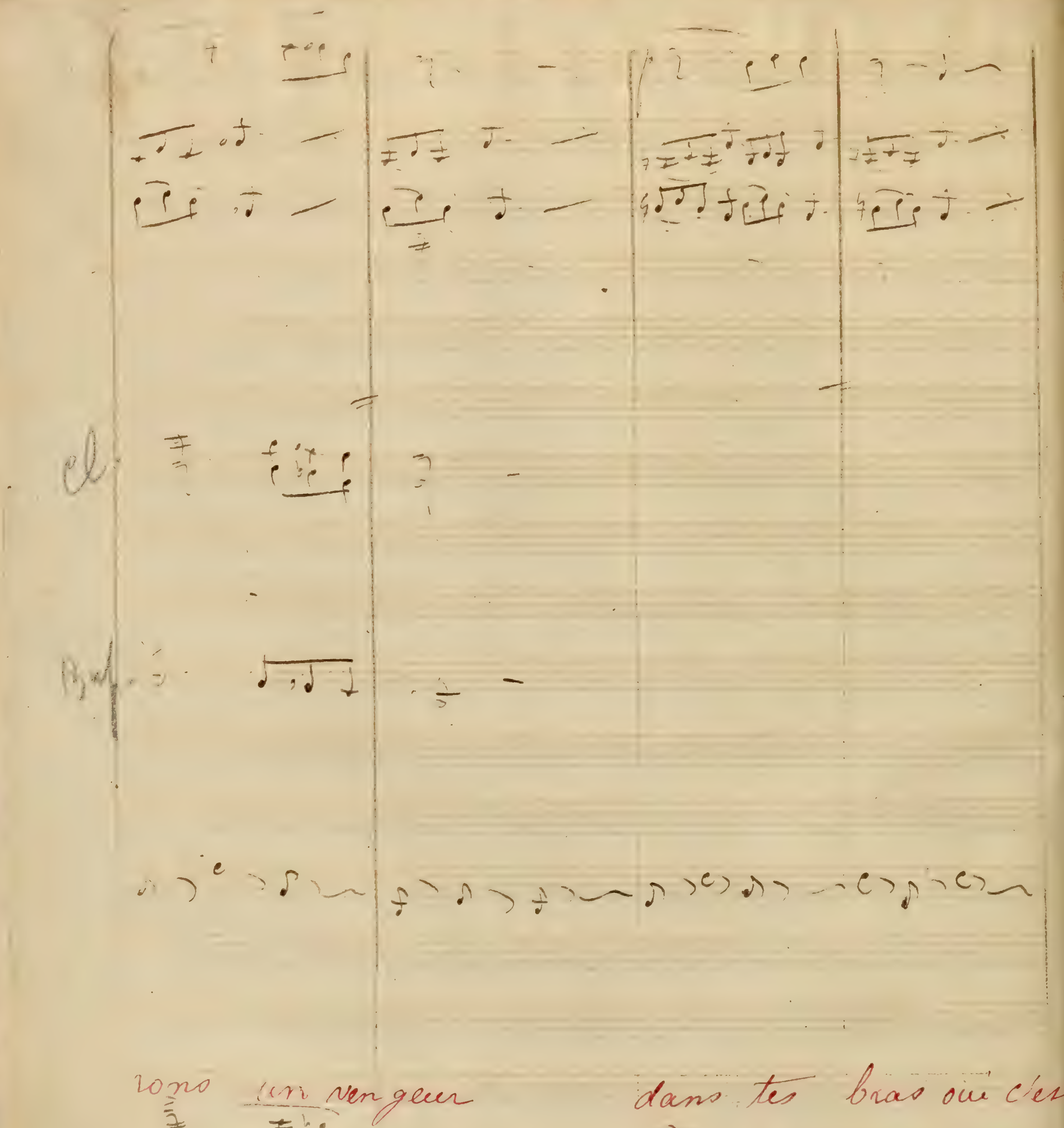

né sur sa pui - - e il faut dra tout le
allarg.

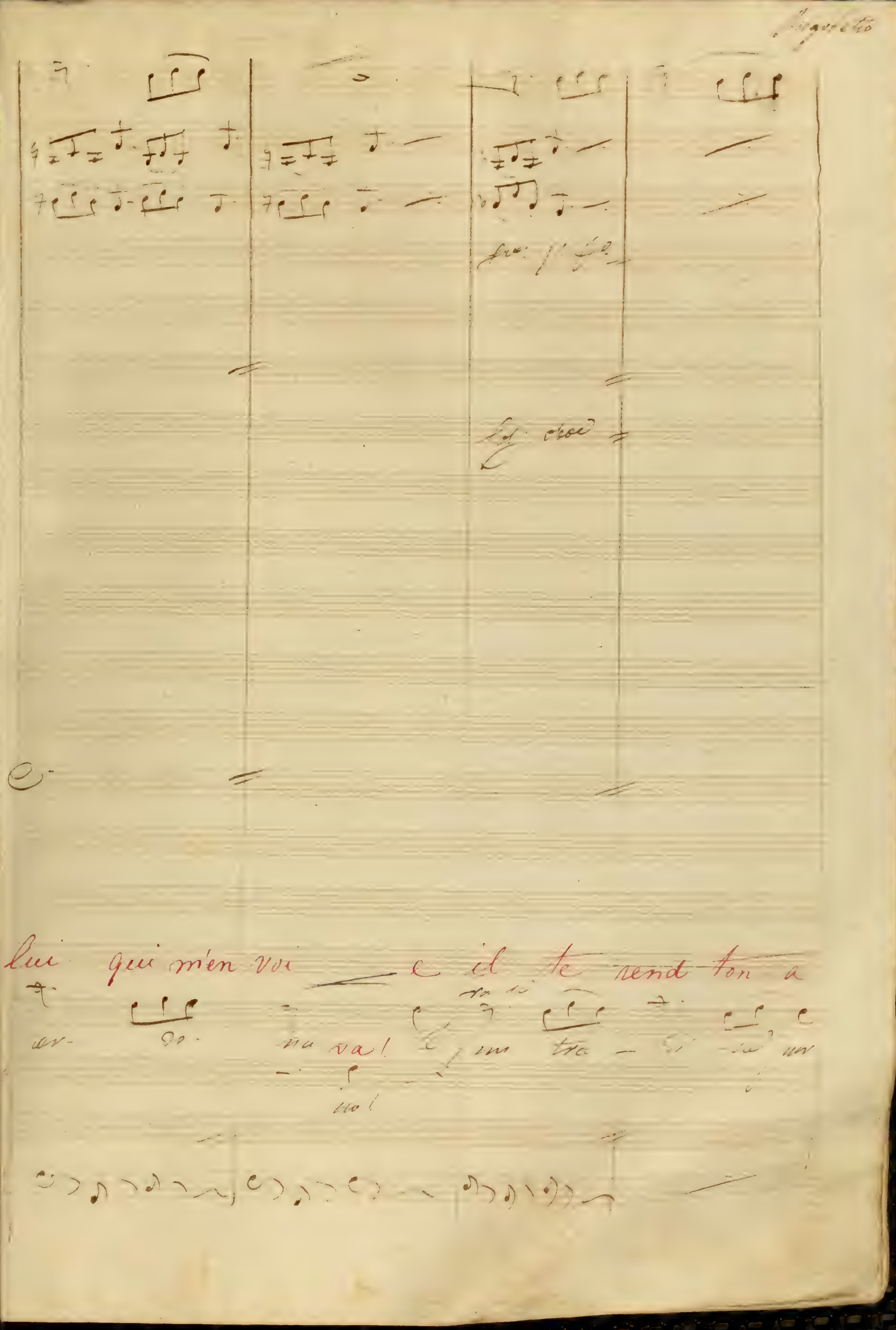

Ophicl.
Sang de ton Cœur
Gilda Ô mon père e cou


tons la clé men ce Dieu nous juge

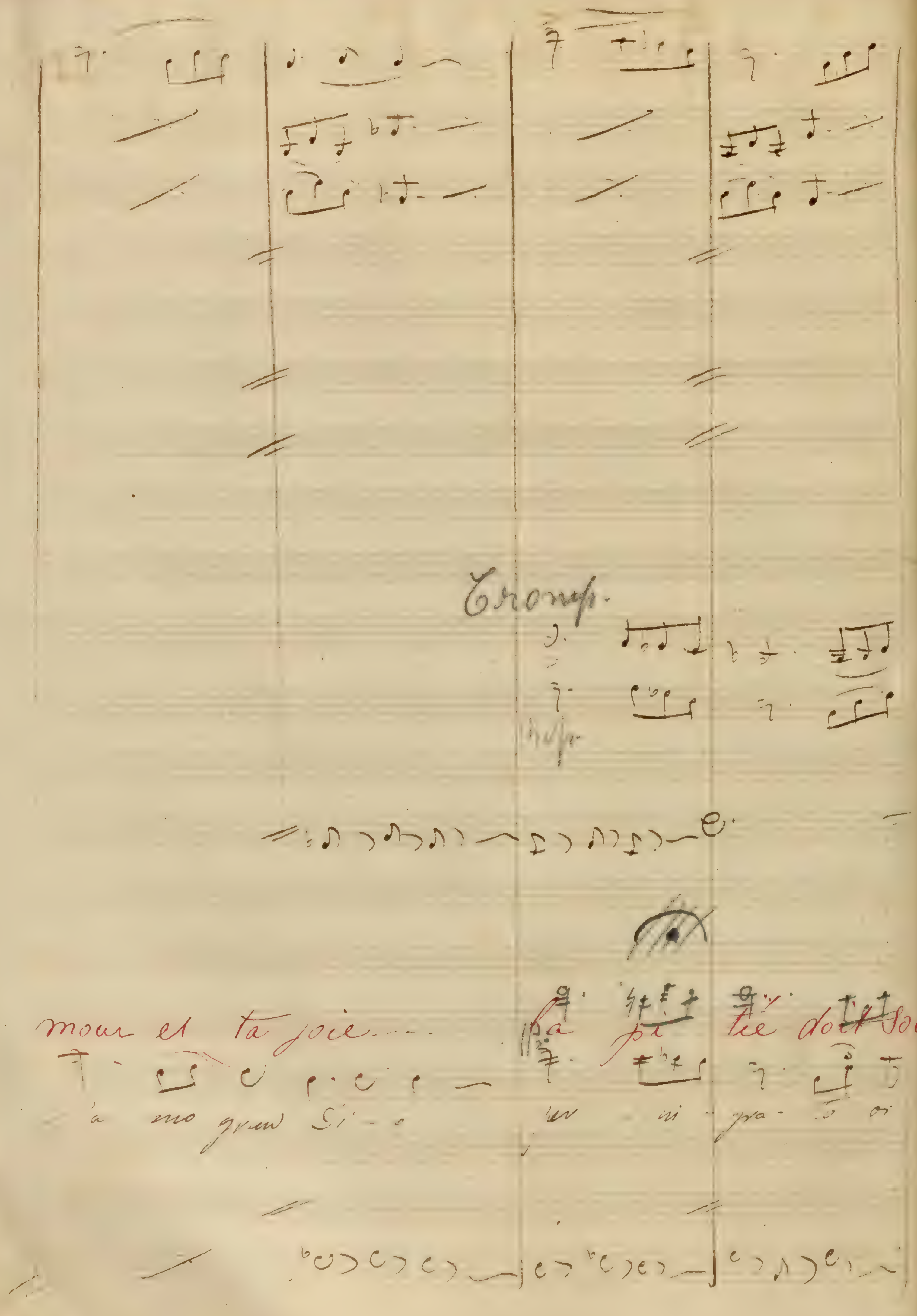

dra ma de fense tu le sais il sou

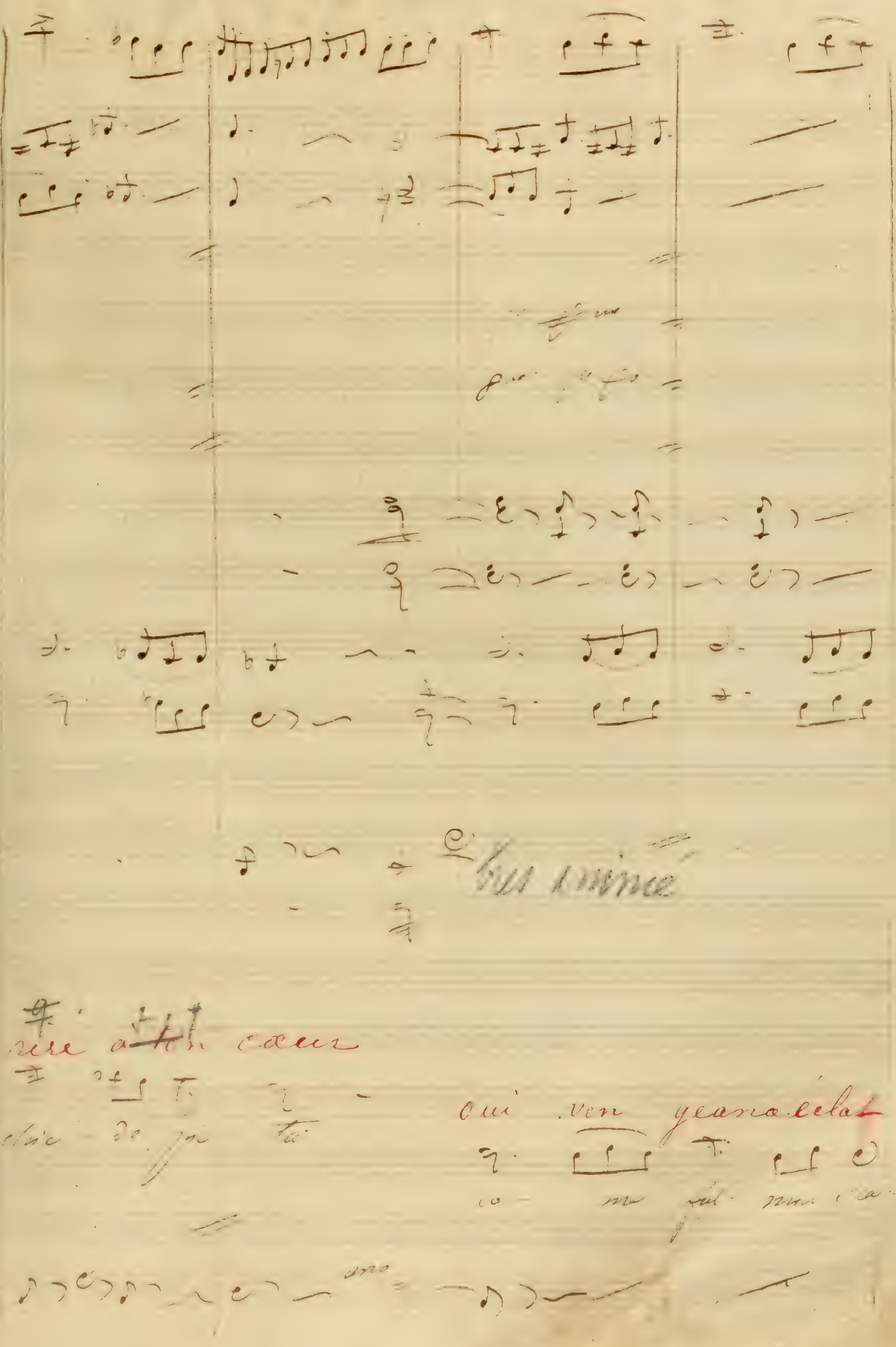

Flûte
tient l'inno- cen - ce   En lui   Seul nous au

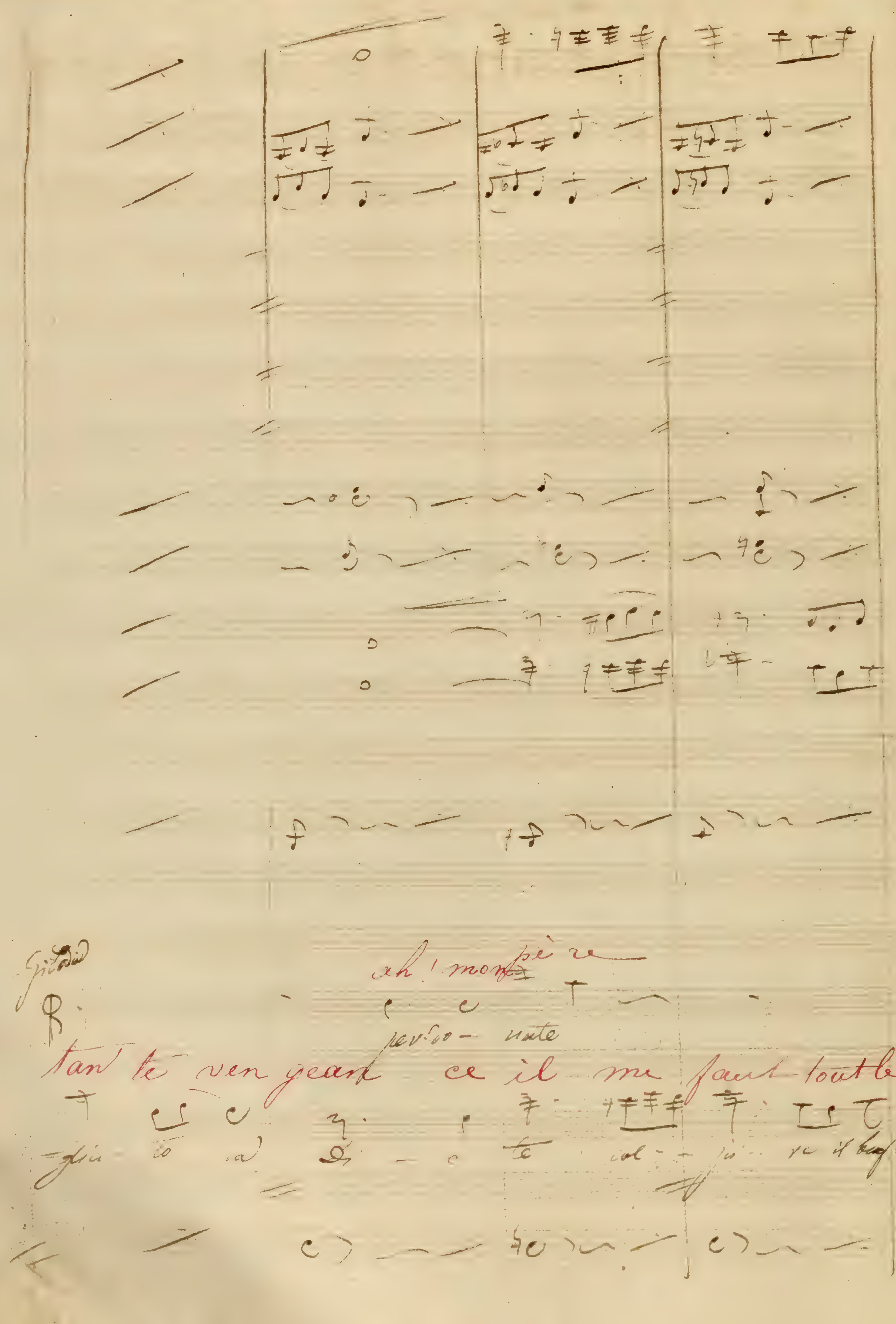

vons un vengeur
dans tes bras ou c'es
la vengeance!

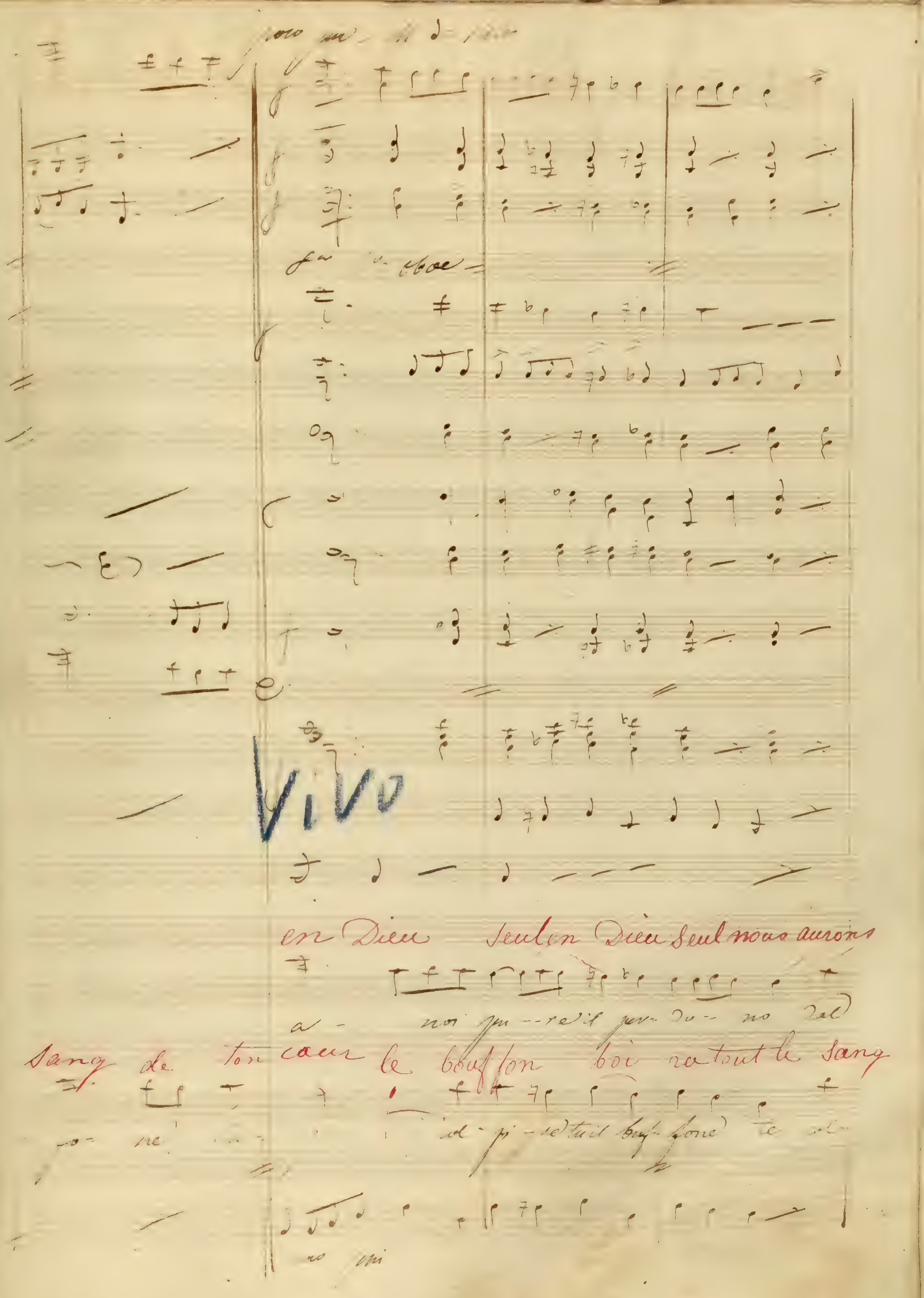


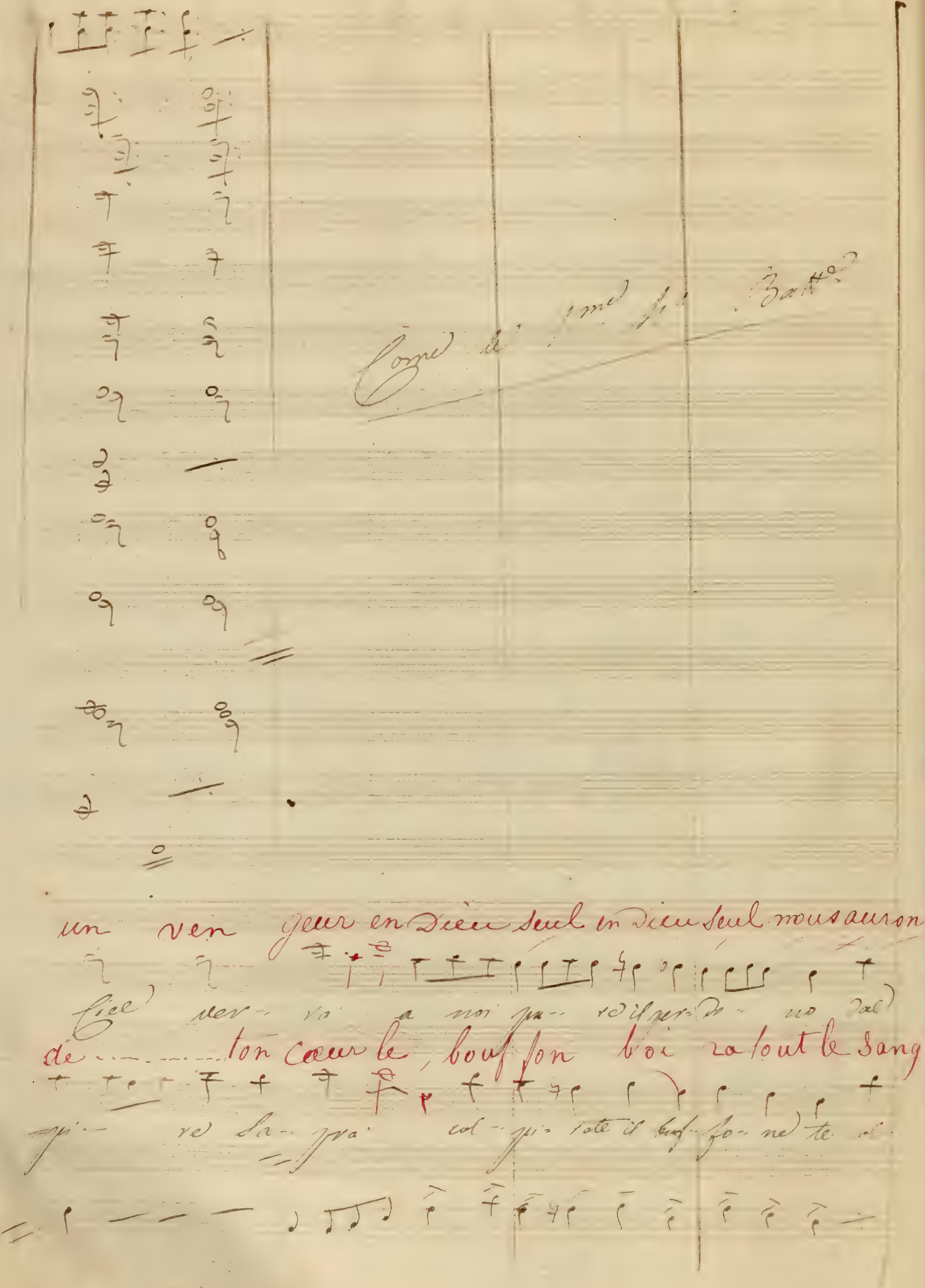
lui qui m'en voi e il te rend ton a
na va!

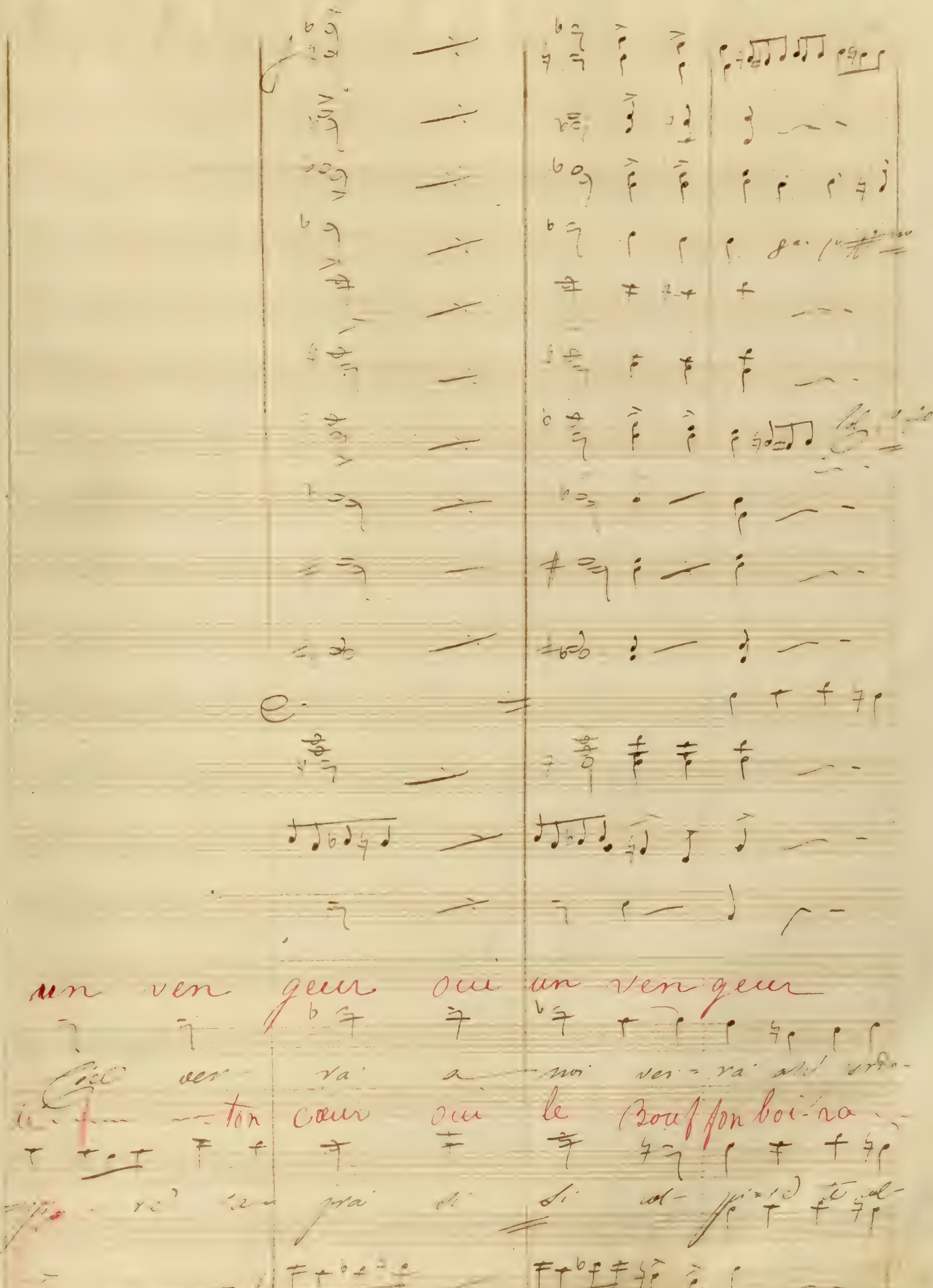

Tromp.
mour et ta joie....
pa pi tié doit Sou

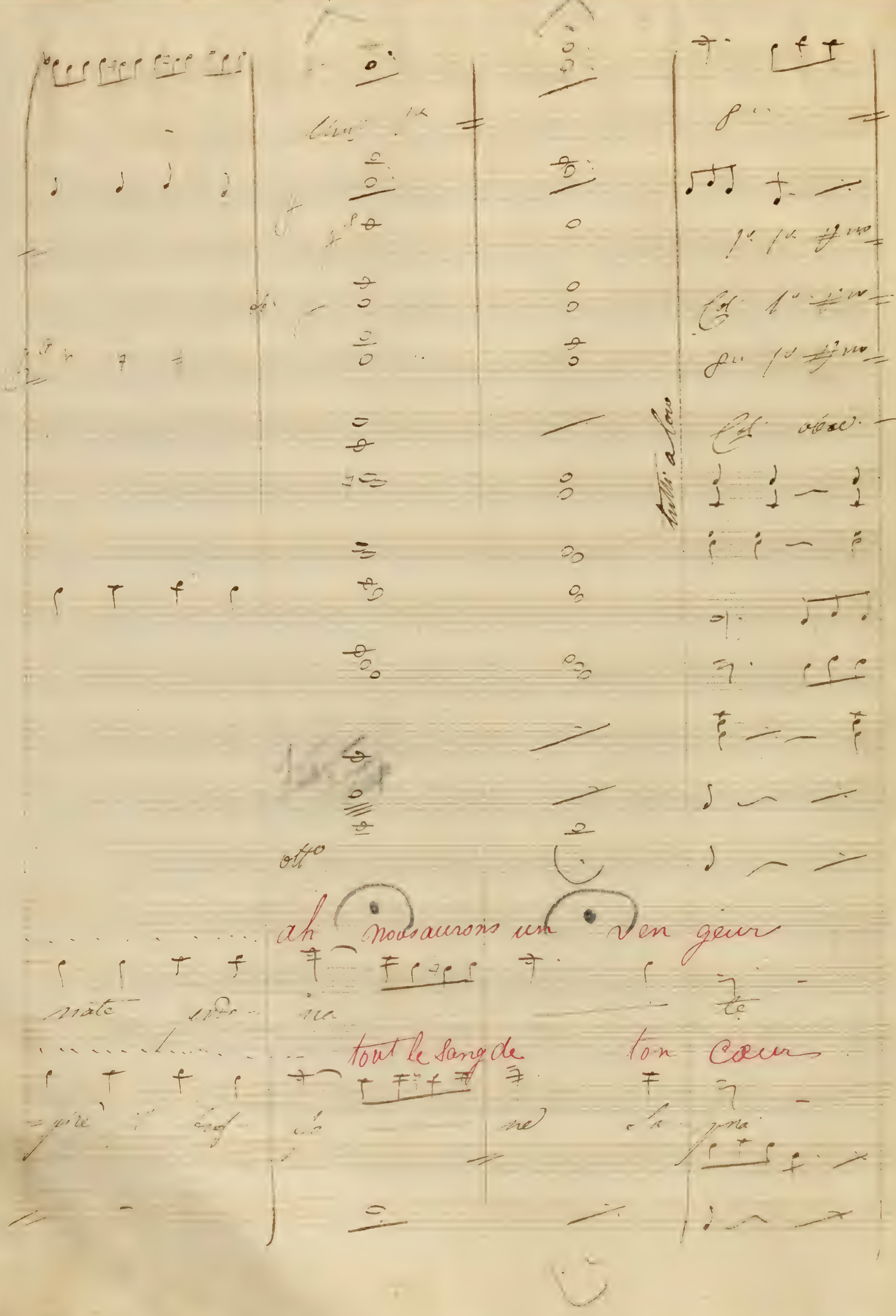

à ton cœur
Oui

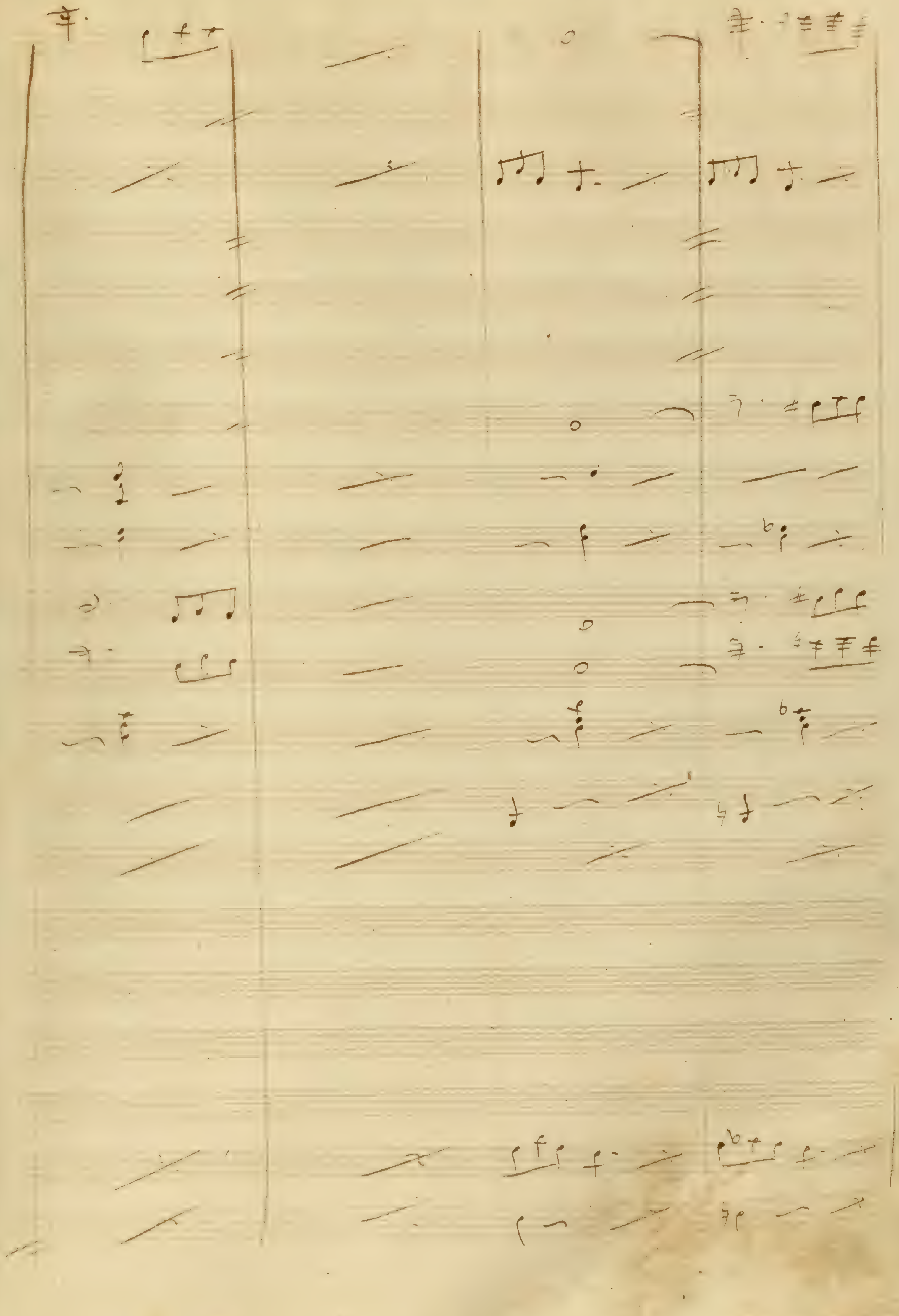

ah! mon père
perdo- nate
tant te ven gean ce il me faut toute

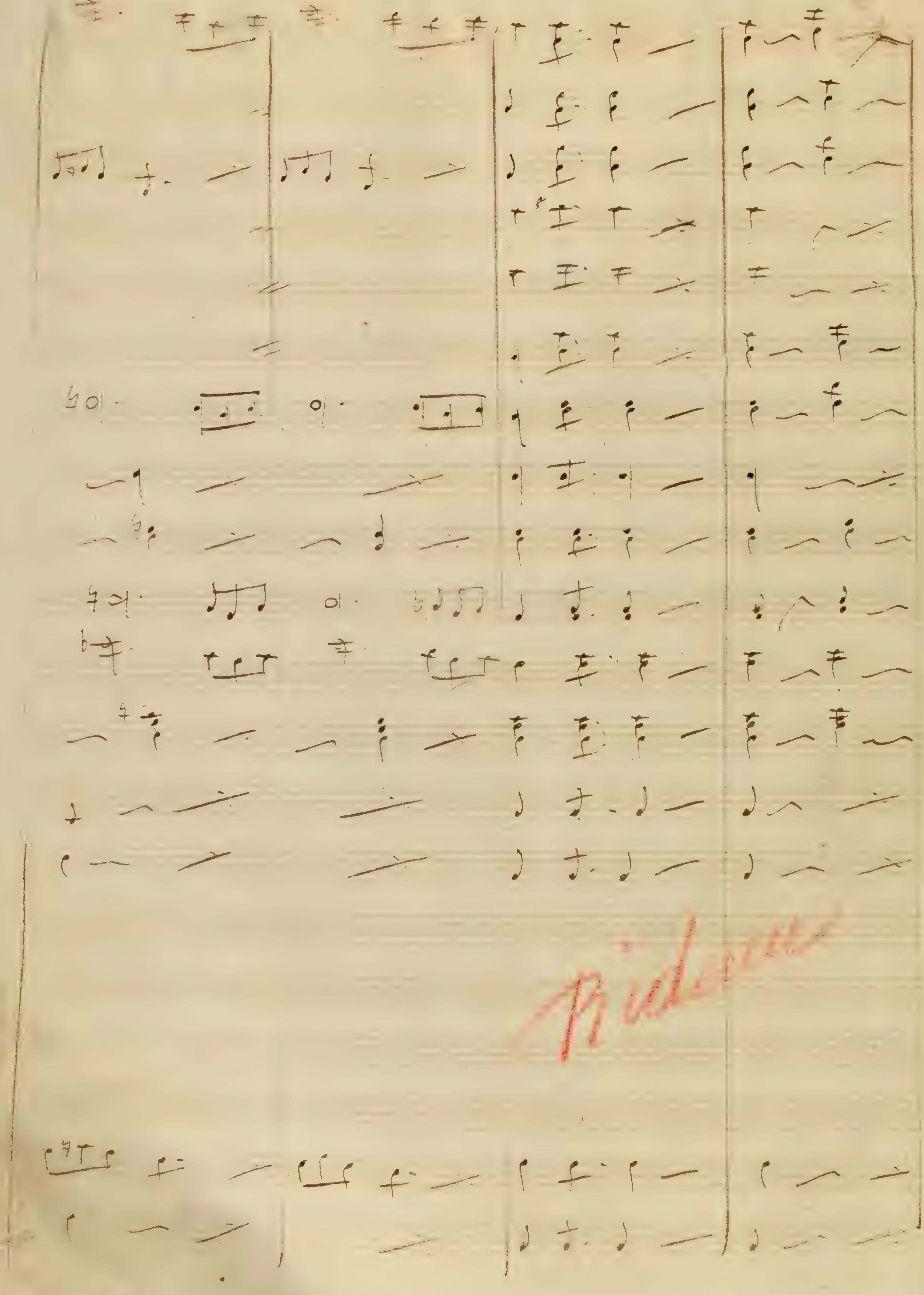

Vivo
en Dieu seul en Dieu seul nous aurons
sang de ton cœur le bouffon boira tout le sang

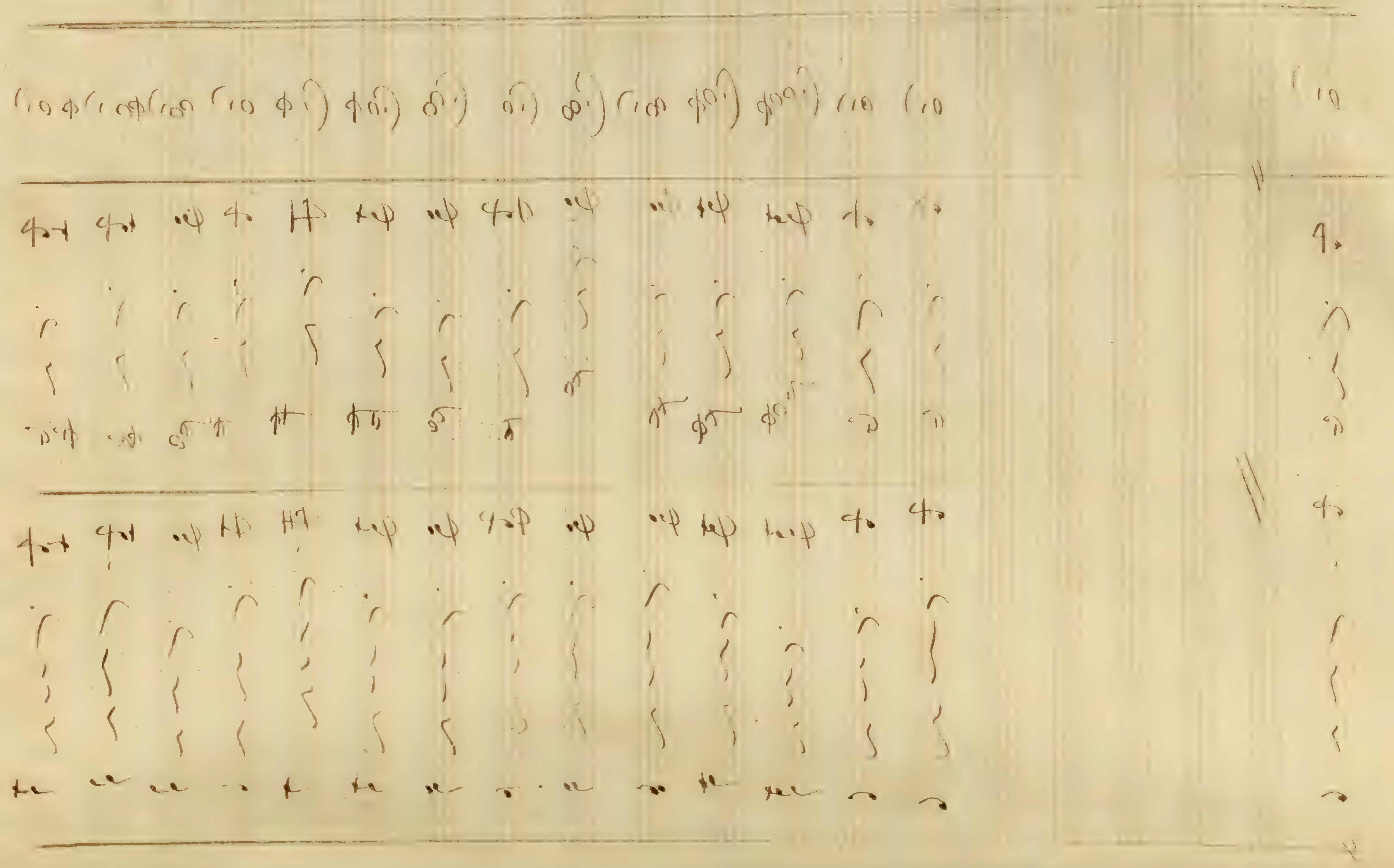

un ven geur en Dieu seul en Dieu seul nous aurons
de ton cœur le, bouf fon boi ra tout le sang


un ven geur oui un ven-geur
ton cœur oui le Bouffon boi-ra


tutti a loco
ah nous aurons un ven geur
tout le sang de ton cœur







Rigoletto

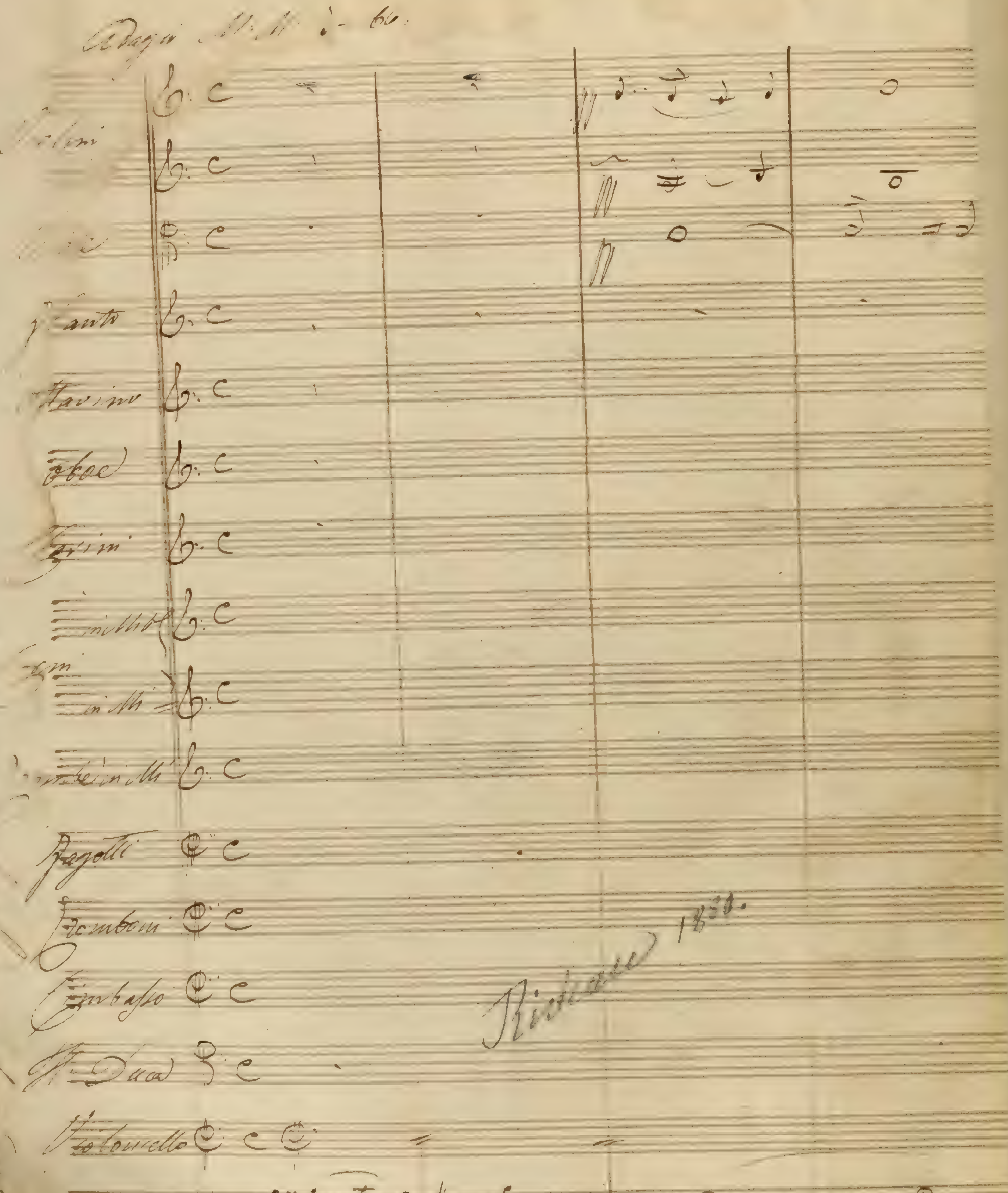
M.^o Verdi

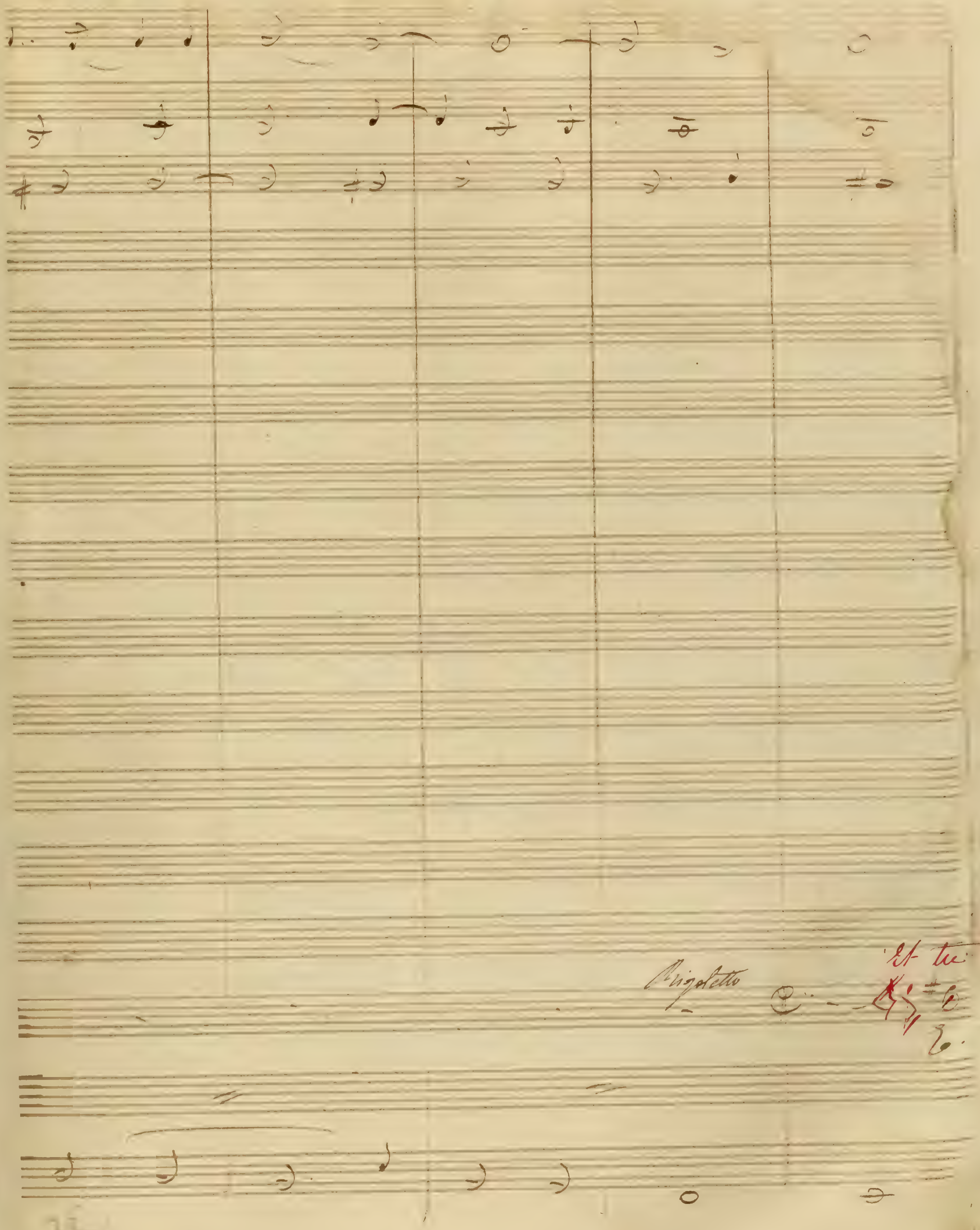
N.^a 11

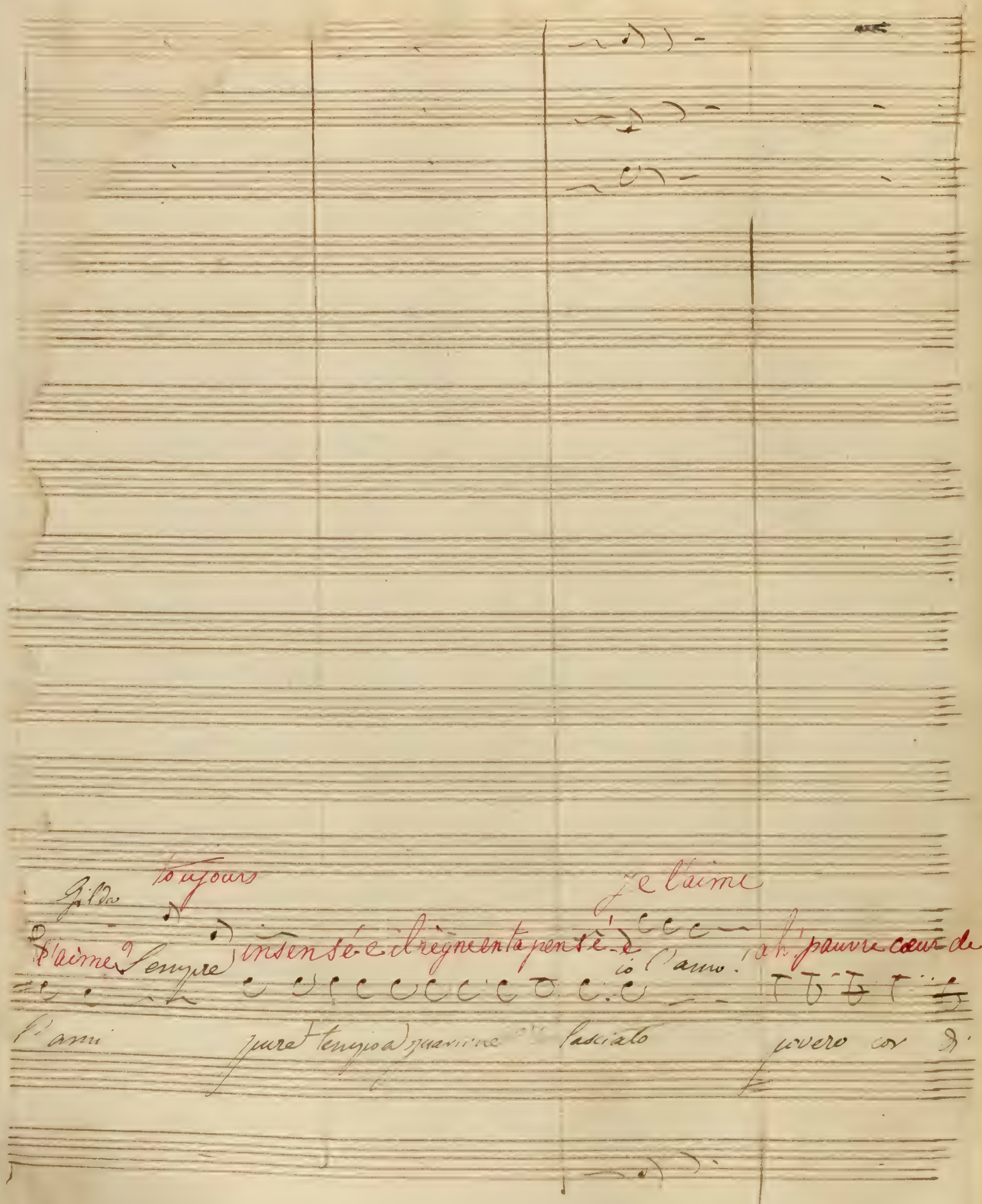
Scena e Canzone

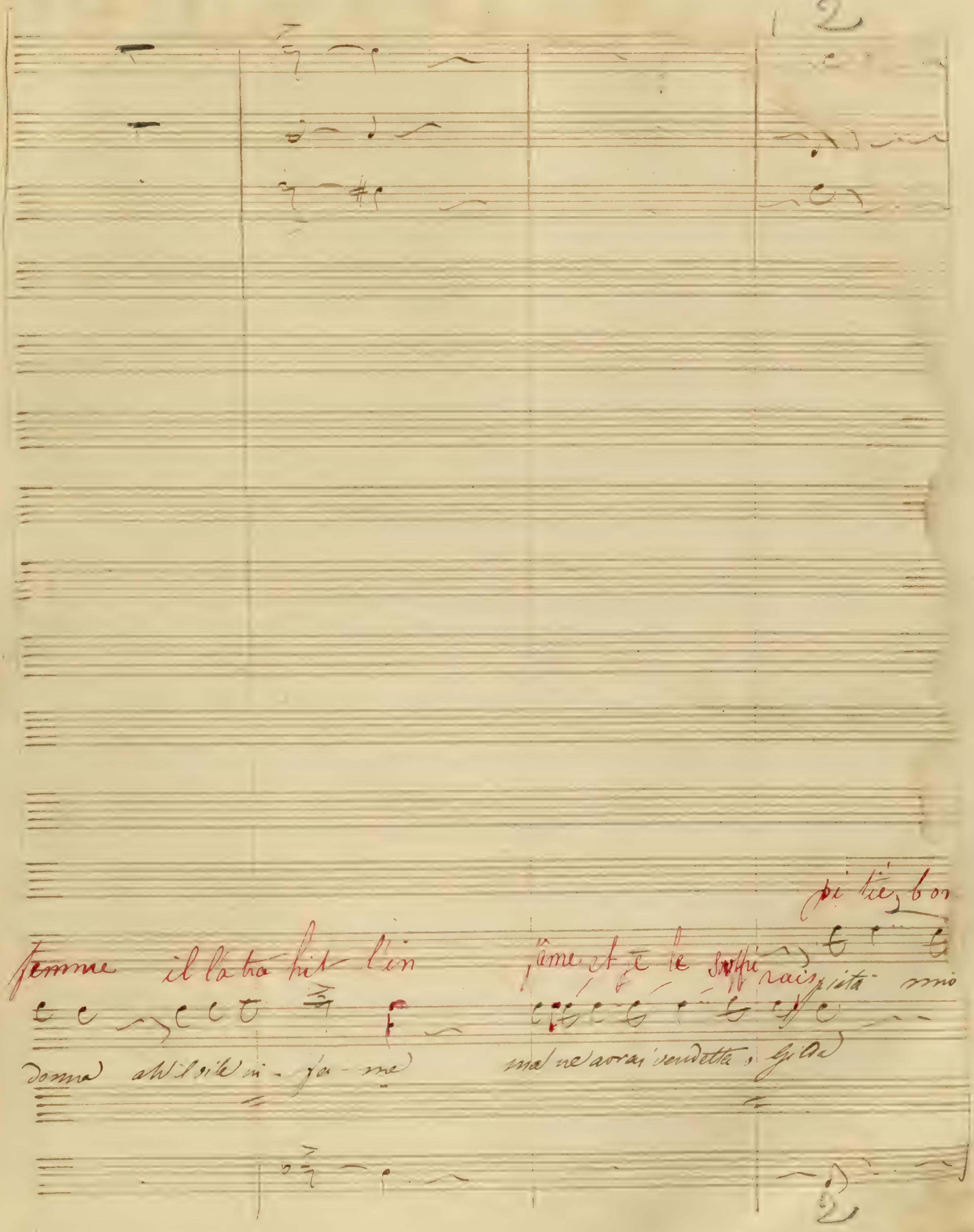
Duca

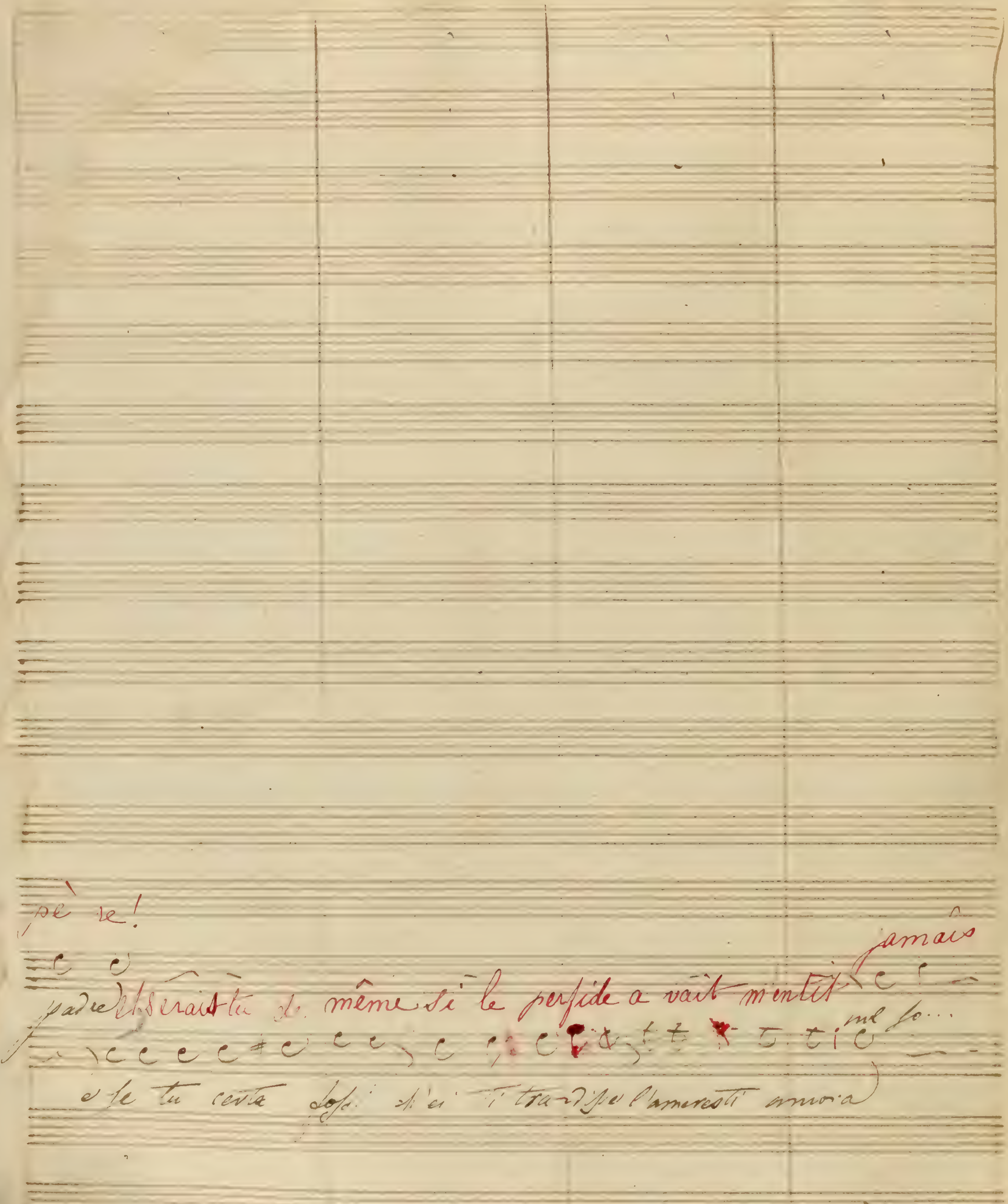
Atto ~~Terzo~~ 4

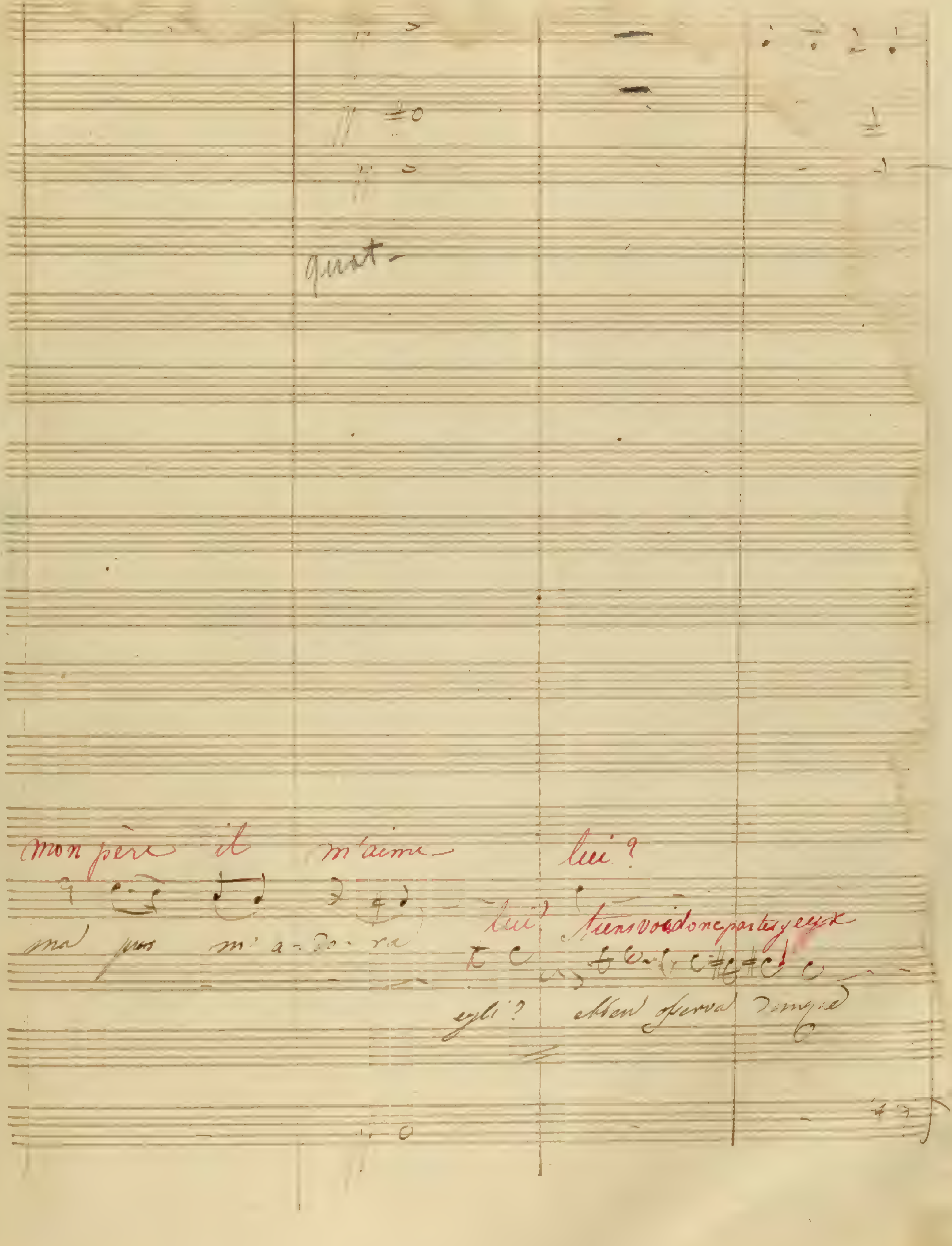

Adagio M.M.
Oboe
Fagotti
Tromboni
Cimbasso
Violoncello

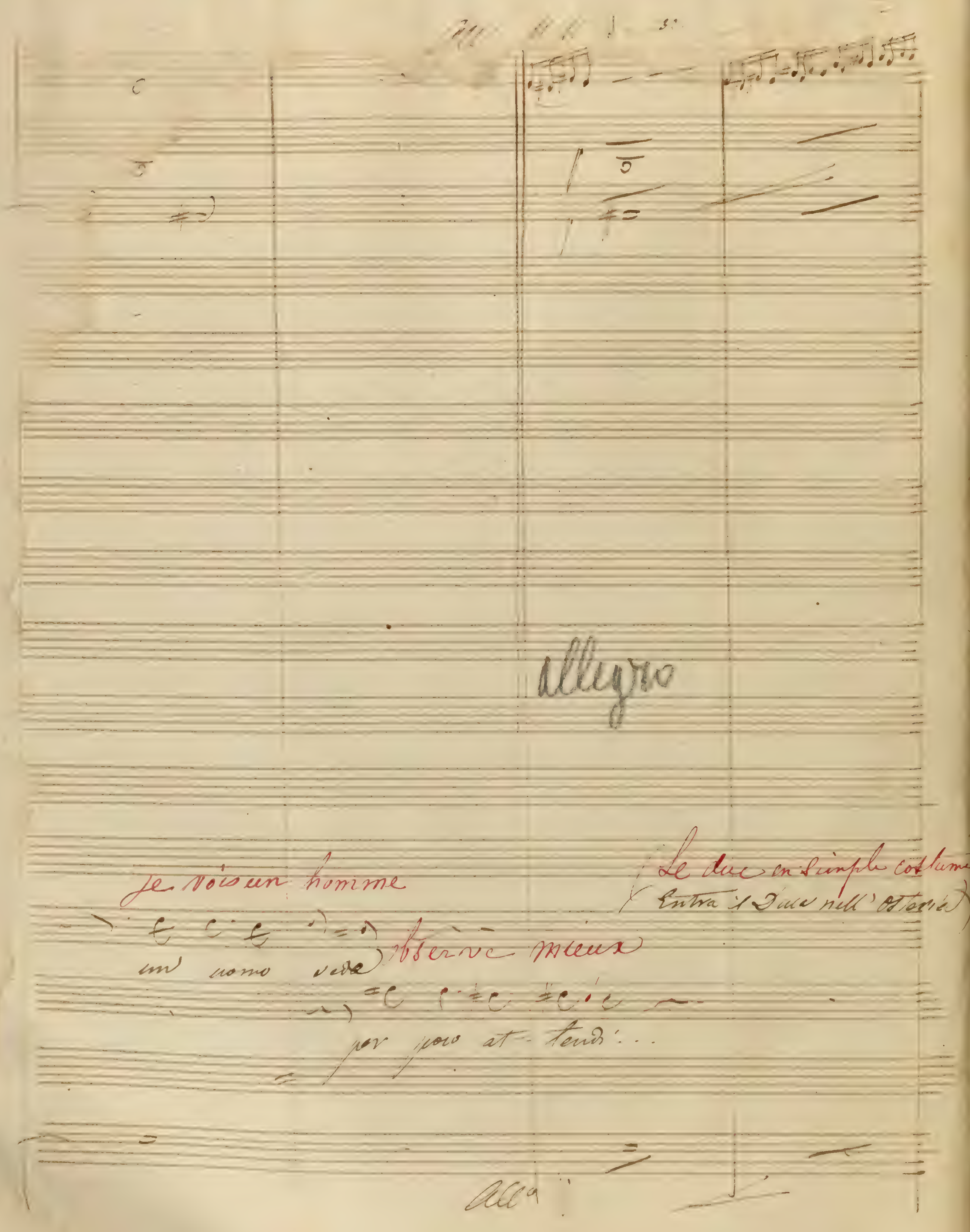

Rigoletto

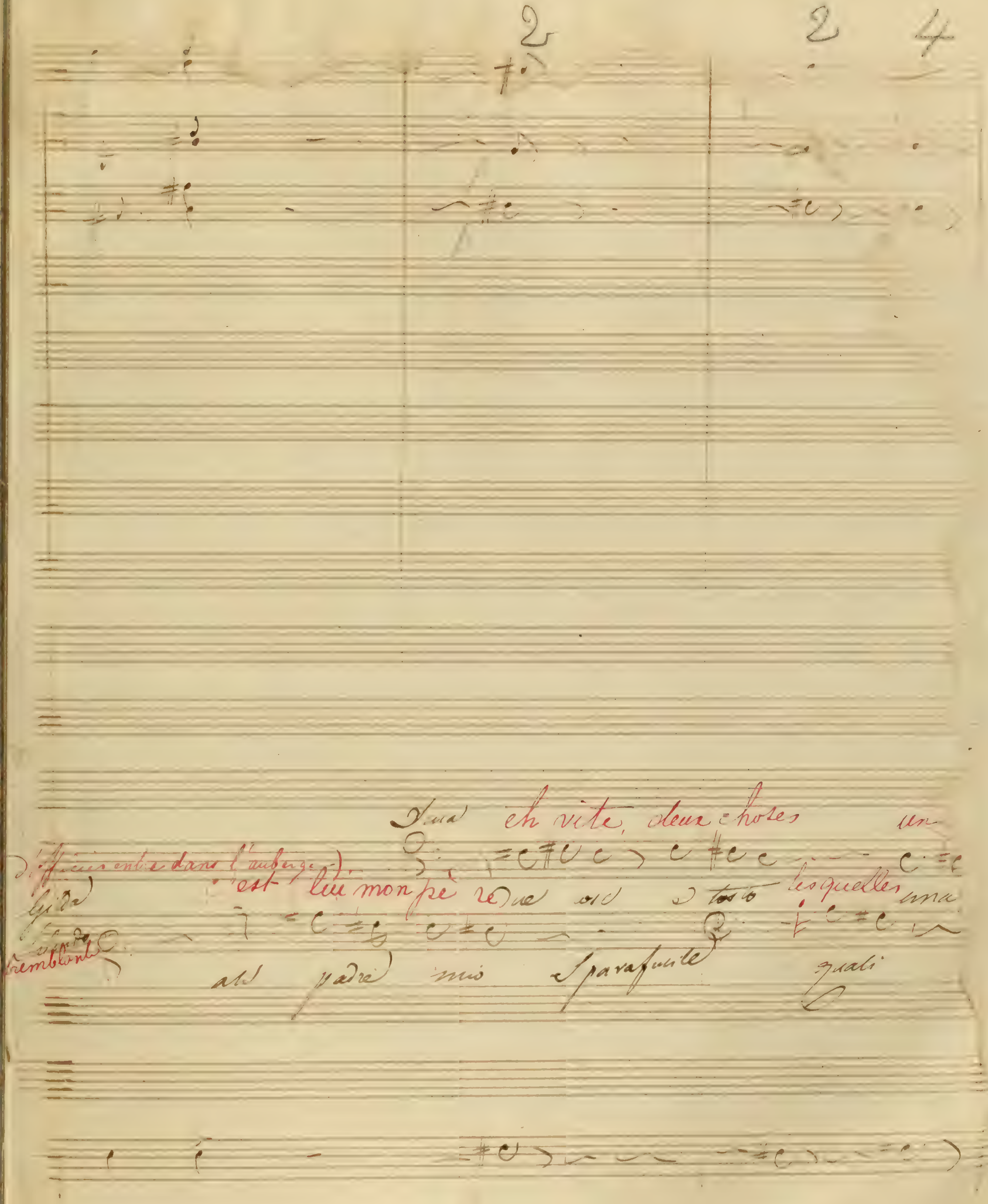

Gilda
toujours
Je l'aime
l'aime Sempre
insensé et il règne en ta pensée
io l'amo
ah pauvre cœur de
povero cor di


femme il l'a ha-hit l'in
âme et je le souffri-rais
pi-tié, bon
donna all'il vile in-fa-me
ma ne avrai vendetta, Gilda
pietà mio

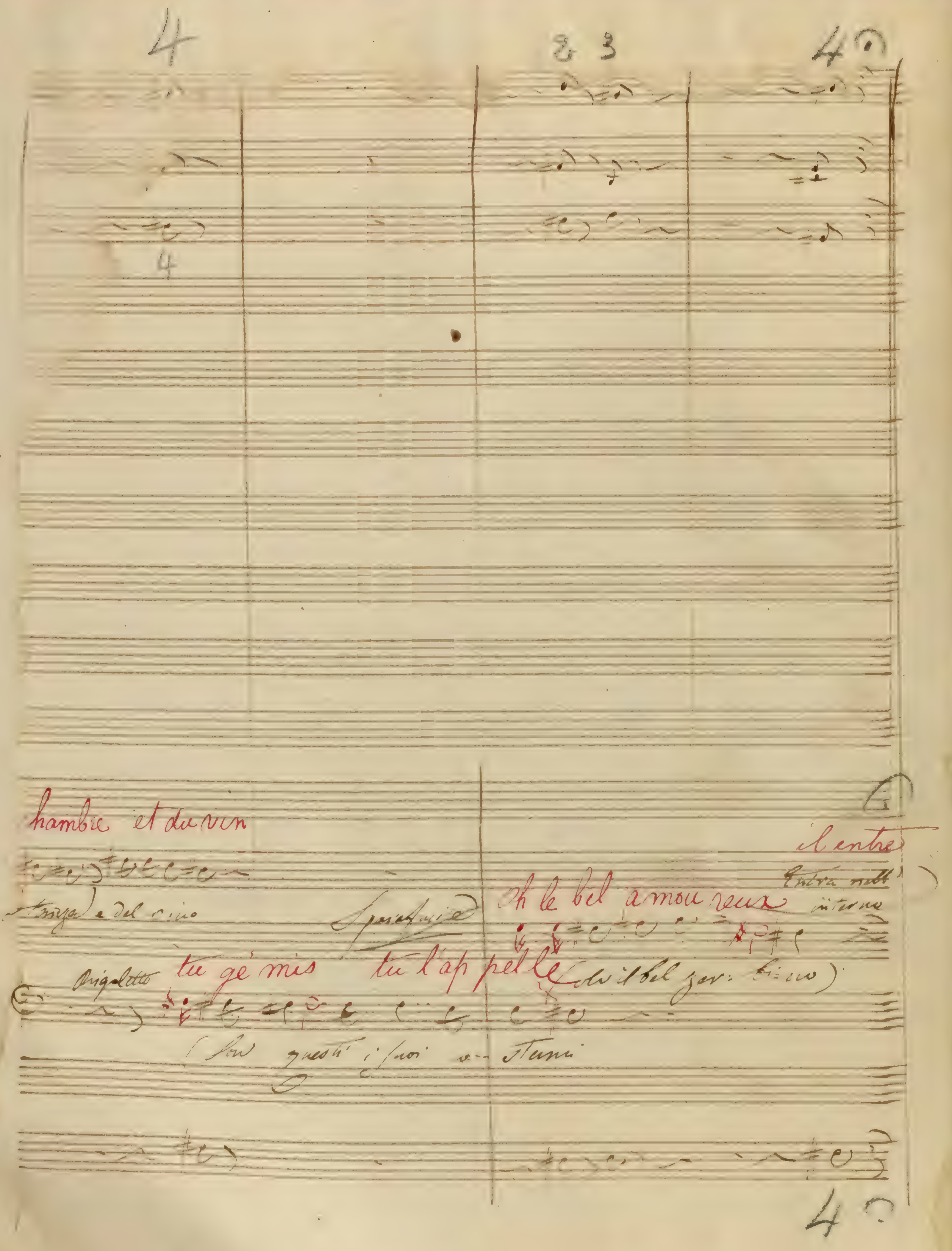

pè re!
padre
Le serait-tu de même si le perfide avait menti
jamais
me fo…
e se tu certa fossi ch'ei ti tradisse l'ameresti ancora

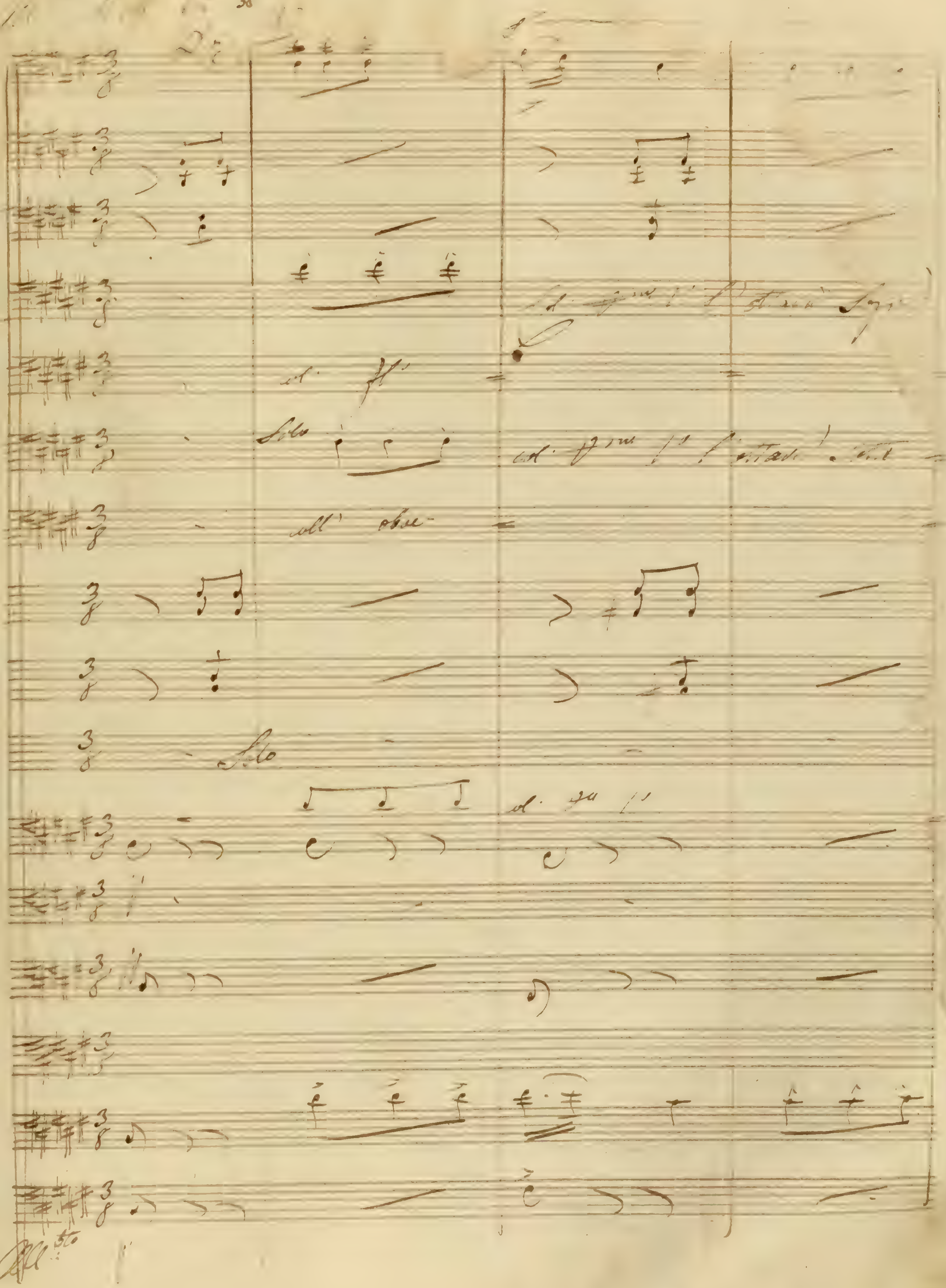

quart-
mon père it m'aime lui ?
ma pas m' a- do- ra
lui!
egli?

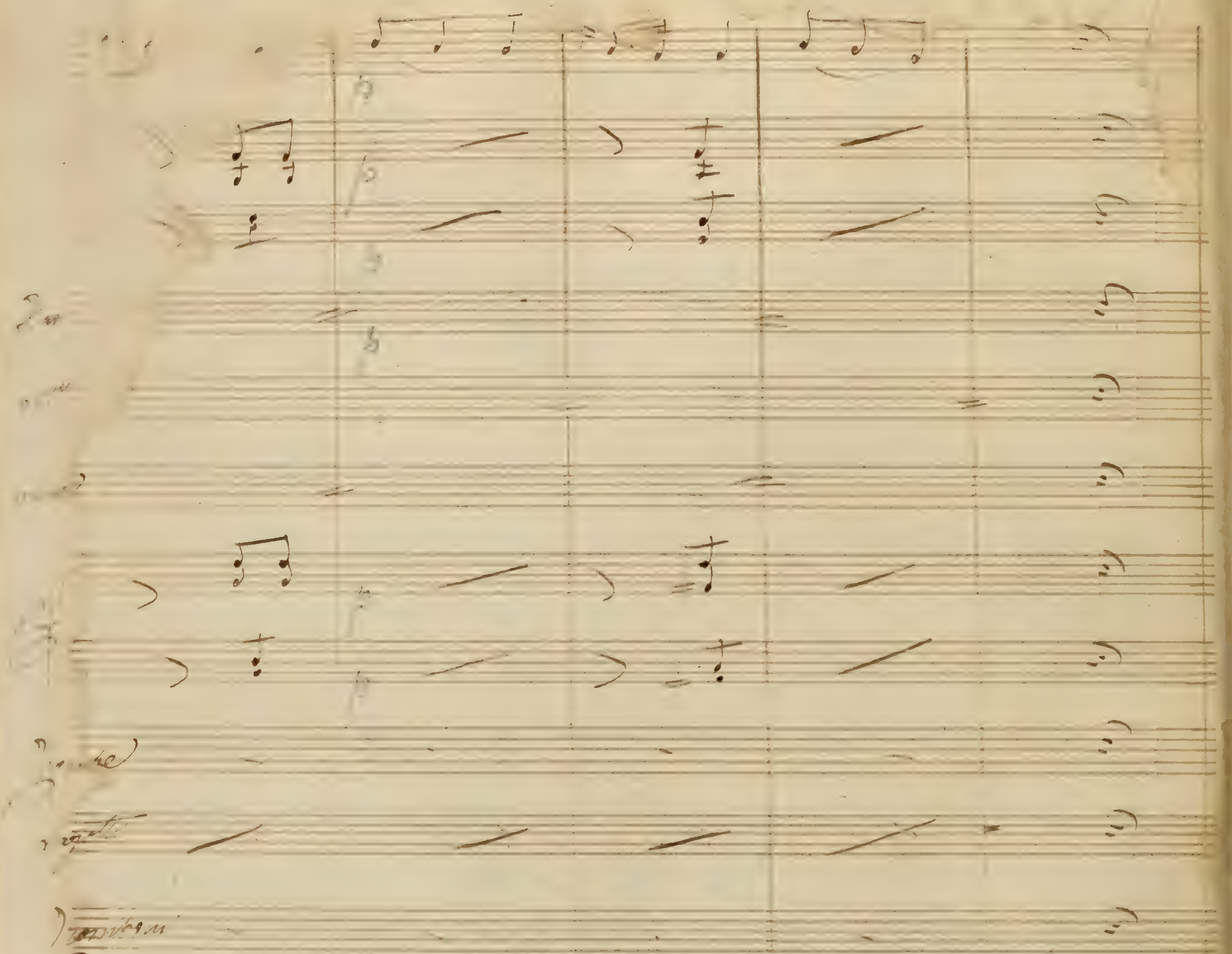

allegro
Je vois un homme
un uomo vede
Observe mieux
per poco attendi...
Le duc en simple costume
(Entra il Duca nell' Osteria)
All°

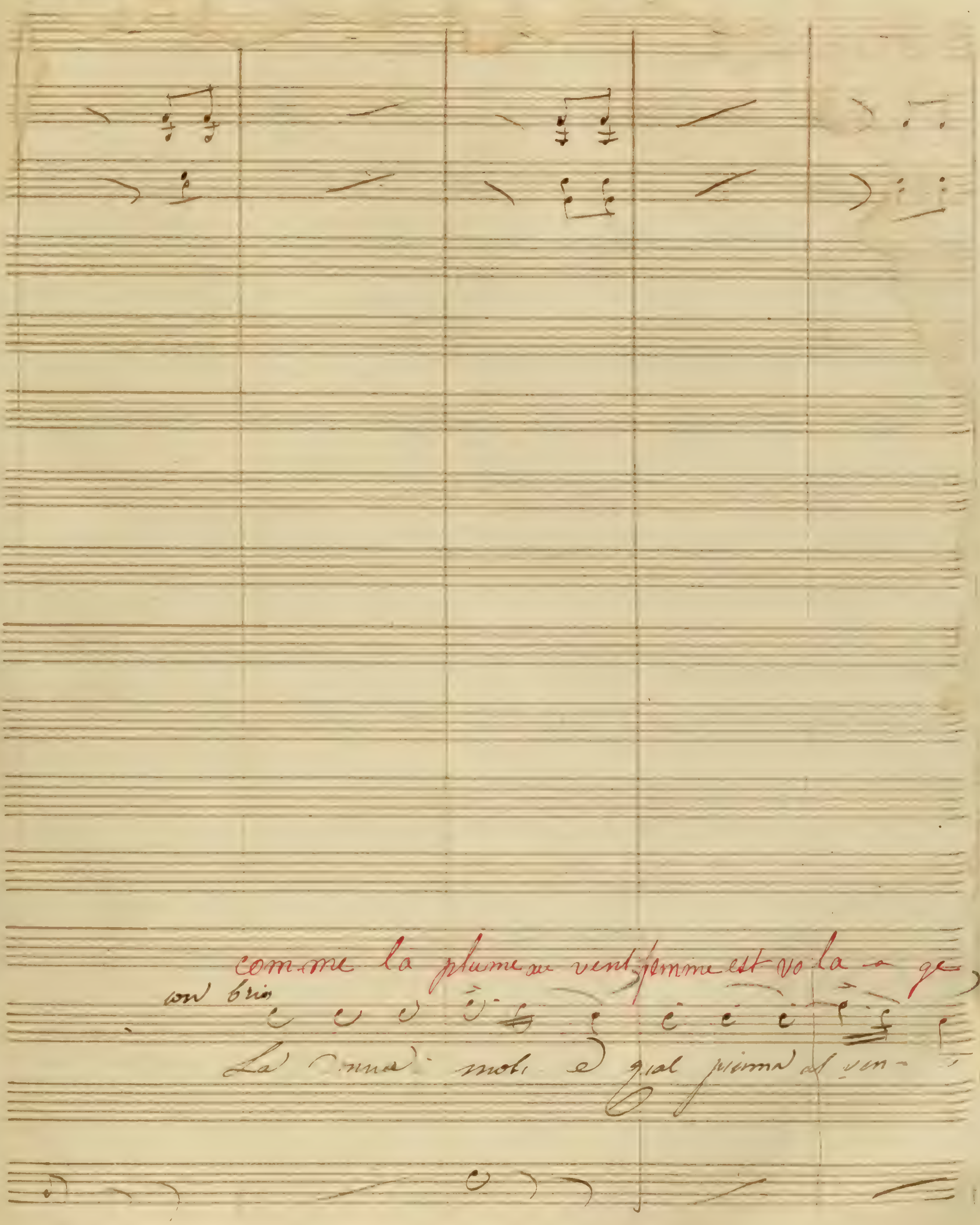


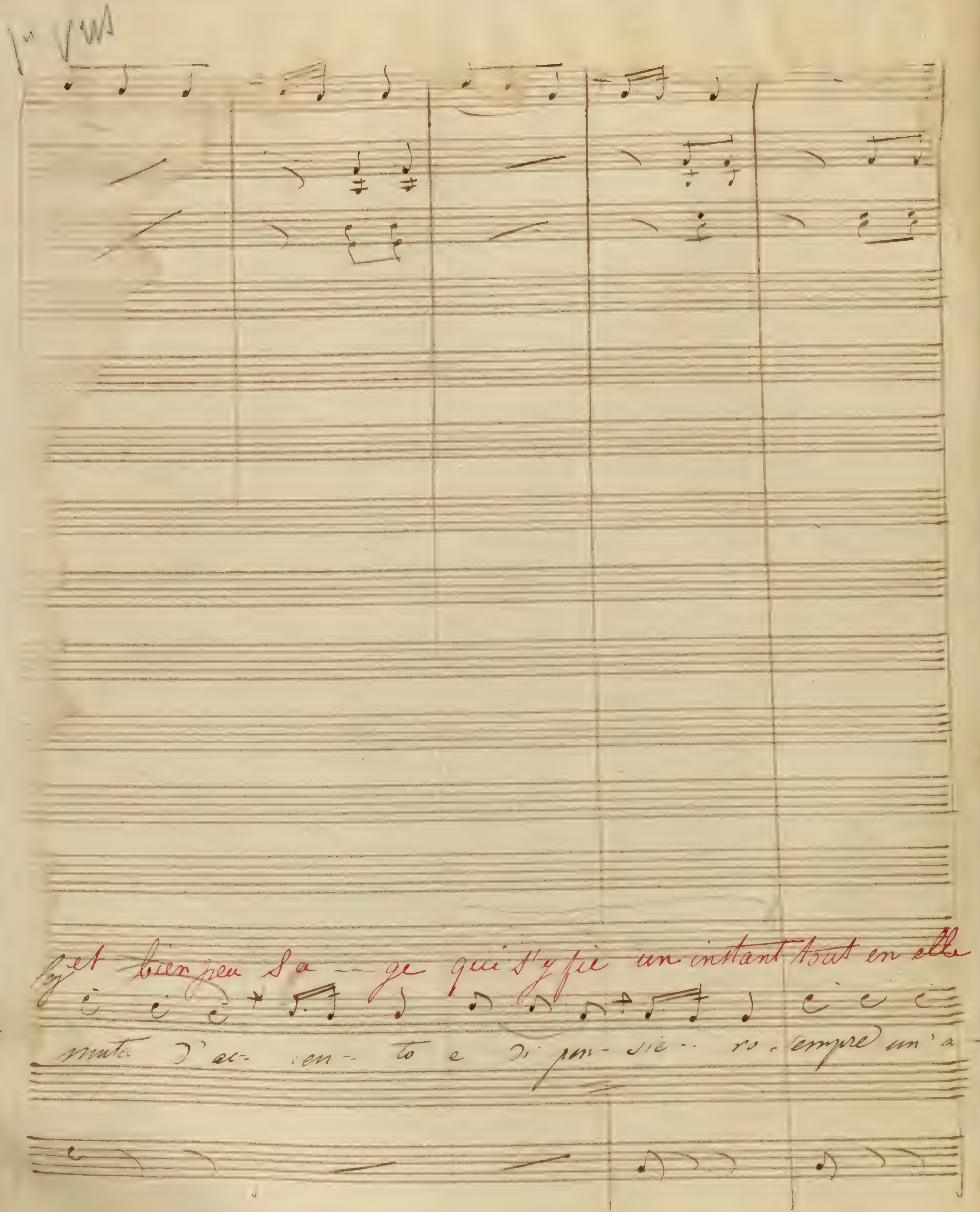
2
2 4
Gilda
tremblante
C'est lui mon père
eh vite, deux choses
lesquelles
un
una
ah padre mio
Sparafucile
tosto
quali

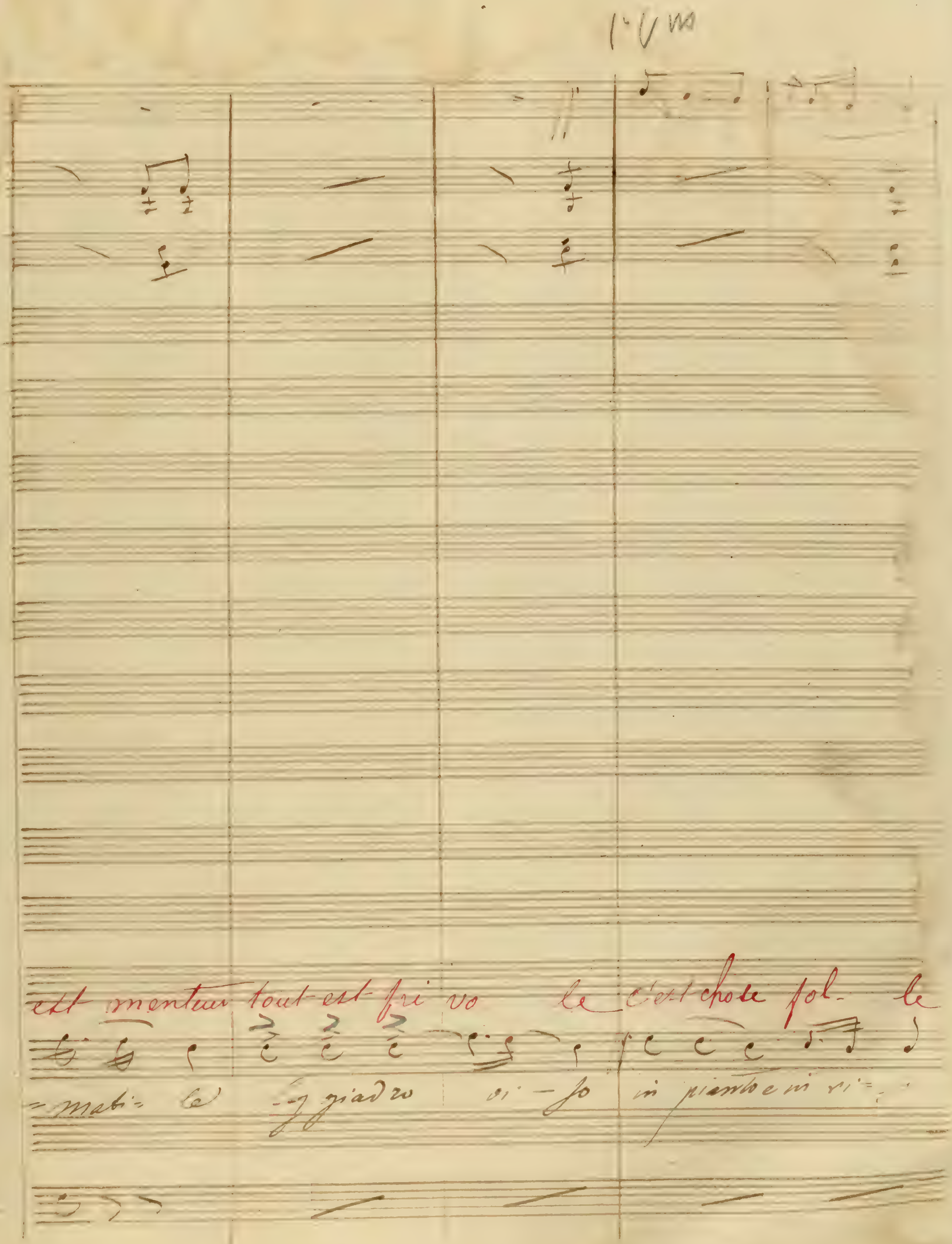

hambre et du vin
il entre
Oh le bel amoureux
Rigoletto
tu gémis
tu l'appelle

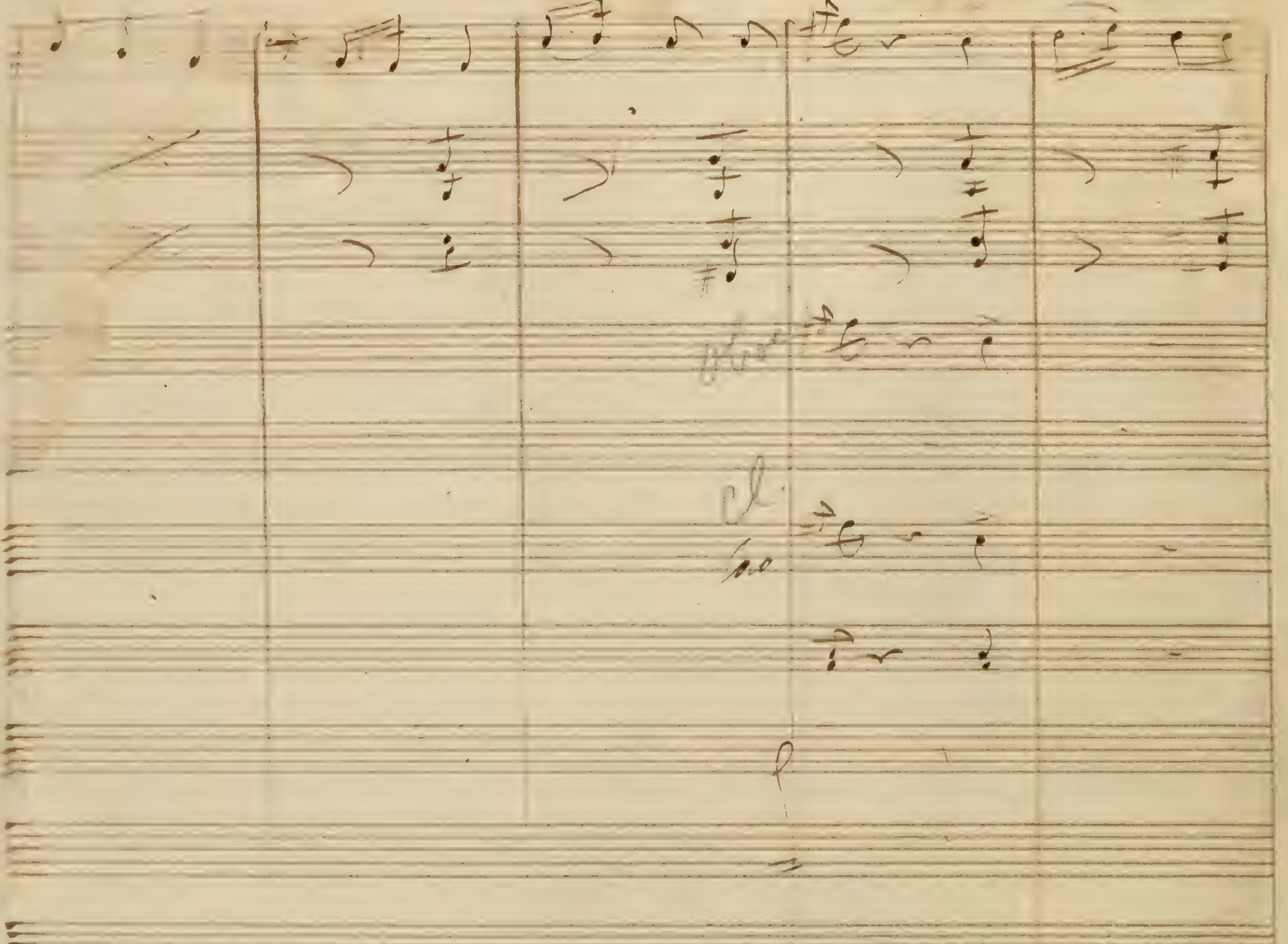

Solo
Solo

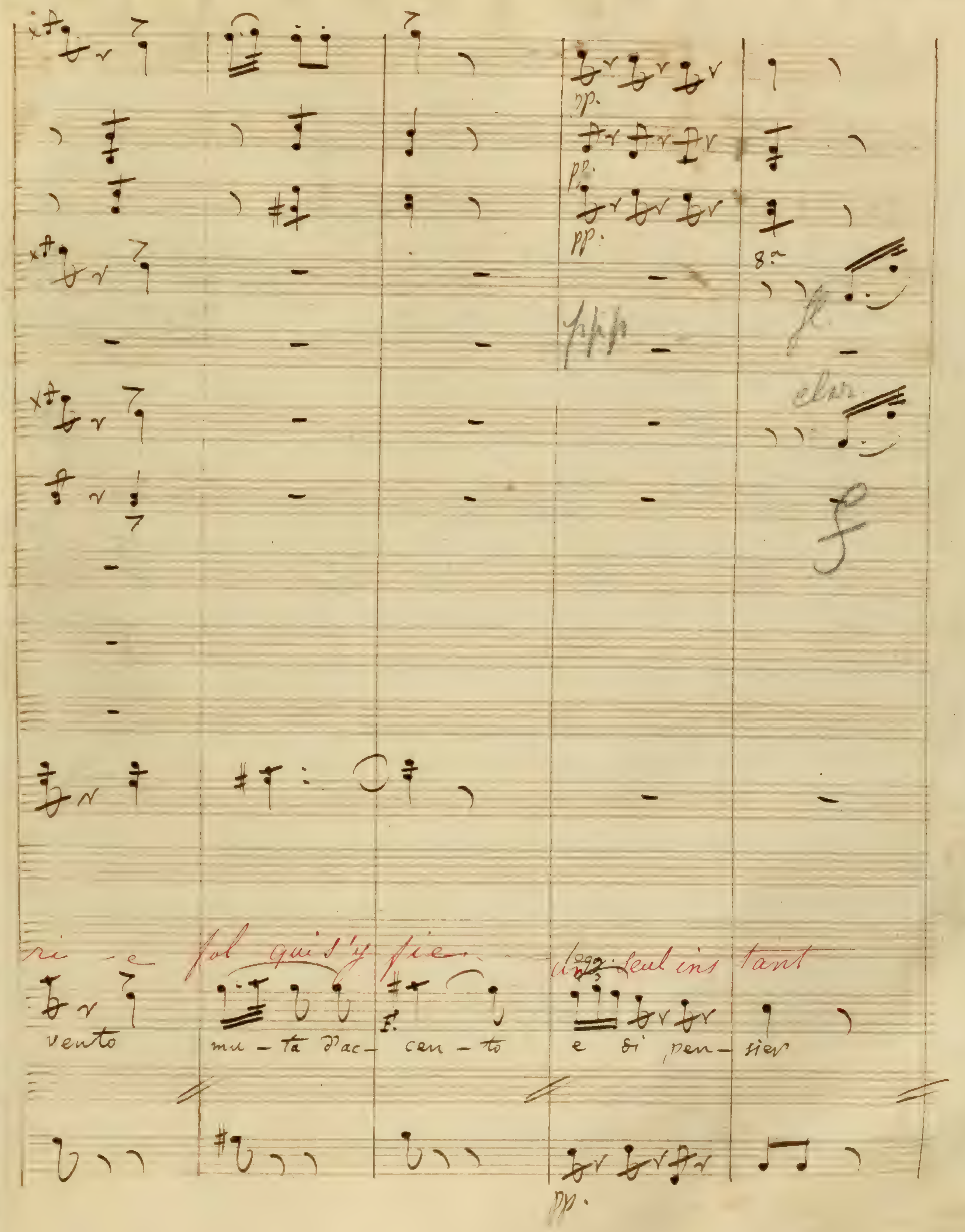


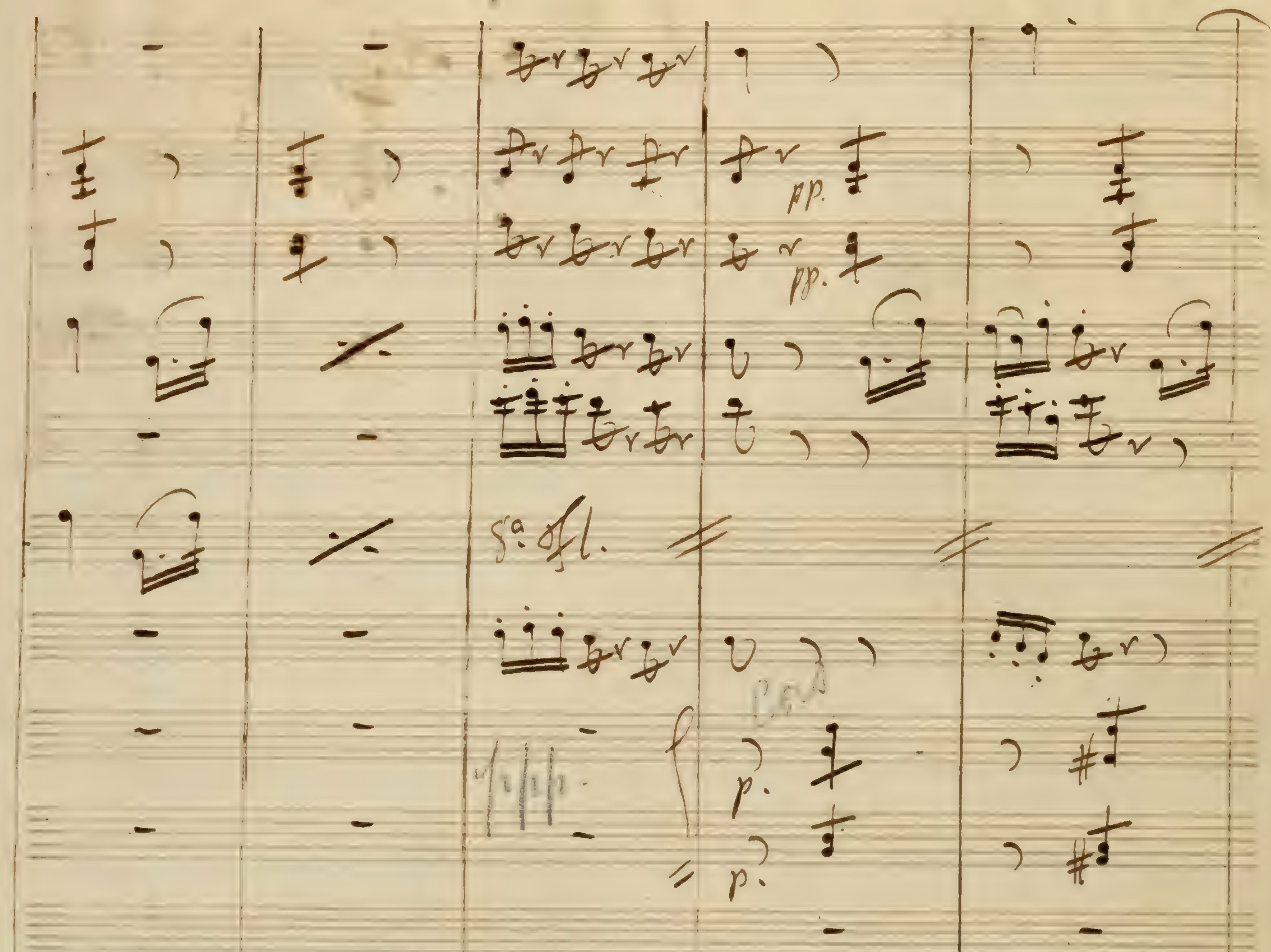

comme la plume au vent femme est vo-la-ge
con brio
La donna è mobile qual piuma al ven-

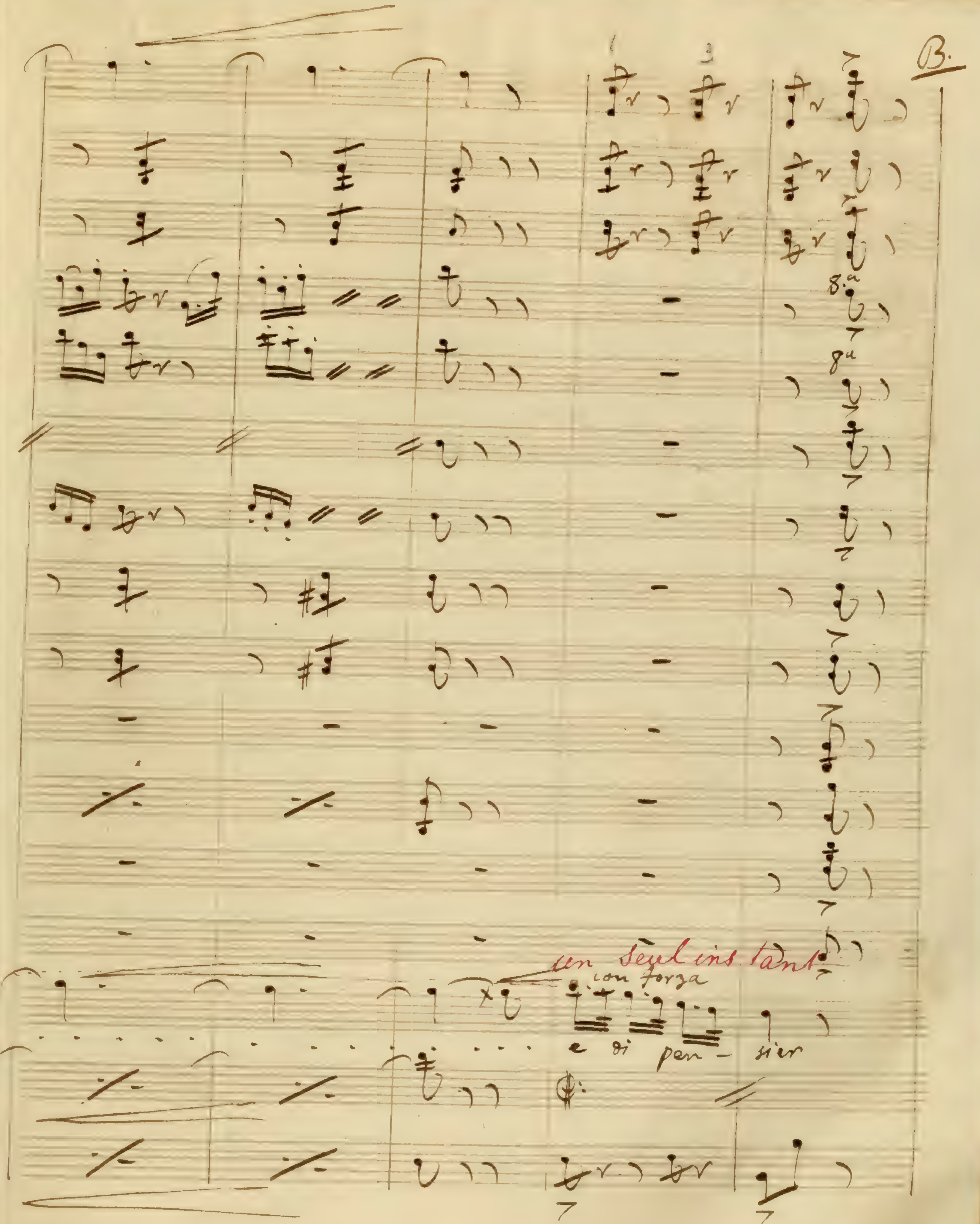

1r Vns
et bien peu sa - ge qui s'y fie un instant tout en elle
muta d'ac- cen- to e di pen- sie- ro sempre un'a -

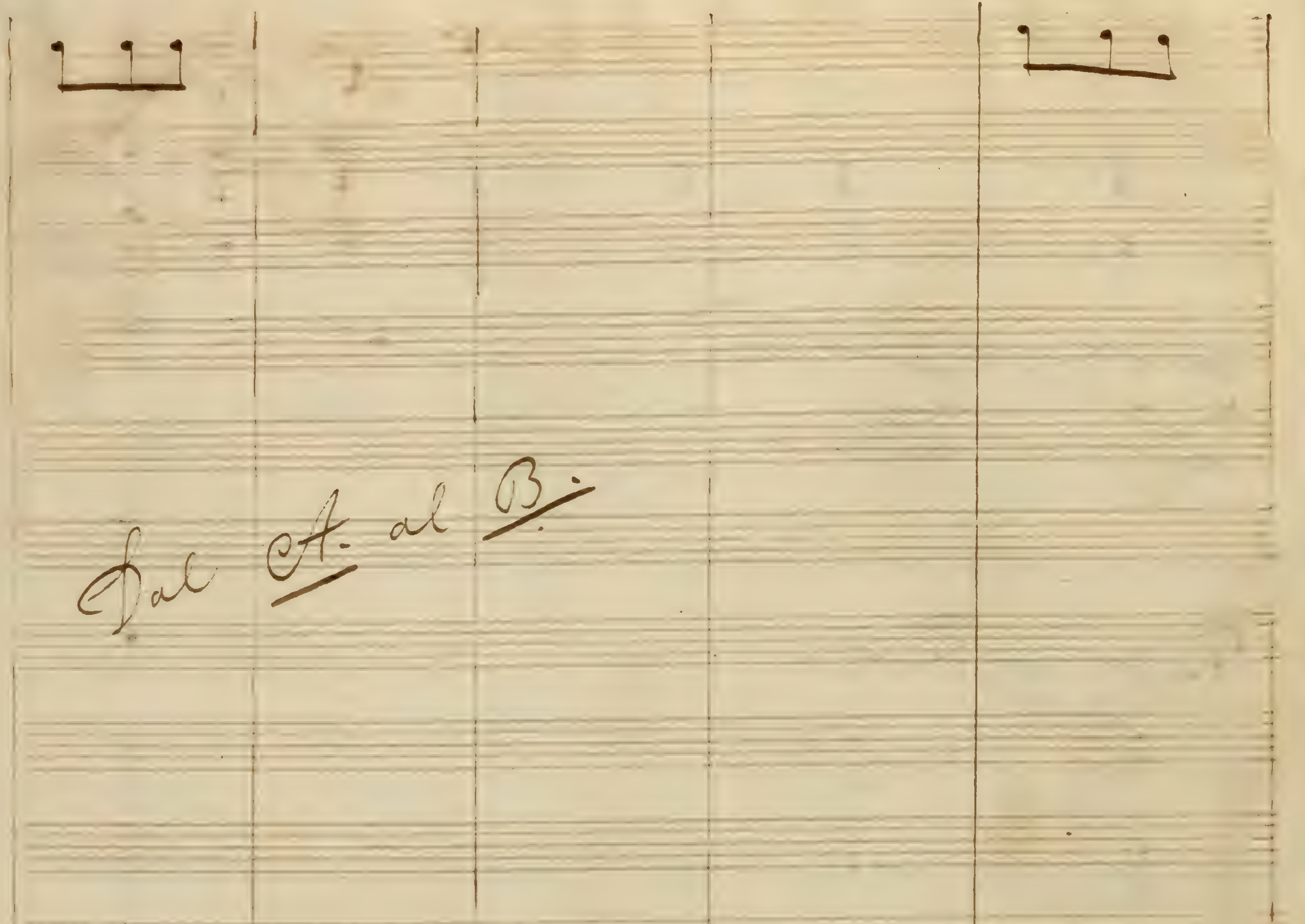

est menteur tout est fri vo le c'est chose fol le
mati le ggiadro vi so in pianto e in ri

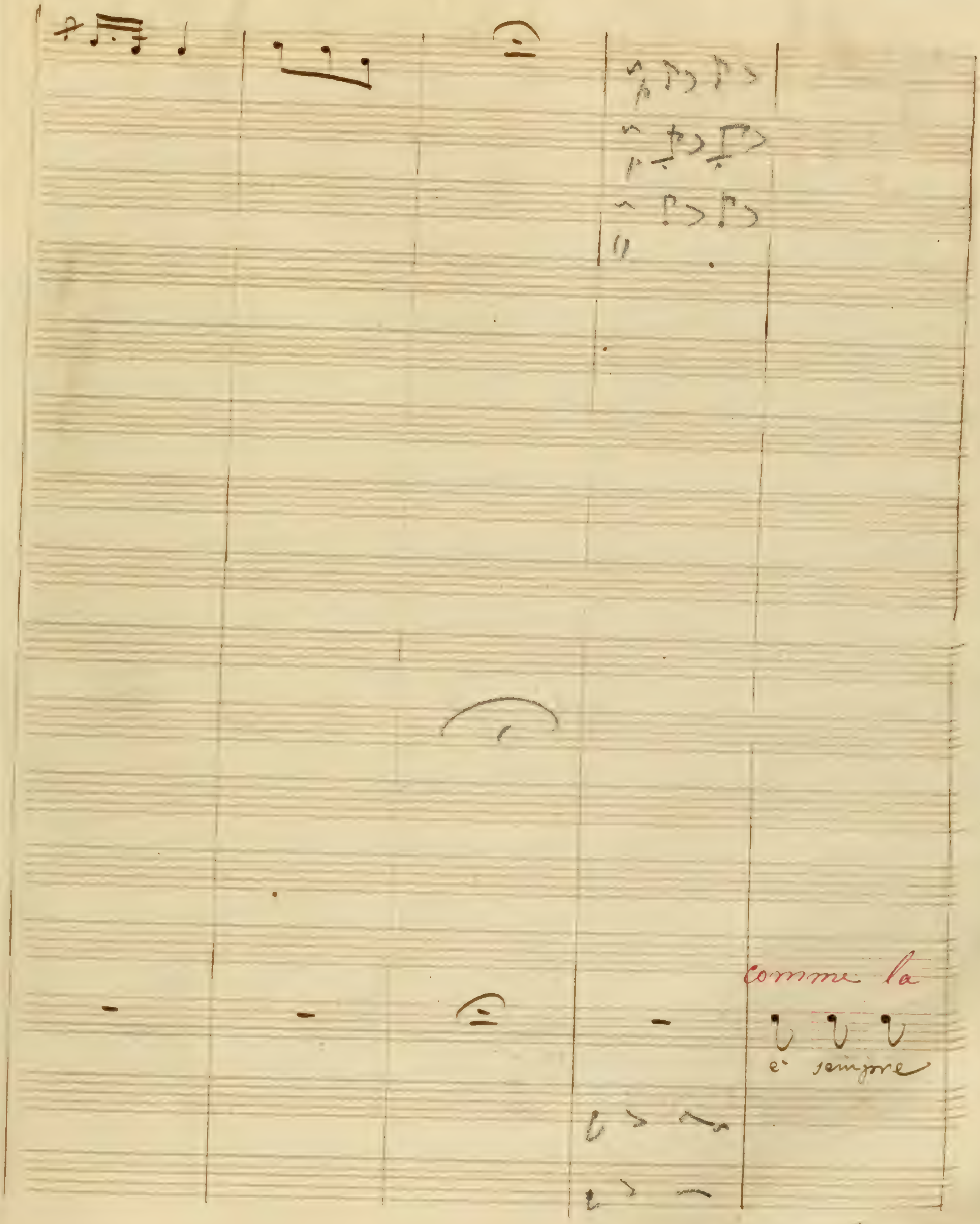

que lui li vrer son cœur fem-me va ri - e fem-me va
è menzo - gre - ro la Donna è mo- bil qual piuma al

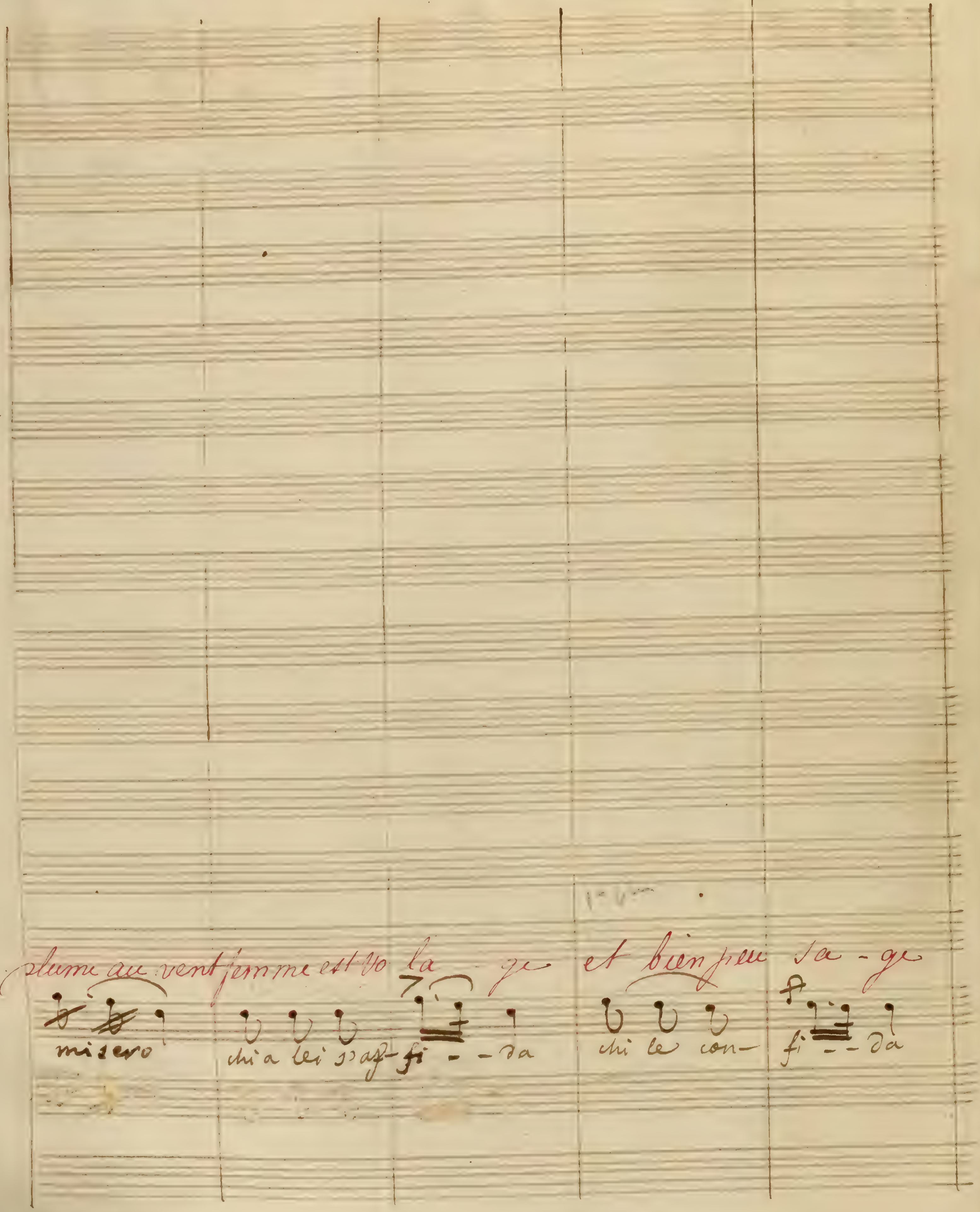

pp.
ppp
clar
fol qui s'y fie
seul ins tant
vento
mu - ta d'ac- cen - to
e di pen- sier
pp.

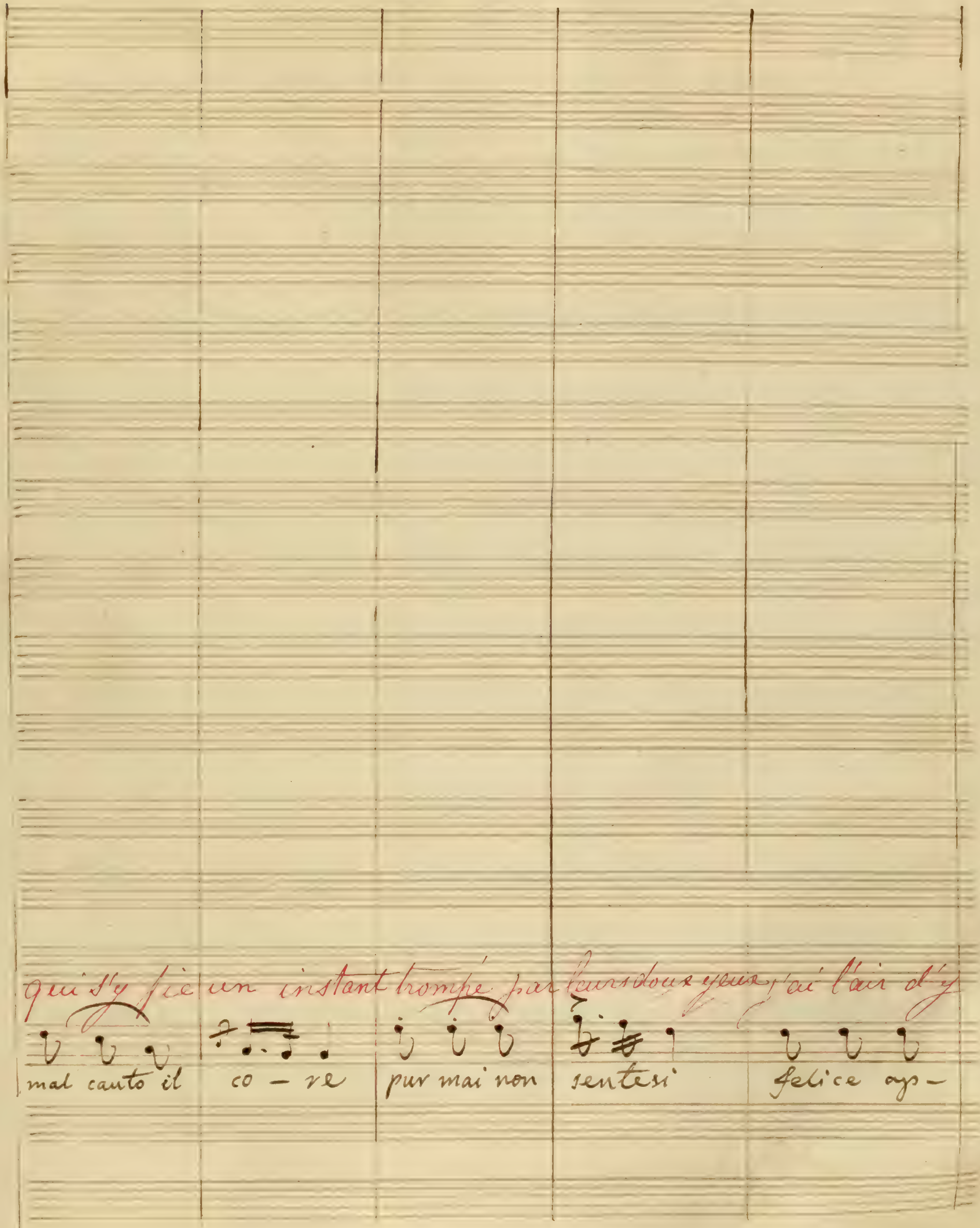

un seul instant
ah
e di pen-sier
pp.
p.

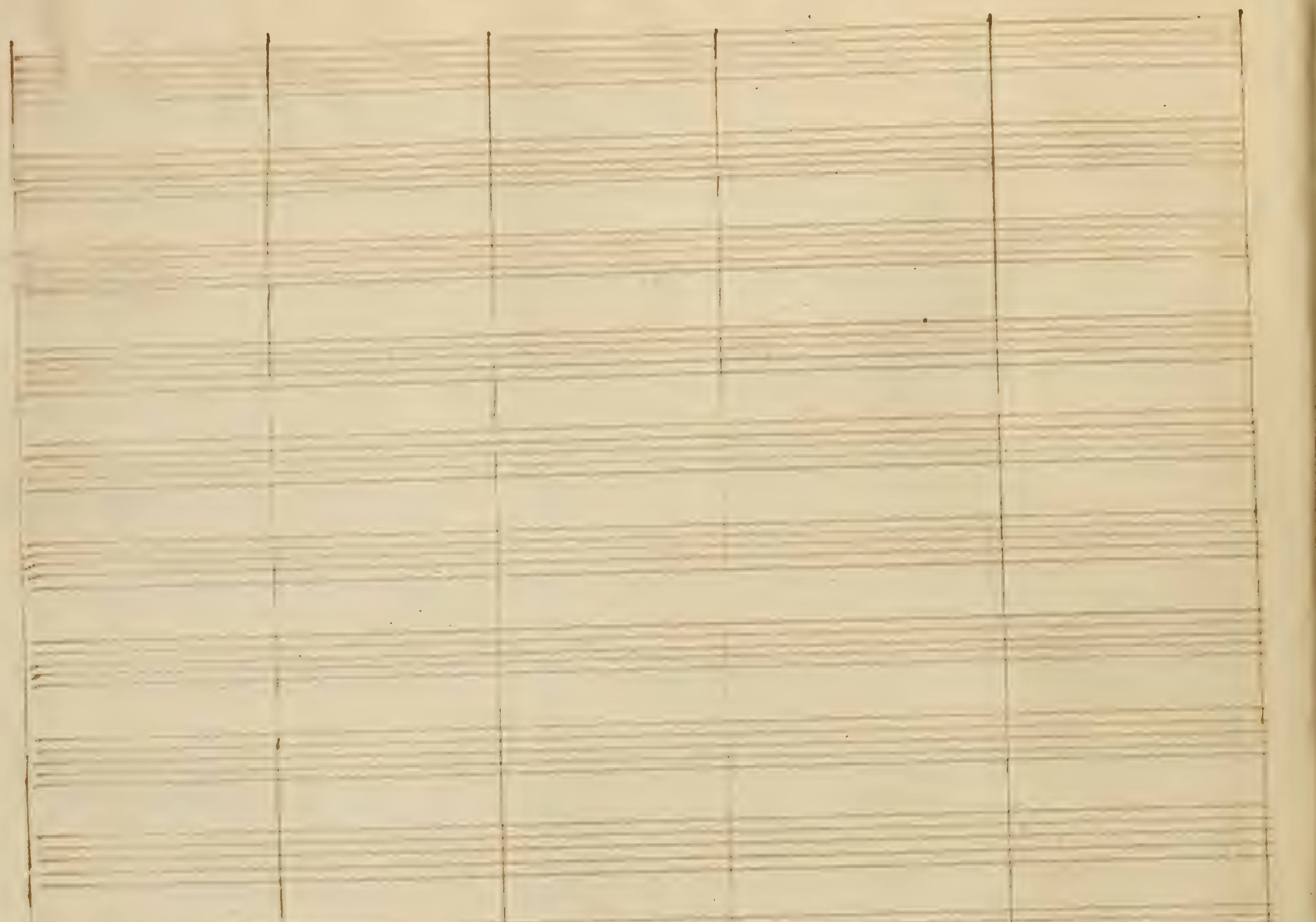

B.
8a
8a
un seul instant
con forza
e di pen - sier

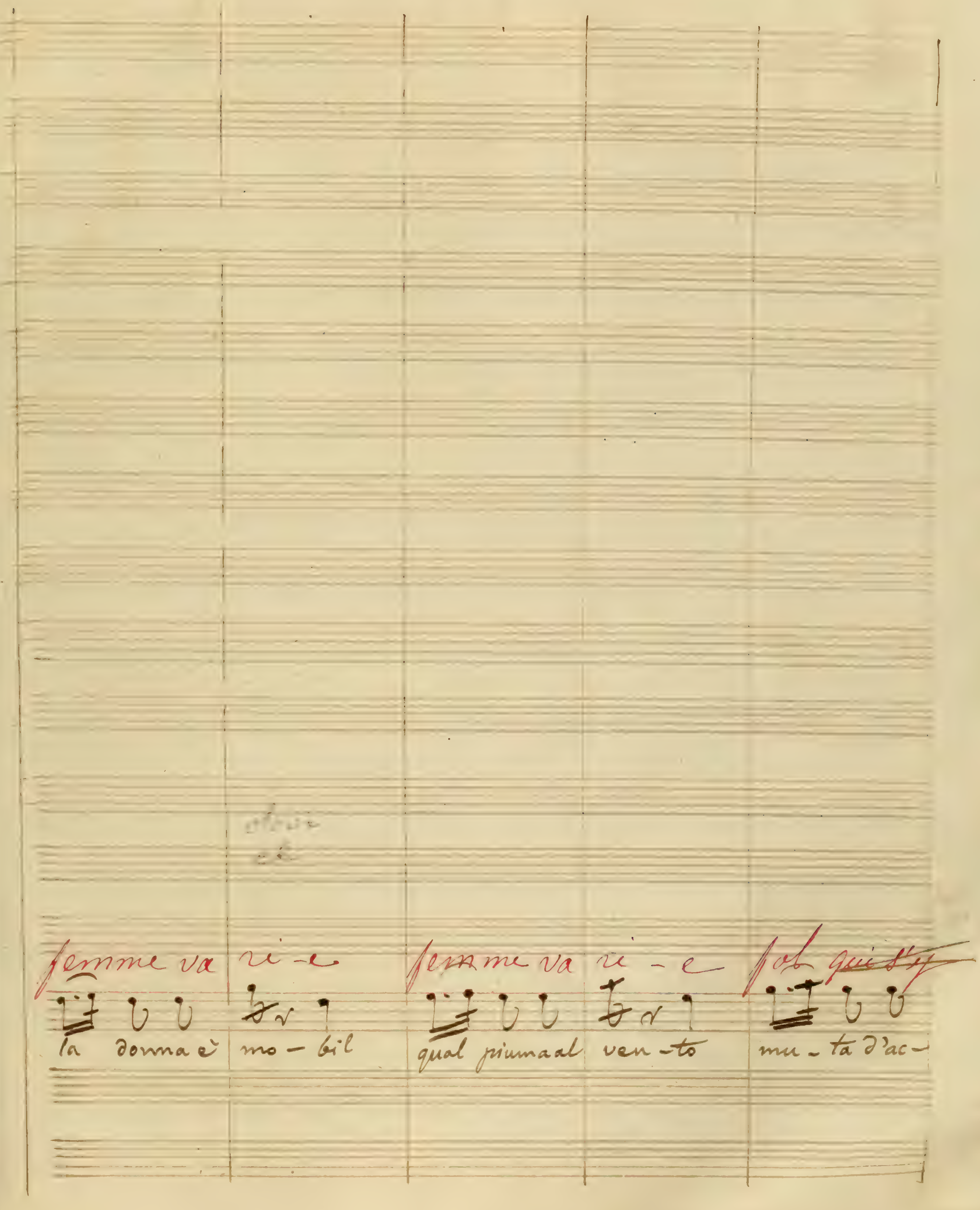

Dal A. al B.

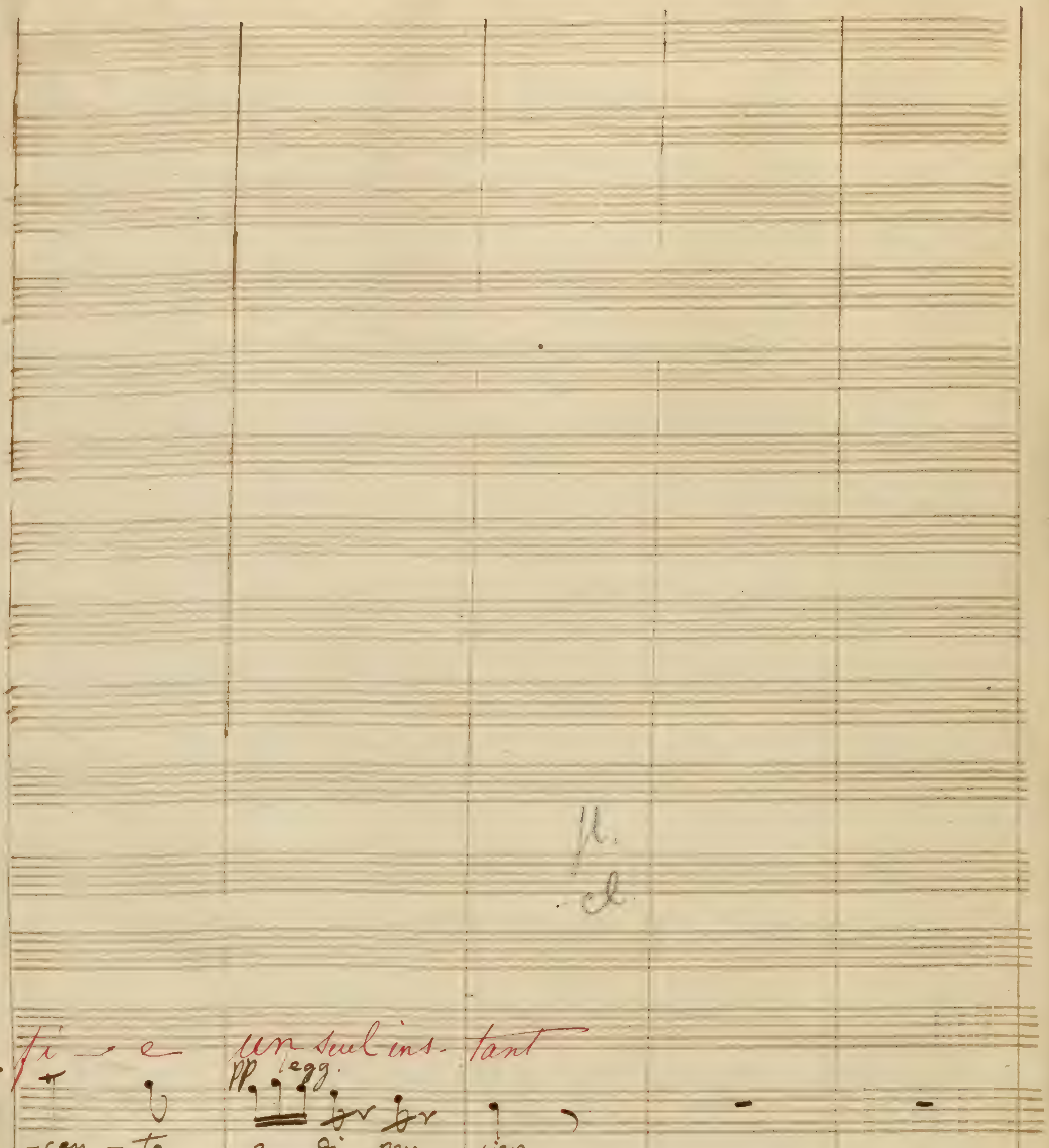

comme la
e sempre


plume au vent femme est vo la - ge et bien peu sa - ge
misero chi a lei s'af- fi - - da chi le con- fi - - da

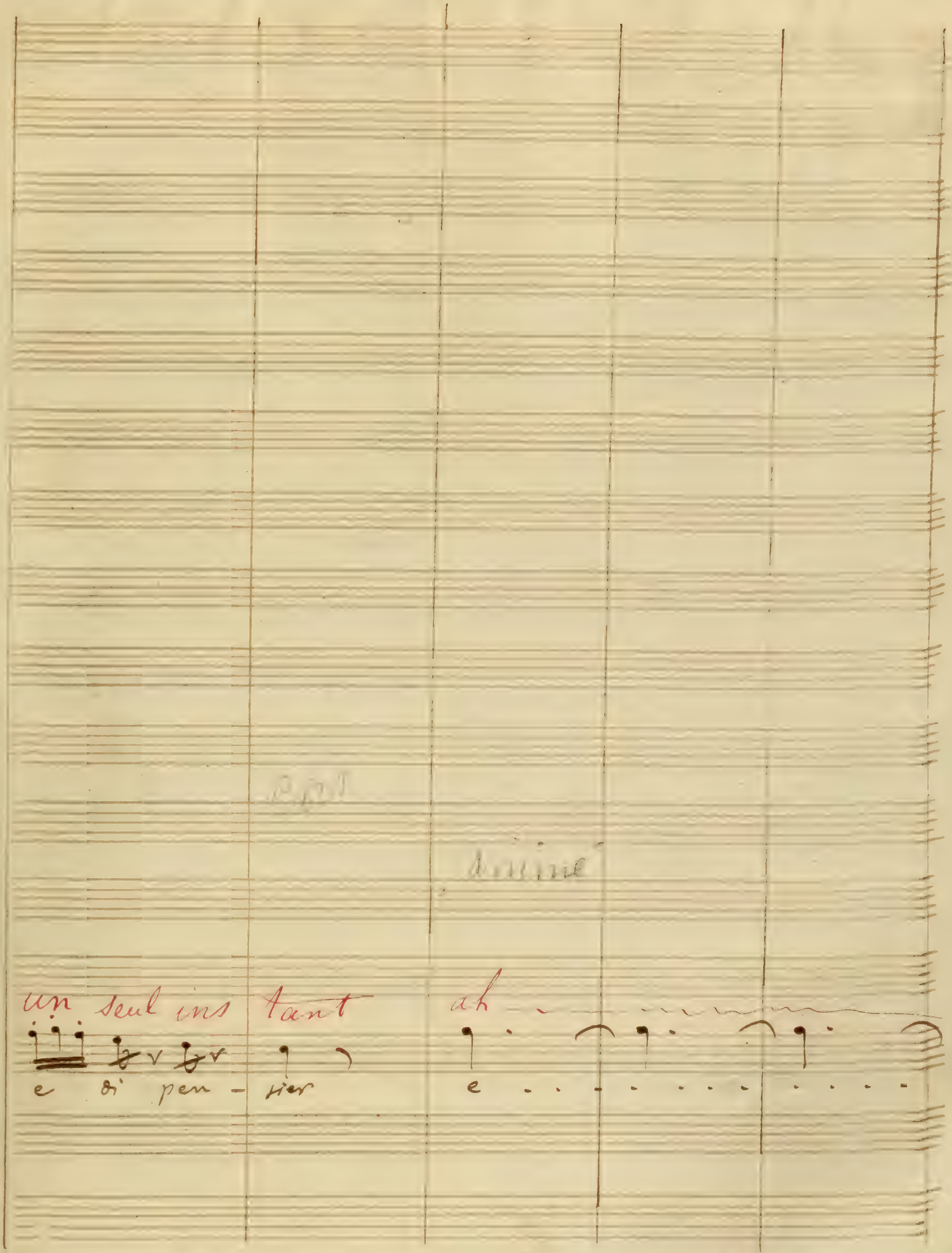

qui s'y fie un instant trompé par leurs doux yeux, j'ai l'air d'y
mal canto il co – re pur mai non sentesi felice ap–

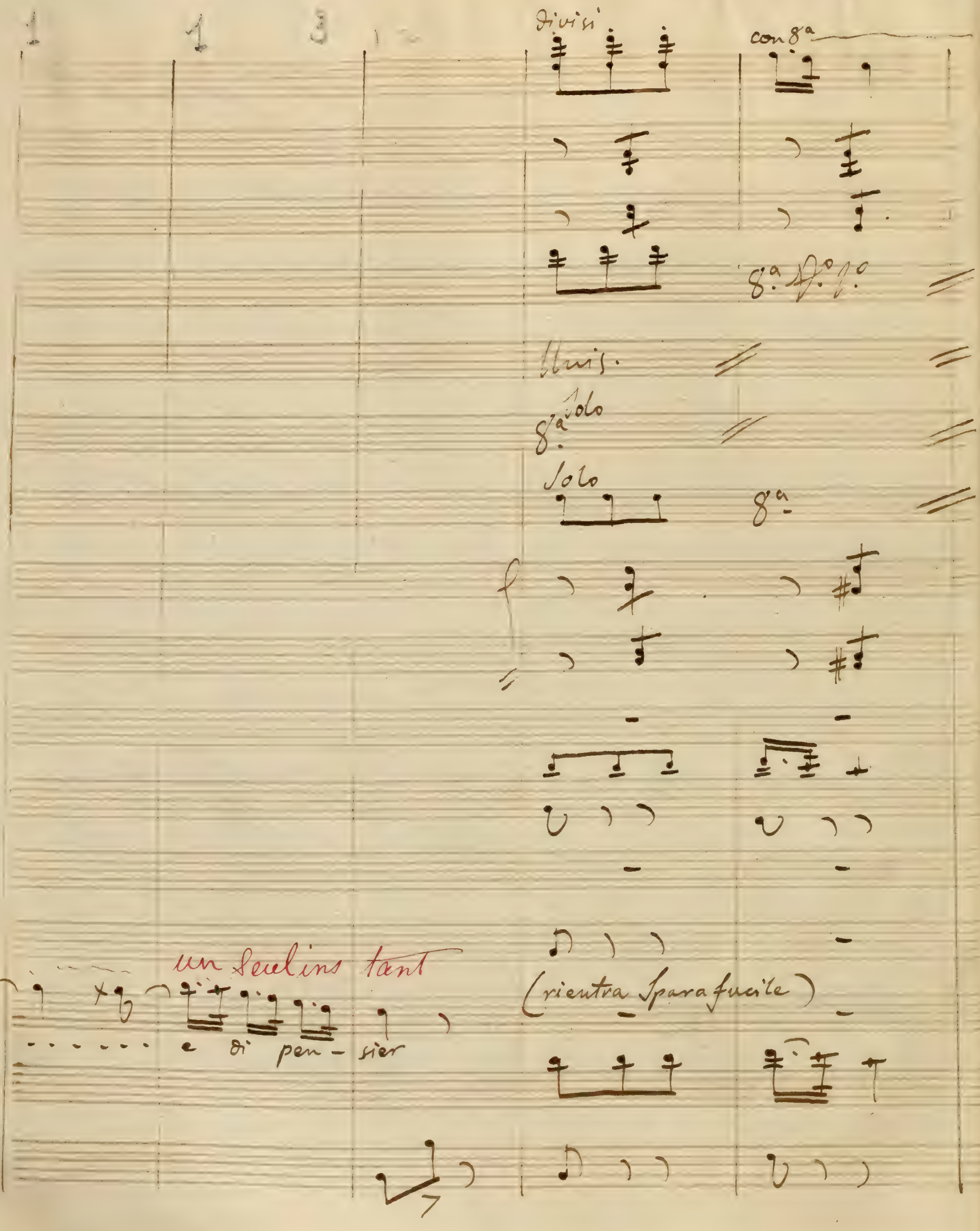

Croire bornant ma gloi-re à tromper encor mieux
-pie - no chi su quel se - no non liba a— mo - re

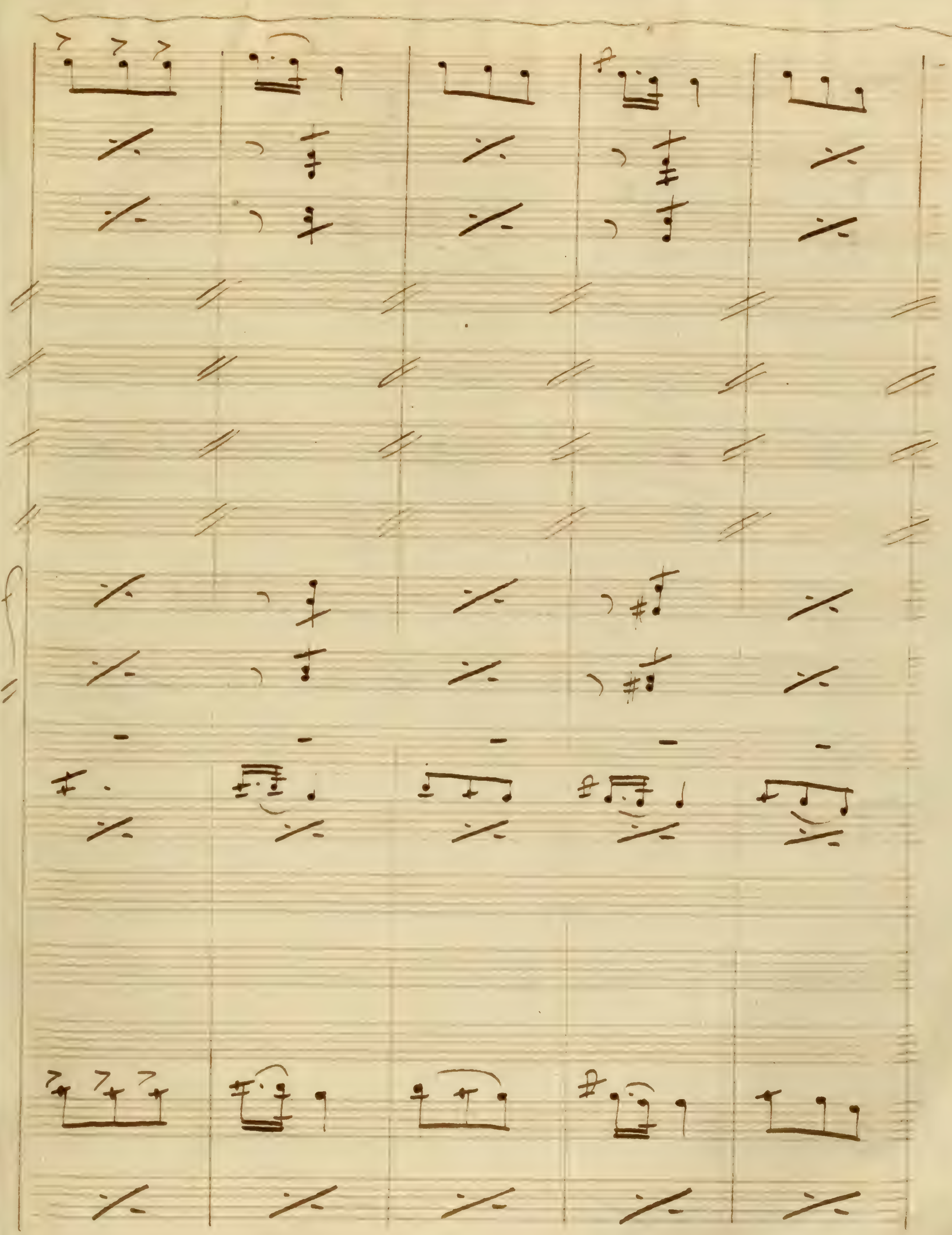

femme va ri - e femme va ri - e fol qui s'y
la donna è mo - bil qual piuma al ven - to mu - ta d'ac -

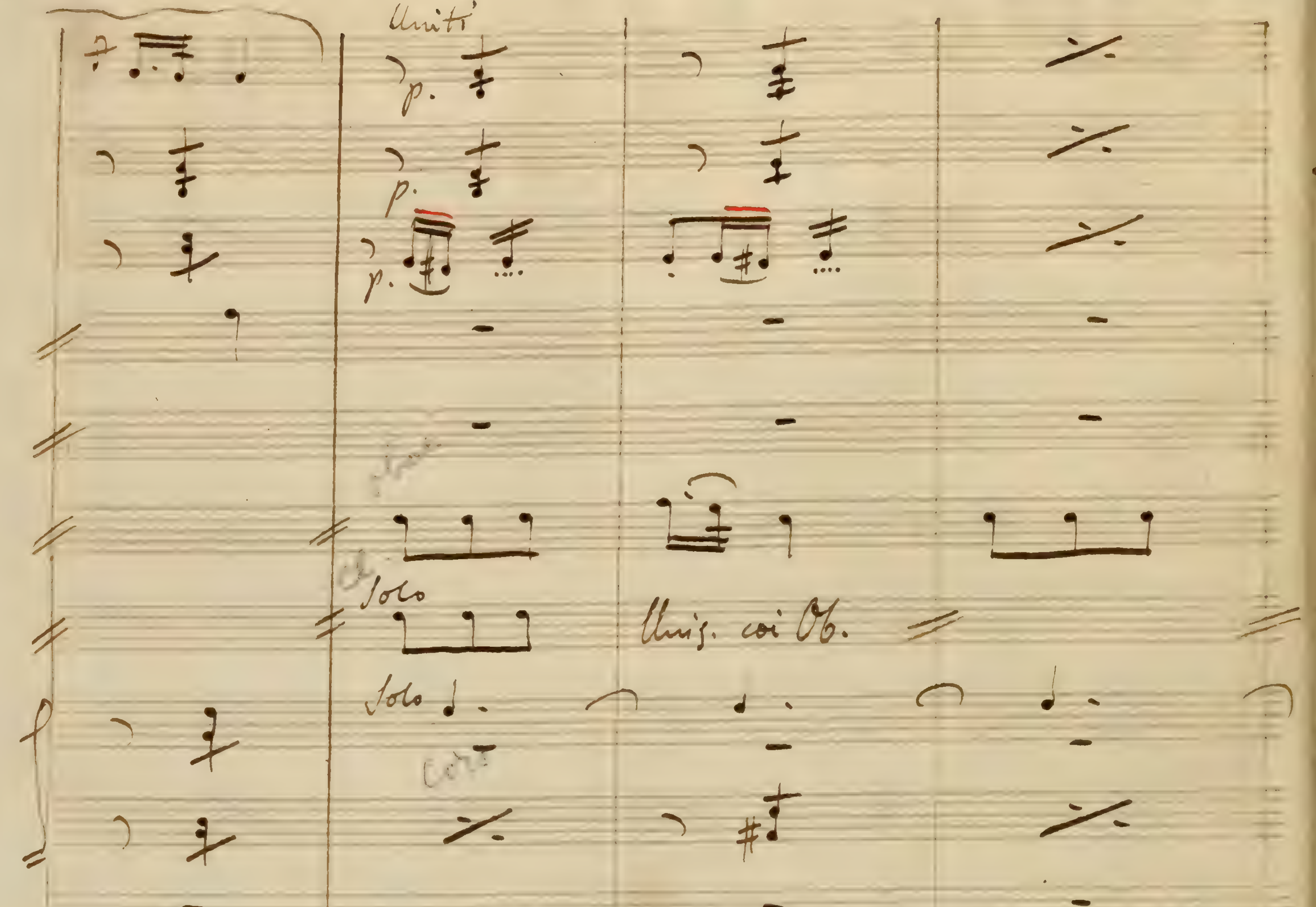


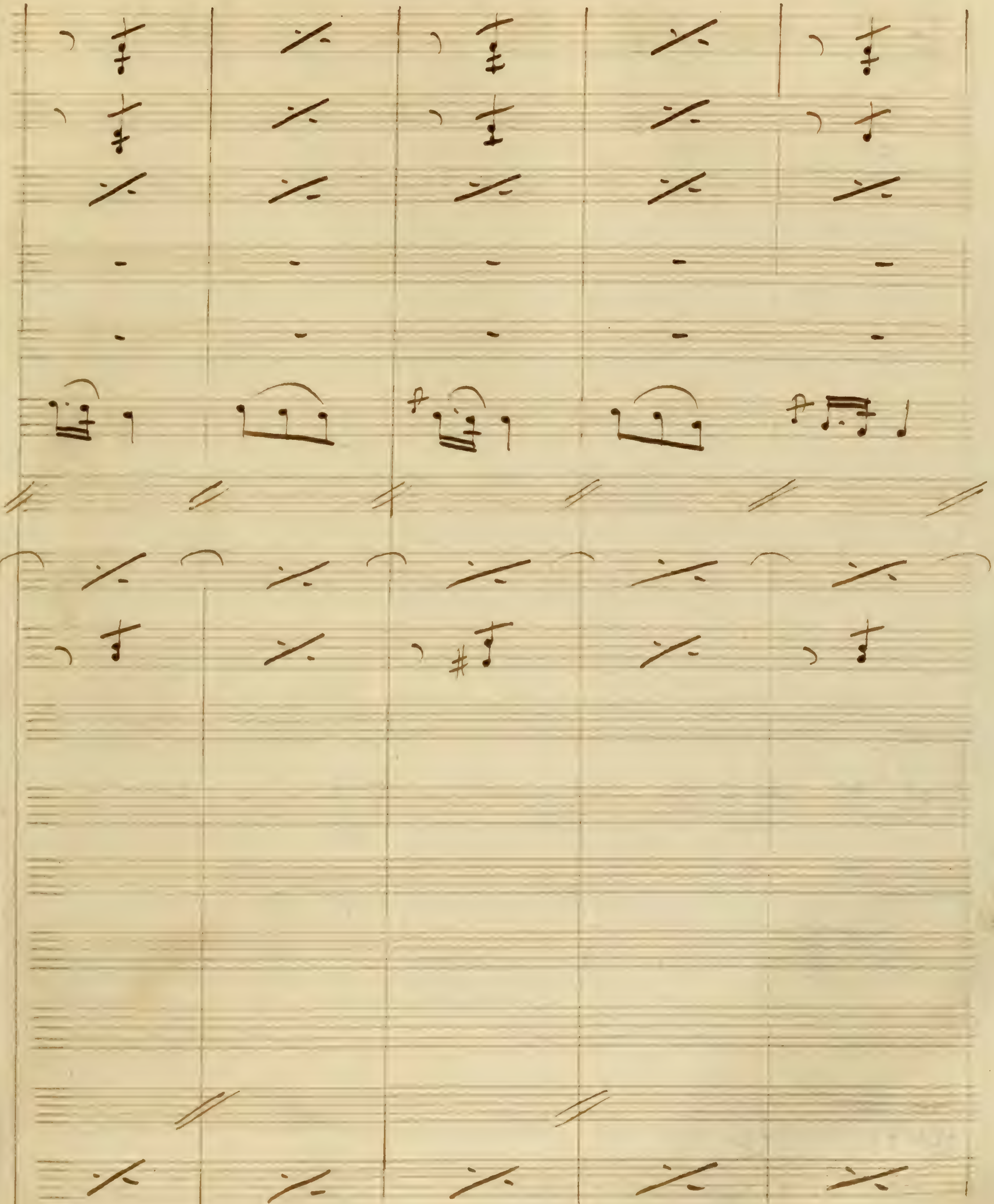
fi — e un seul ins- tant
F.
PP legg.
-can - to e di pen - sier

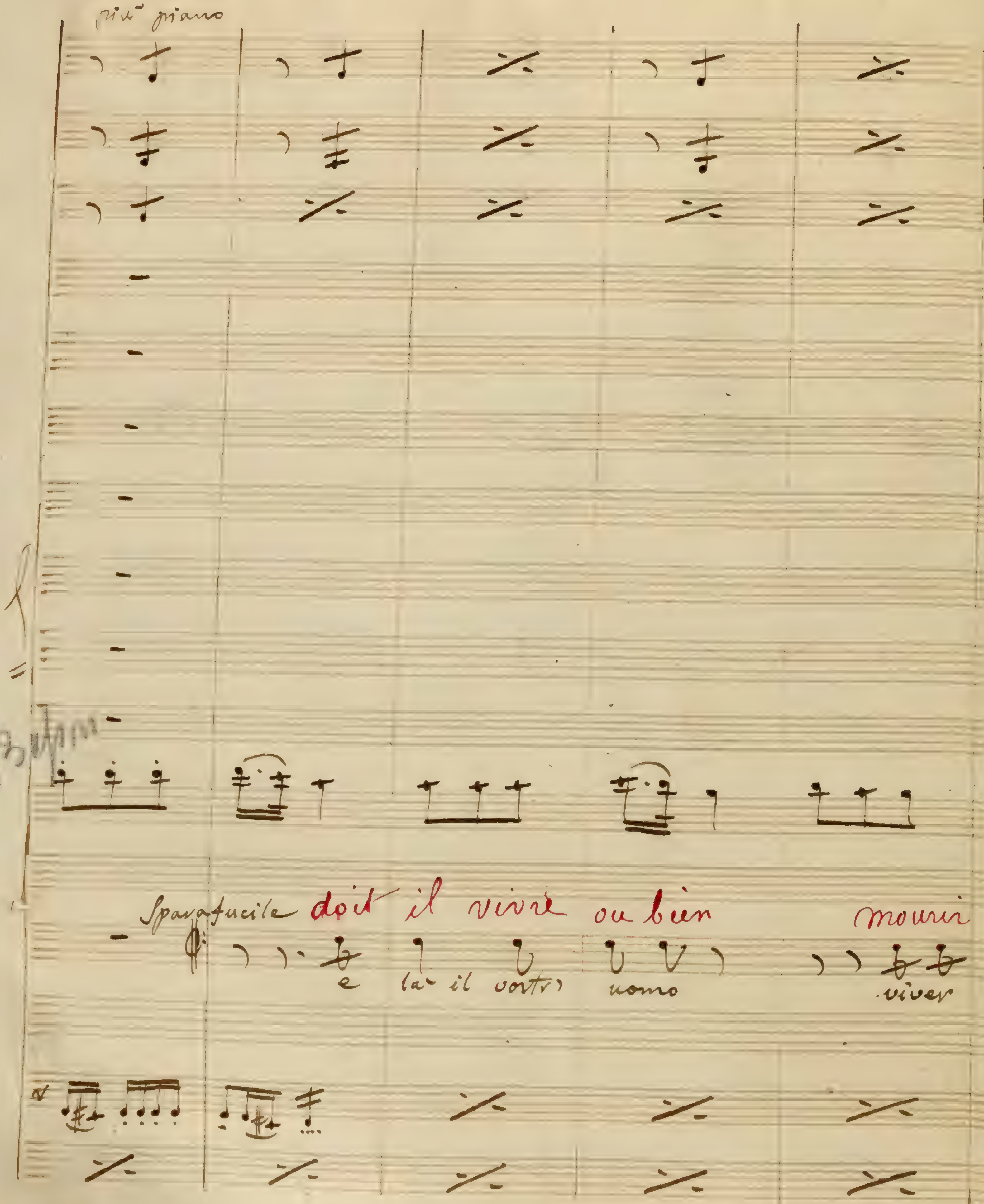

un seul ins tant
ah
e di pen - sier
e

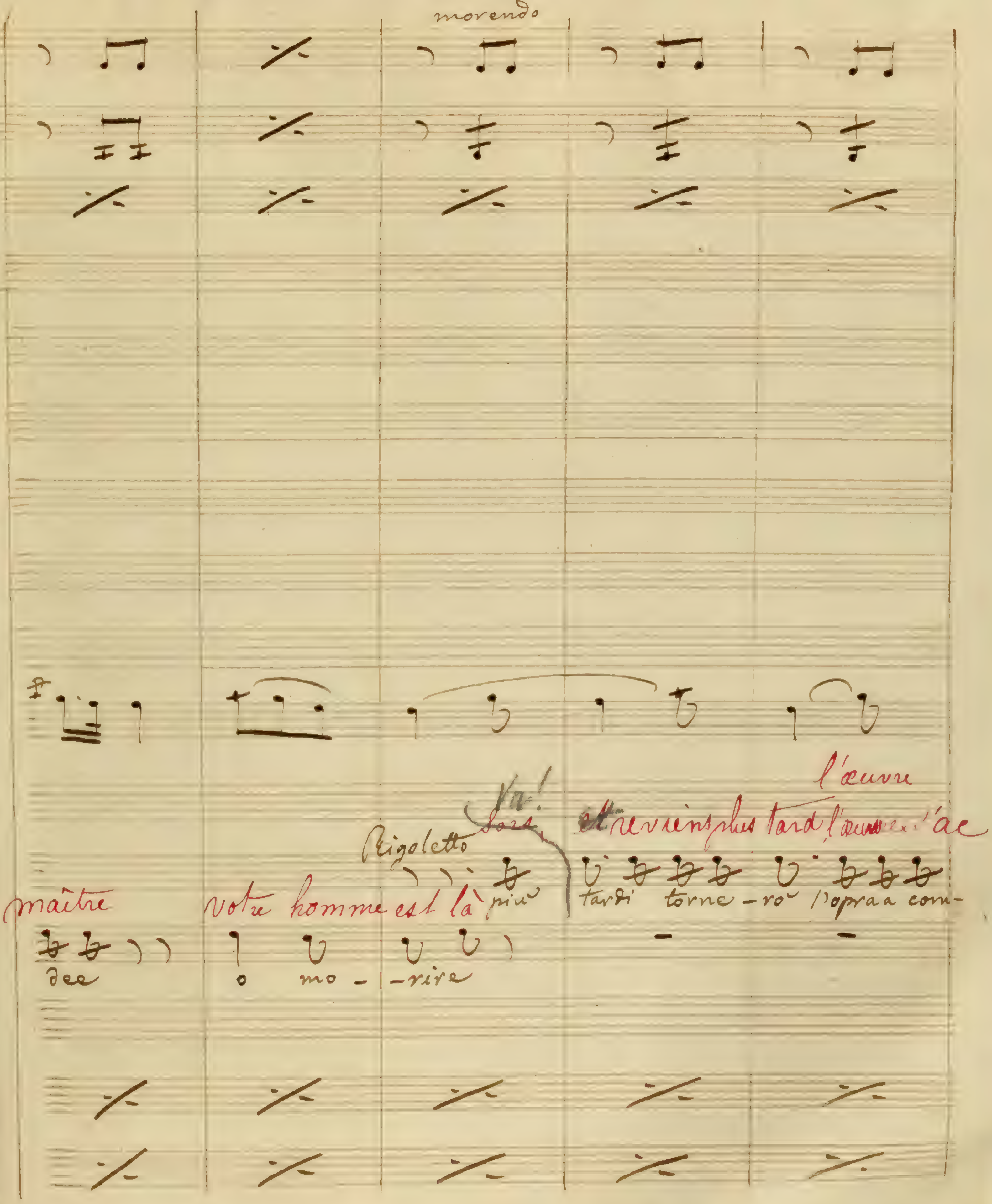

1
1
3
Divisi
con 8a
8a
Unis.
8a Solo
Solo
8a
f
un Secolins tant
e di pen - sier
(rientra Sparafucile)

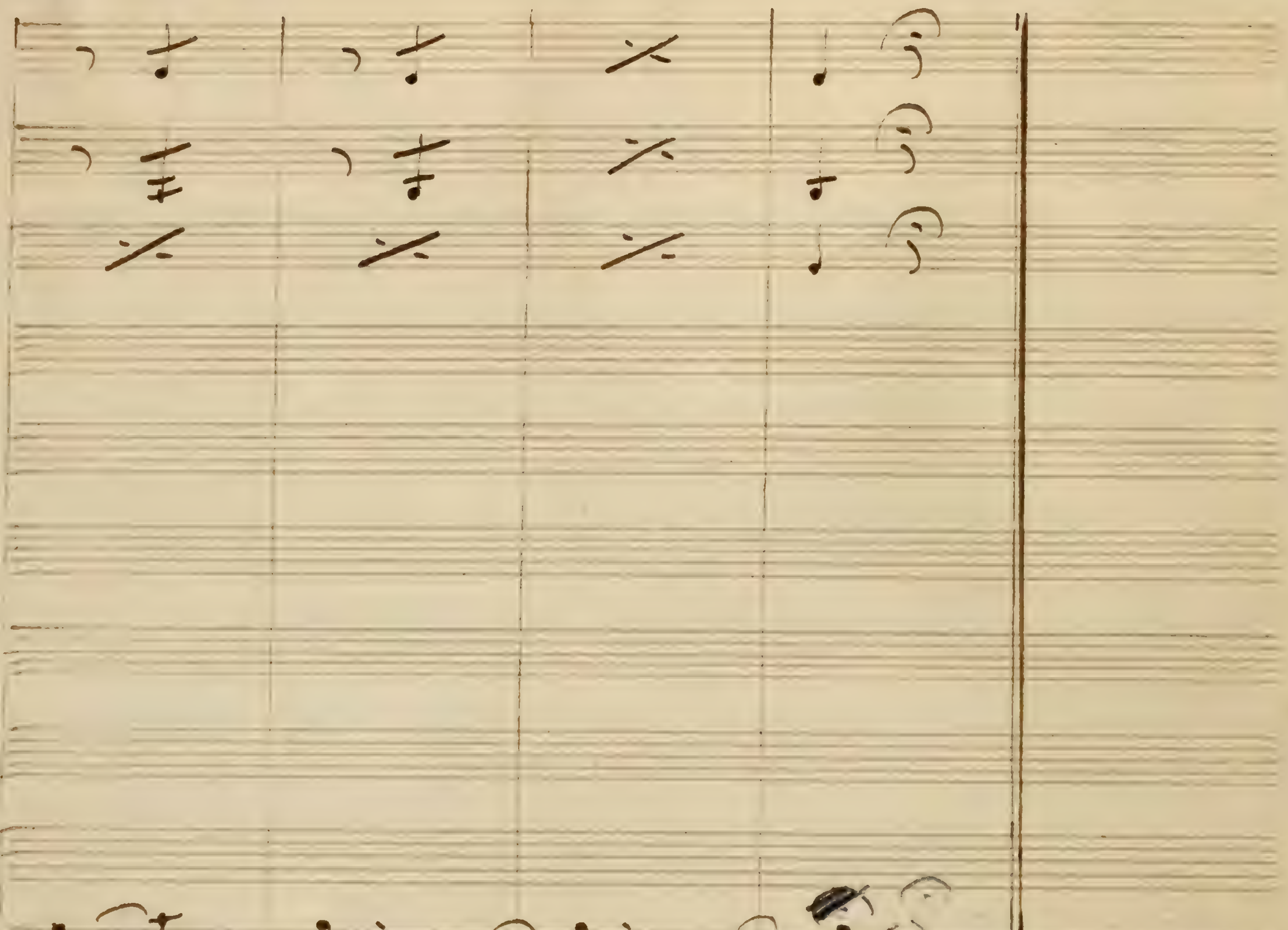


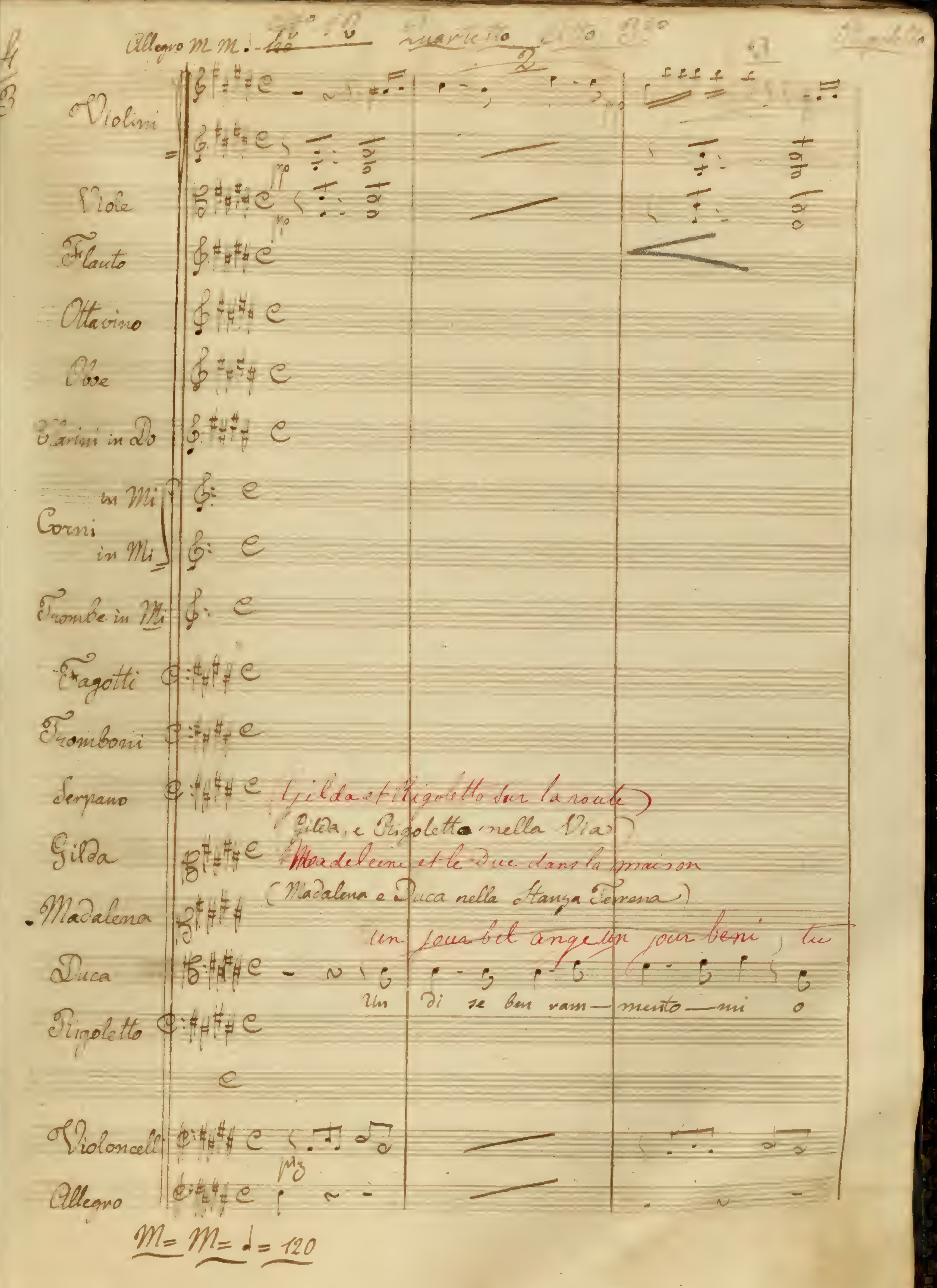

Uniti
p.
p.
p.
Solo
Unis. coi Ob.
Solo

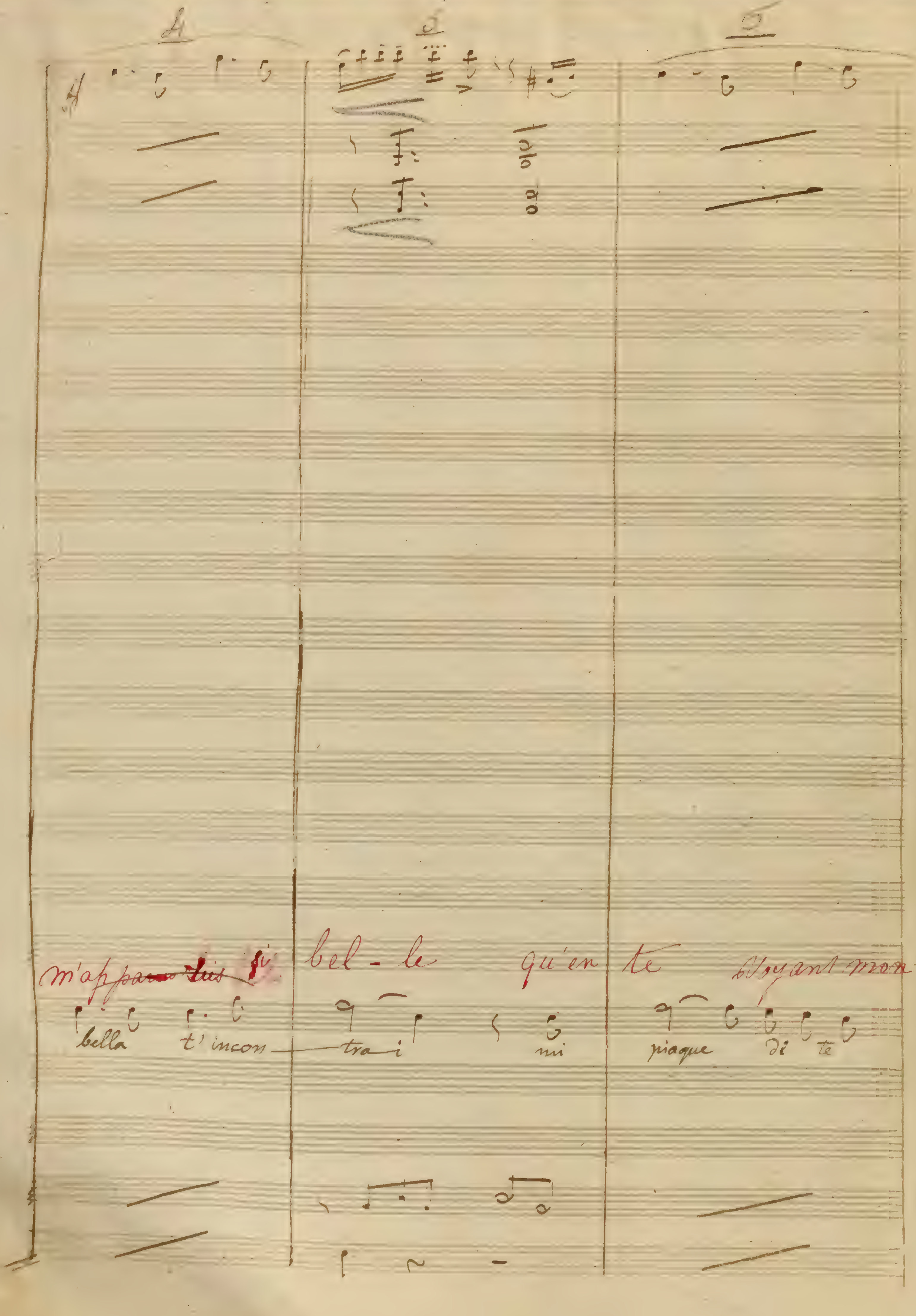



più piano
Sparafucile
doit il vivre ou bien mourir
e là il vostro uomo
viver

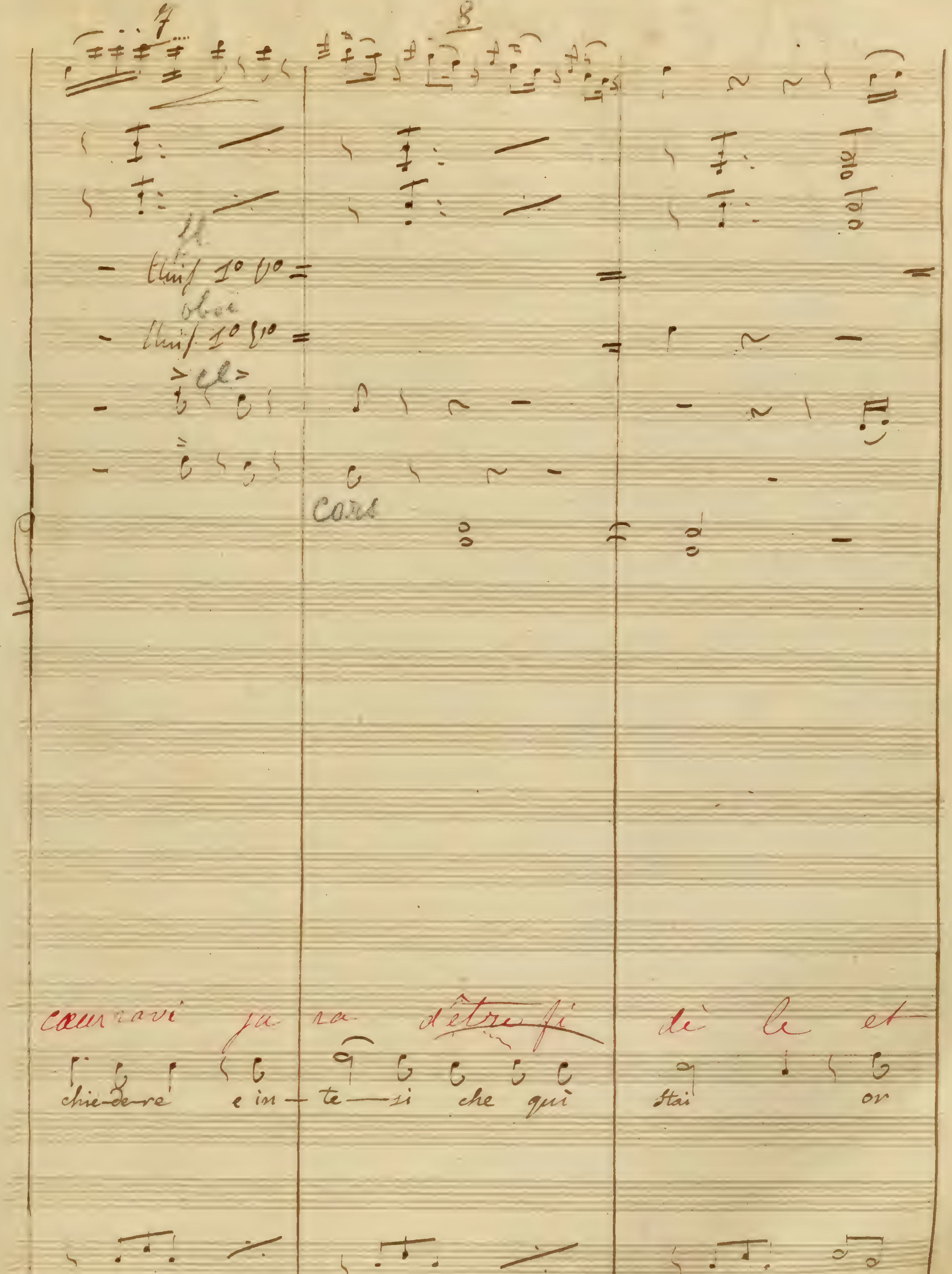

morendo
Rigoletto
Va!
Sors
et reviens plus tard
l'œuvre
tardi torne-rò l'opra a com-
maître
votre homme est là
più
dee
o mo- -rire

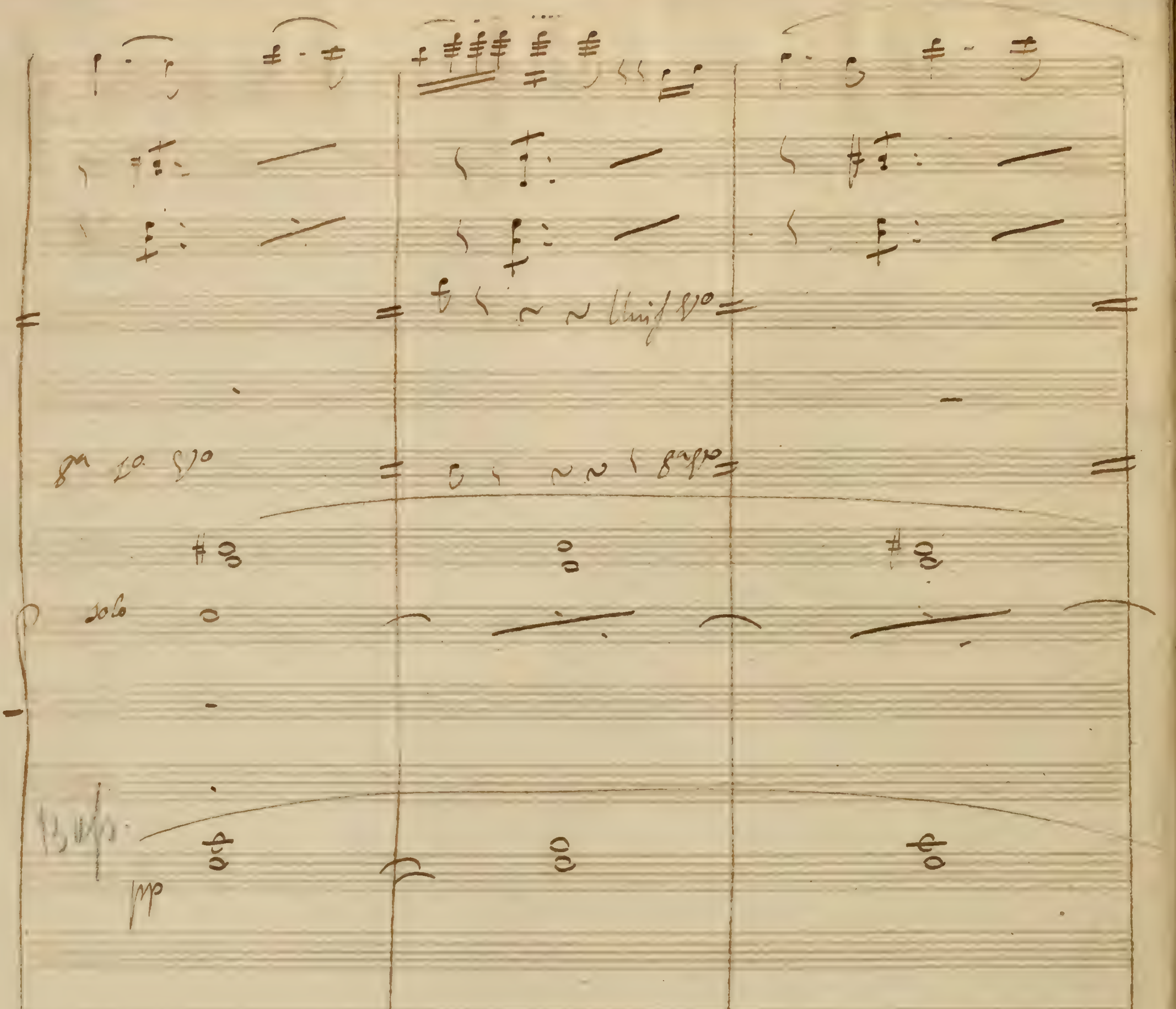

com pli ce
- pi - - - - re

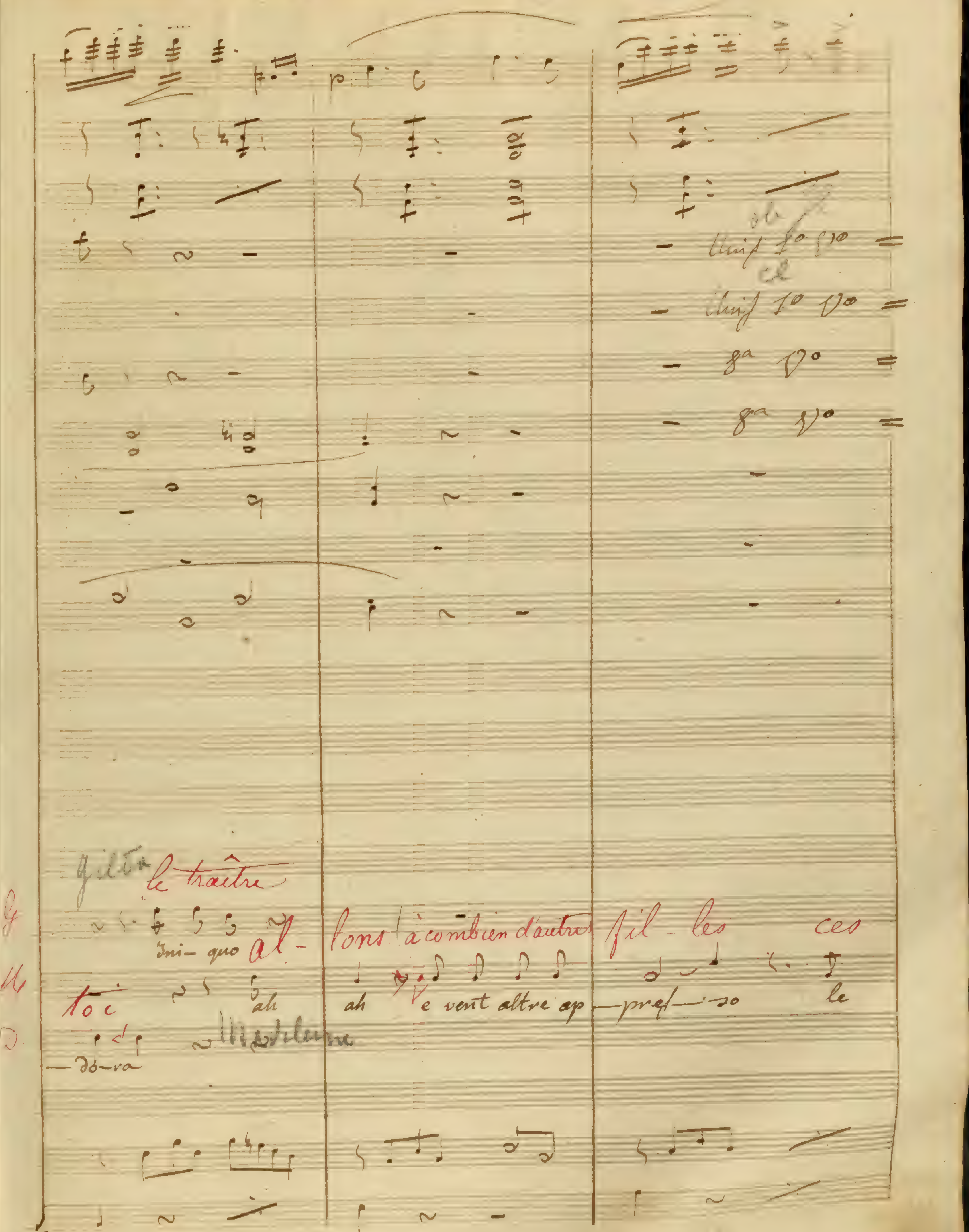

Allegro M M: - Quartetto
Violini
Viole
Flauto
Ottavino
Oboe
Clarini in Do
Corni in Mi
in Mi
Trombe in Mi
Fagotti
Tromboni
Serpano
Gilda
Madalena
Duca
Rigoletto
Violoncelli
Allegro
(Gilda et Rigoletto sur la route)
(Gilda, e Rigoletto nella Via)
(Madeleine et le Duc dans la maison
(Madalena e Duca nella Stanza Terrena)
un jour bel ange un jour beni, tu
Un di se ben ram- mento mi o
M= M= ♩ = 120



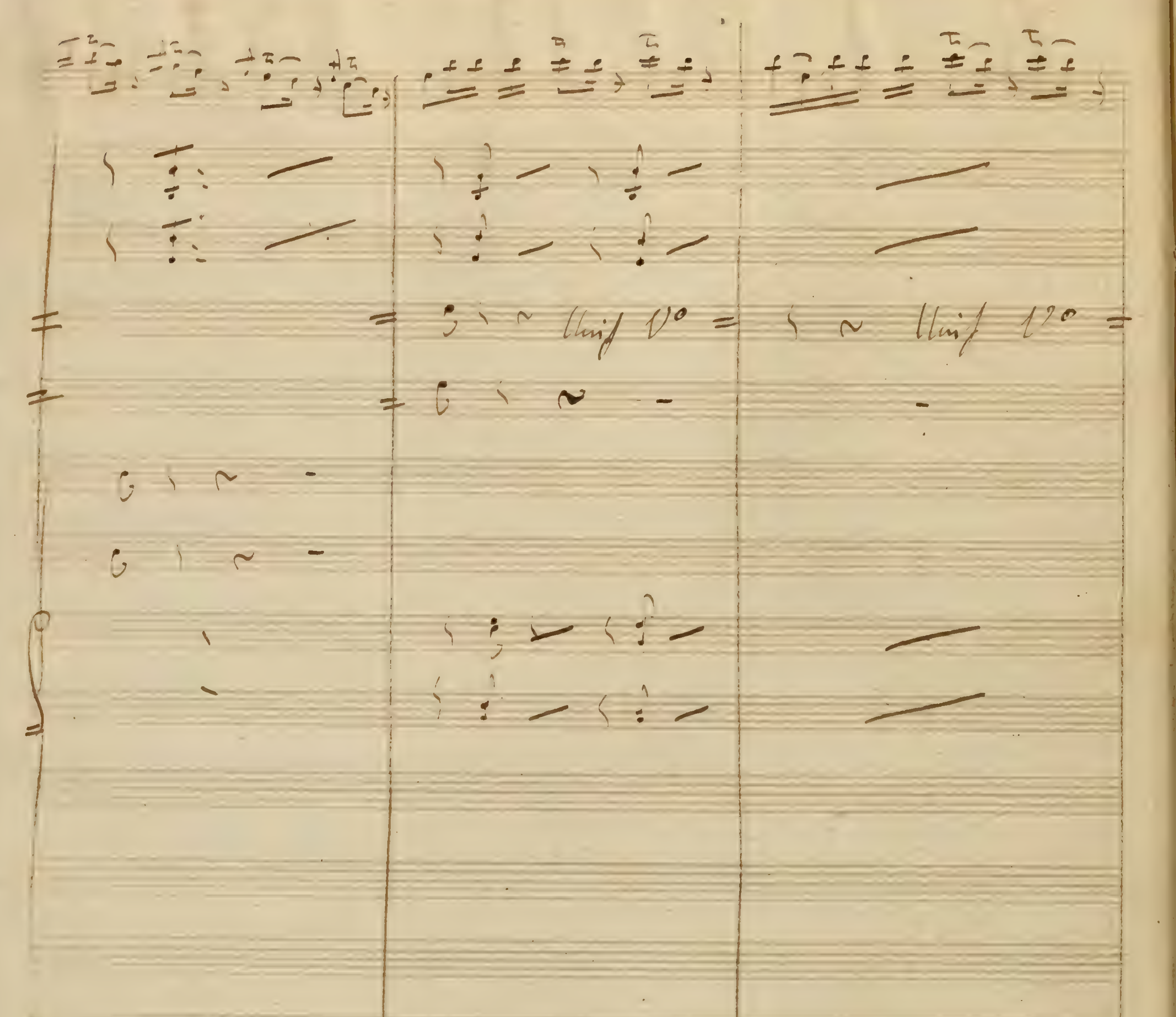
m'ap~~parus~~ si bel - le qu'en te voyant mon
bella t'incon — trai mi piaque di te

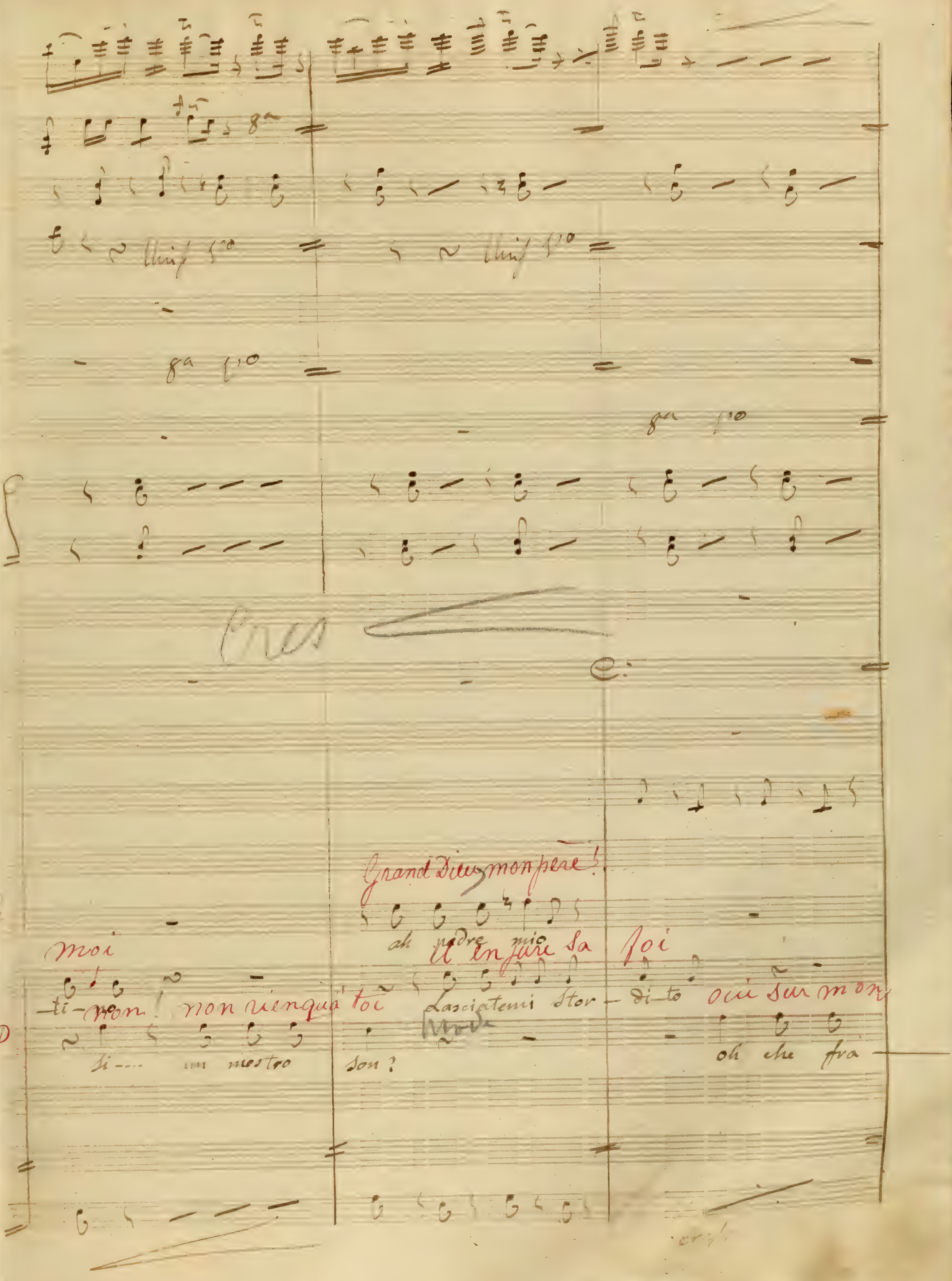

7
8
oboi
Cors
cœur ravi ja ra d'être fi dè le et
chie-de-re e in - te - si che qui stai or


solo
Si tu le vou lais de m'a do - rer que
Sap - pi che d' al - lo - ra sol te quest' alma e

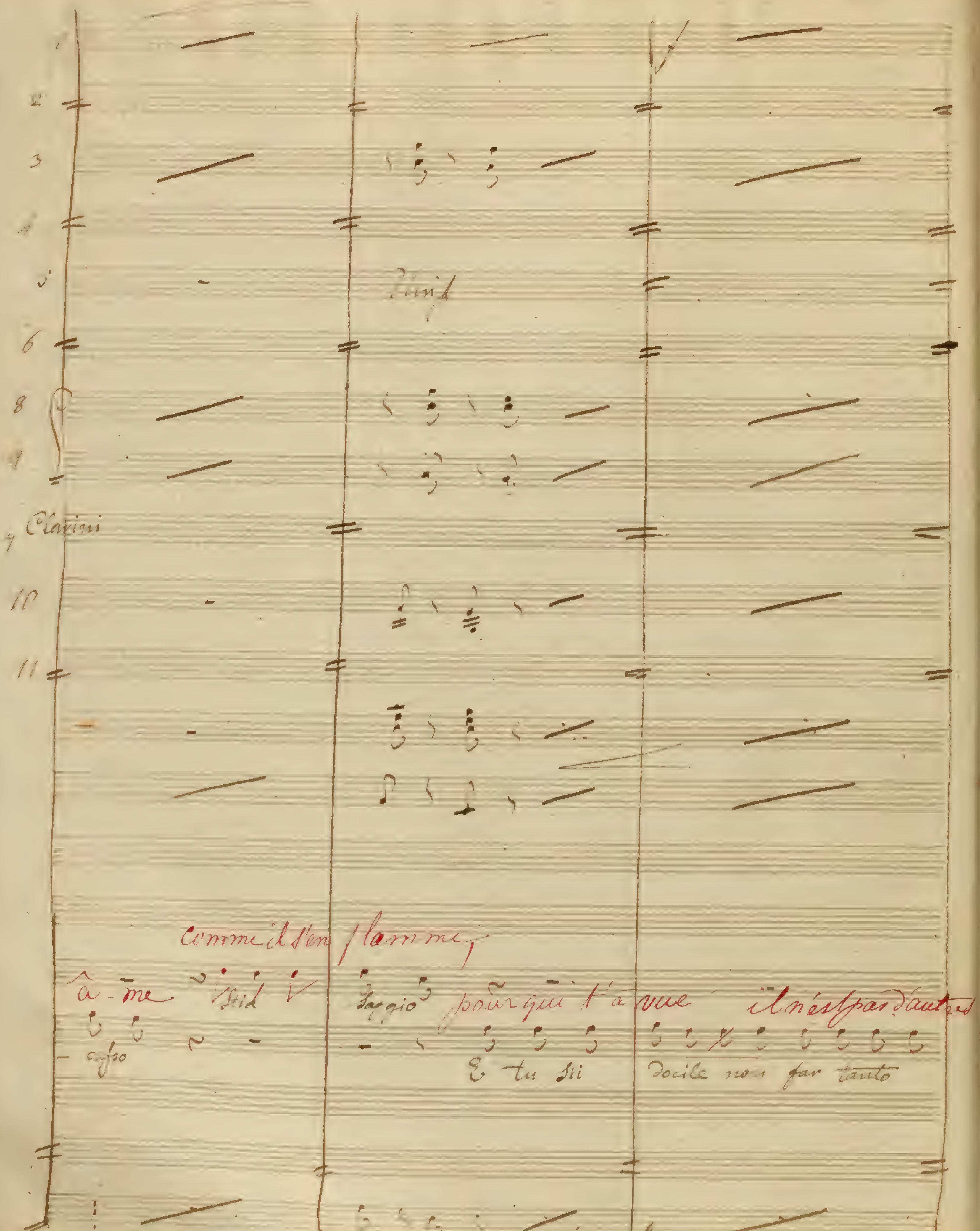


Gilda
le traître
toi
al-
lons à combien d'autres
fil - les
ces
ah
ah
e vent altre op
-pres- so
le
— dò-ra
Maddalena
unis 1o Vo
8a Vo

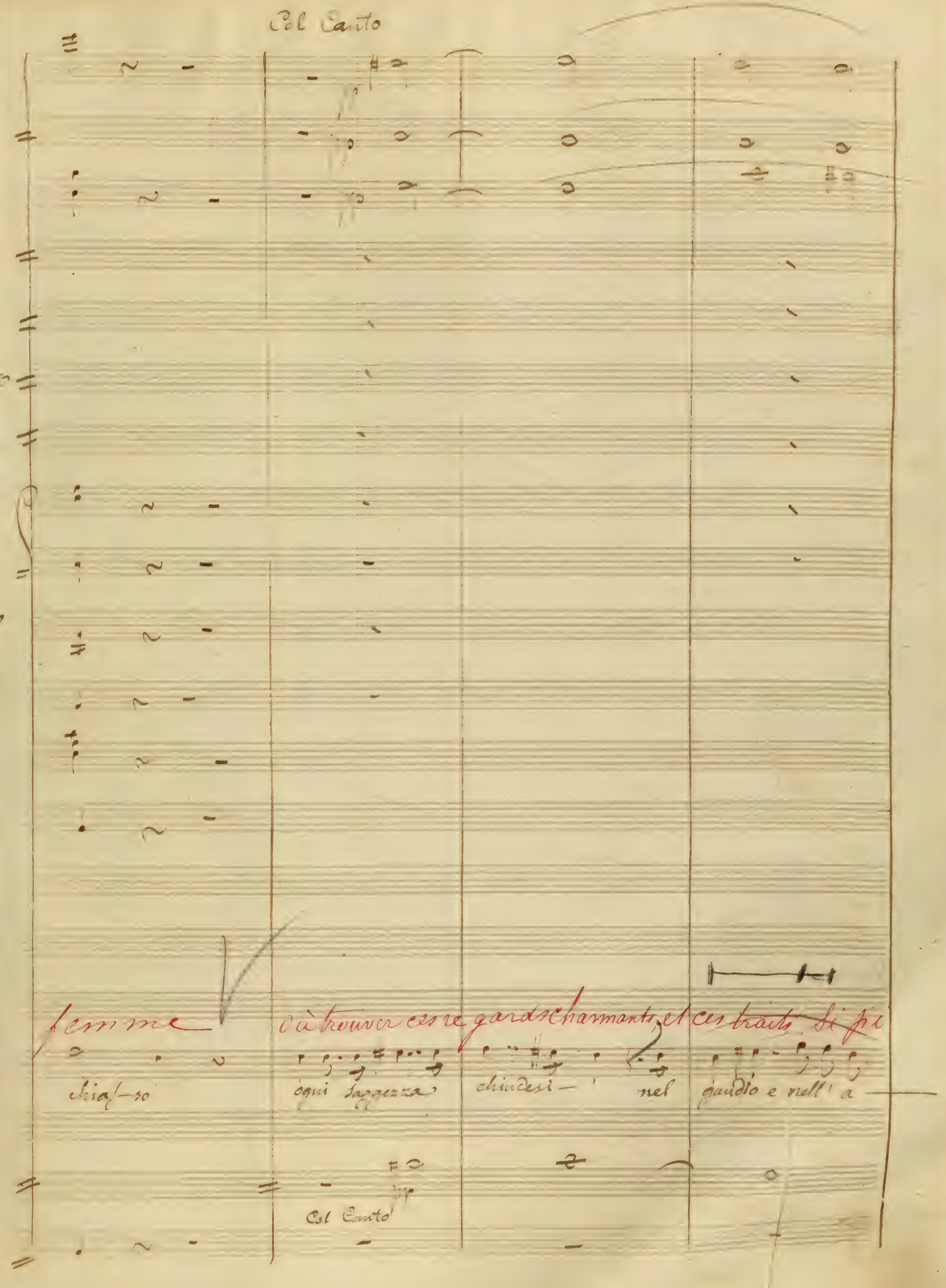

Unis 1º
Unis 1º
pa ro les gen tilles les direz vous en cor en les disant à
scorda forse a — desso ha un aria il Signo - rino da vero liber —

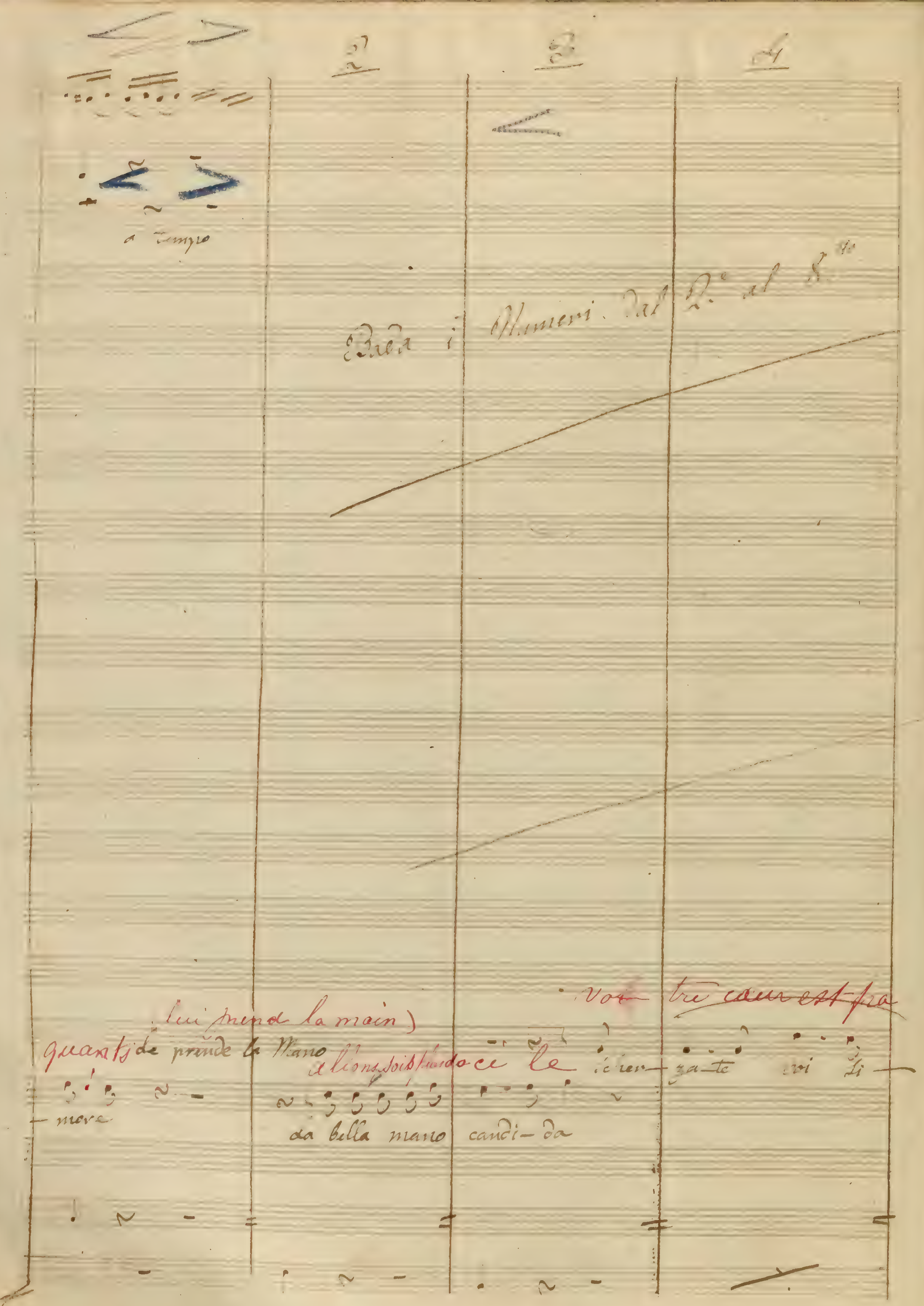


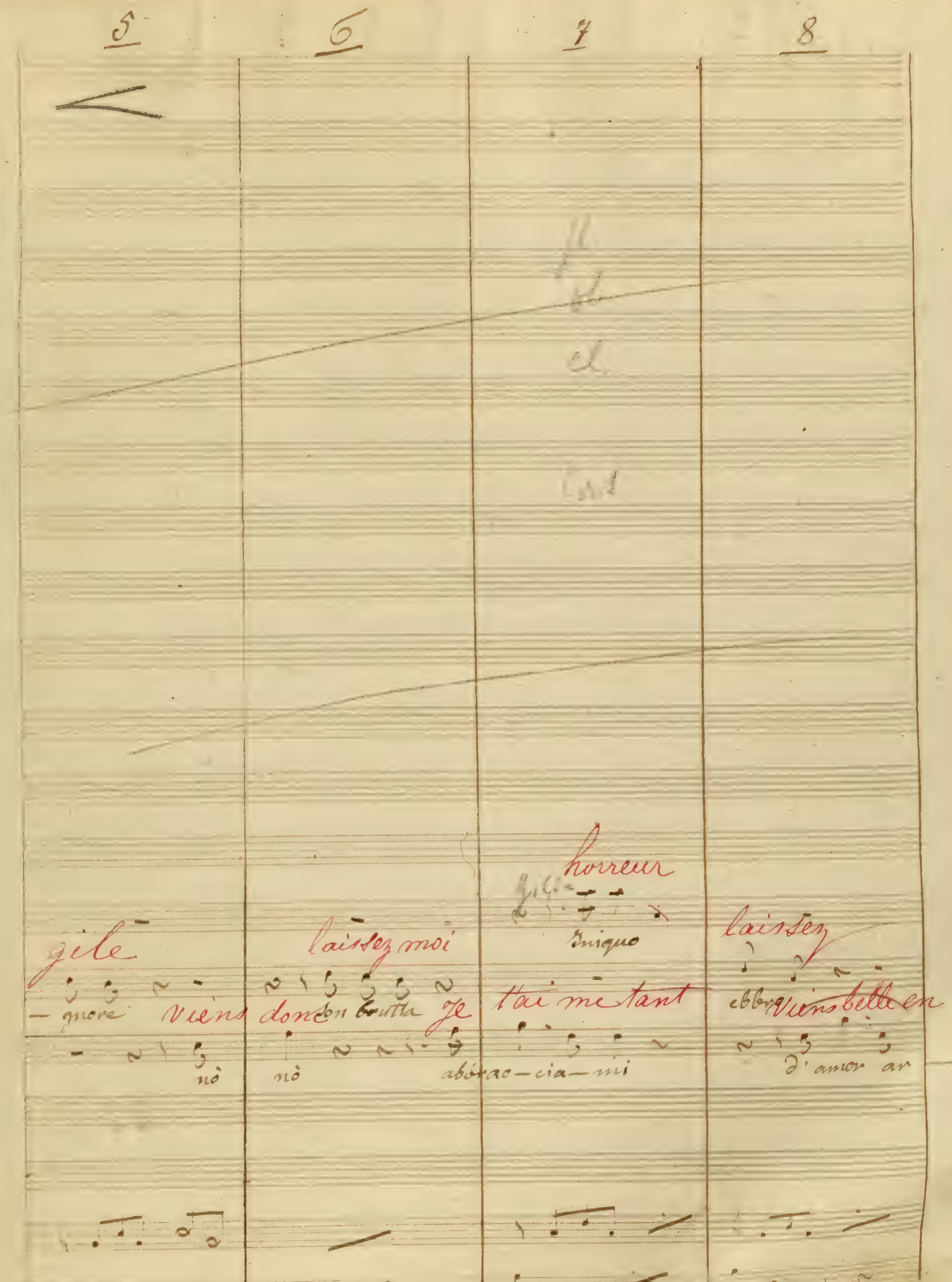
Cres
Grand Dieu mon père!
ah padre mio
Il en jure sa foi
Moi
non! non vien qua toi
Lasciatemi stor - di - to
oui sur mon
si.... un mostro
son?
oh che fra

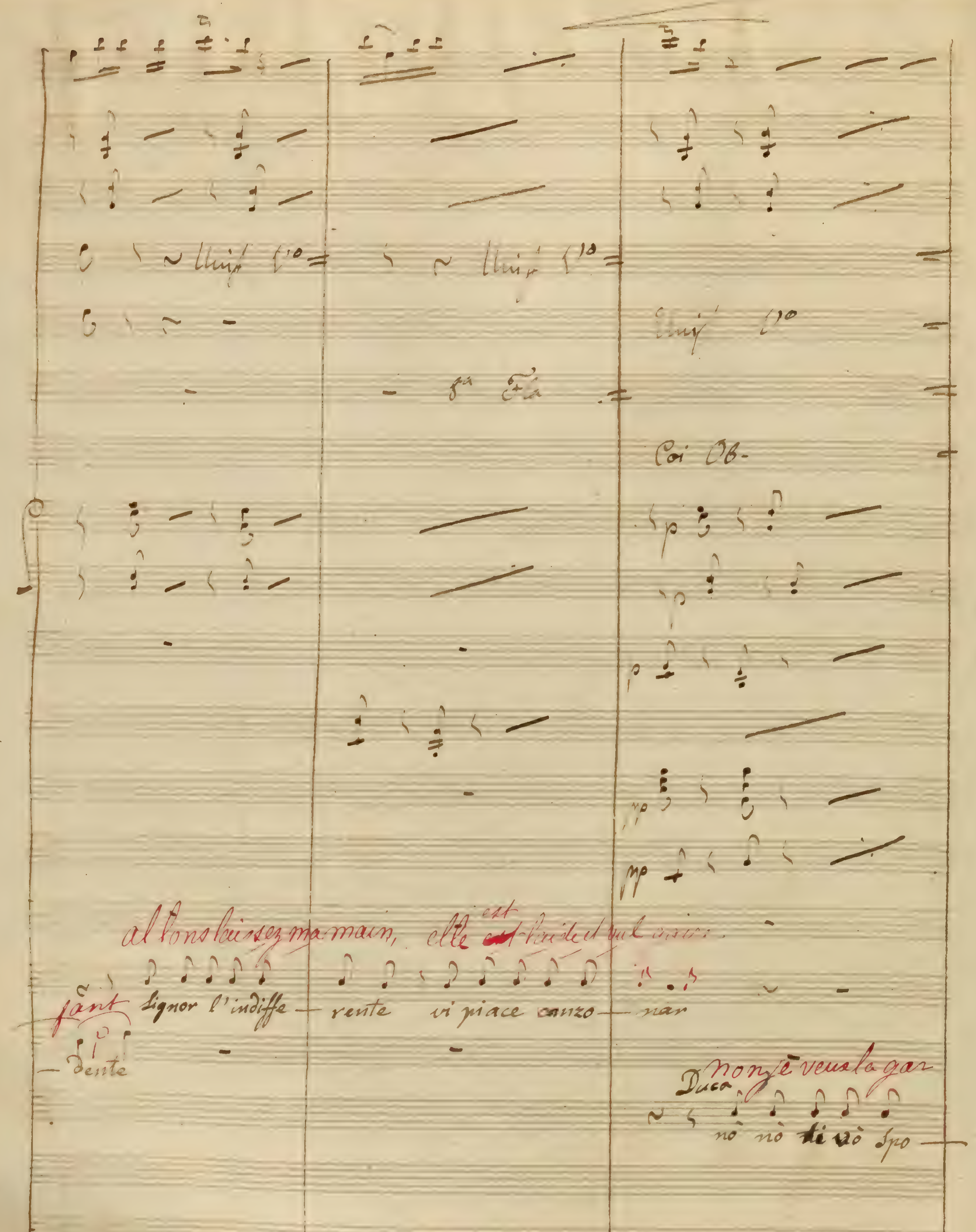


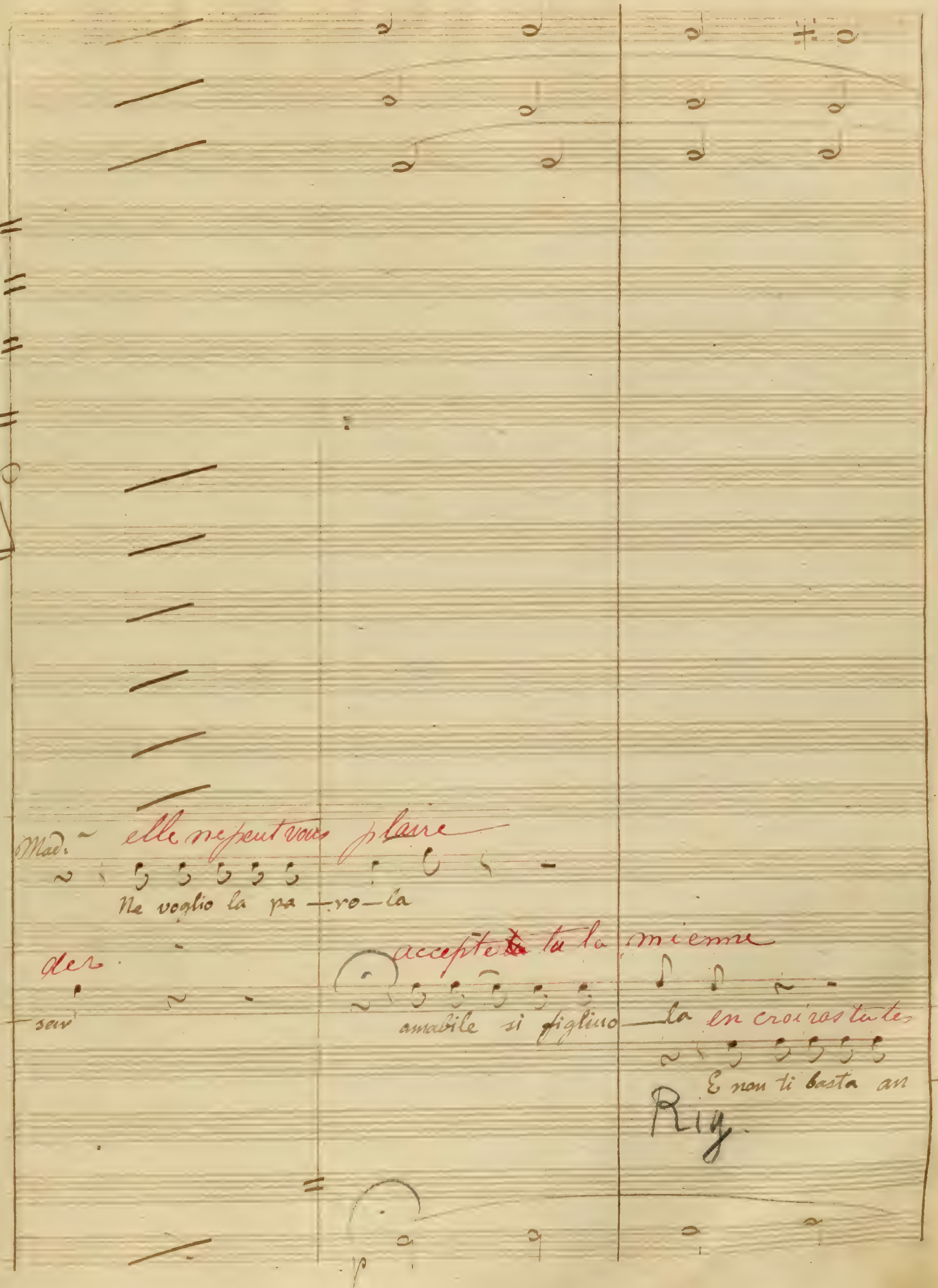
Clarini
Unis
comme il s'en flamme
â-me
pour qui t'a vue
il n'est pas d'autres
E tu sii
docile non far tanto

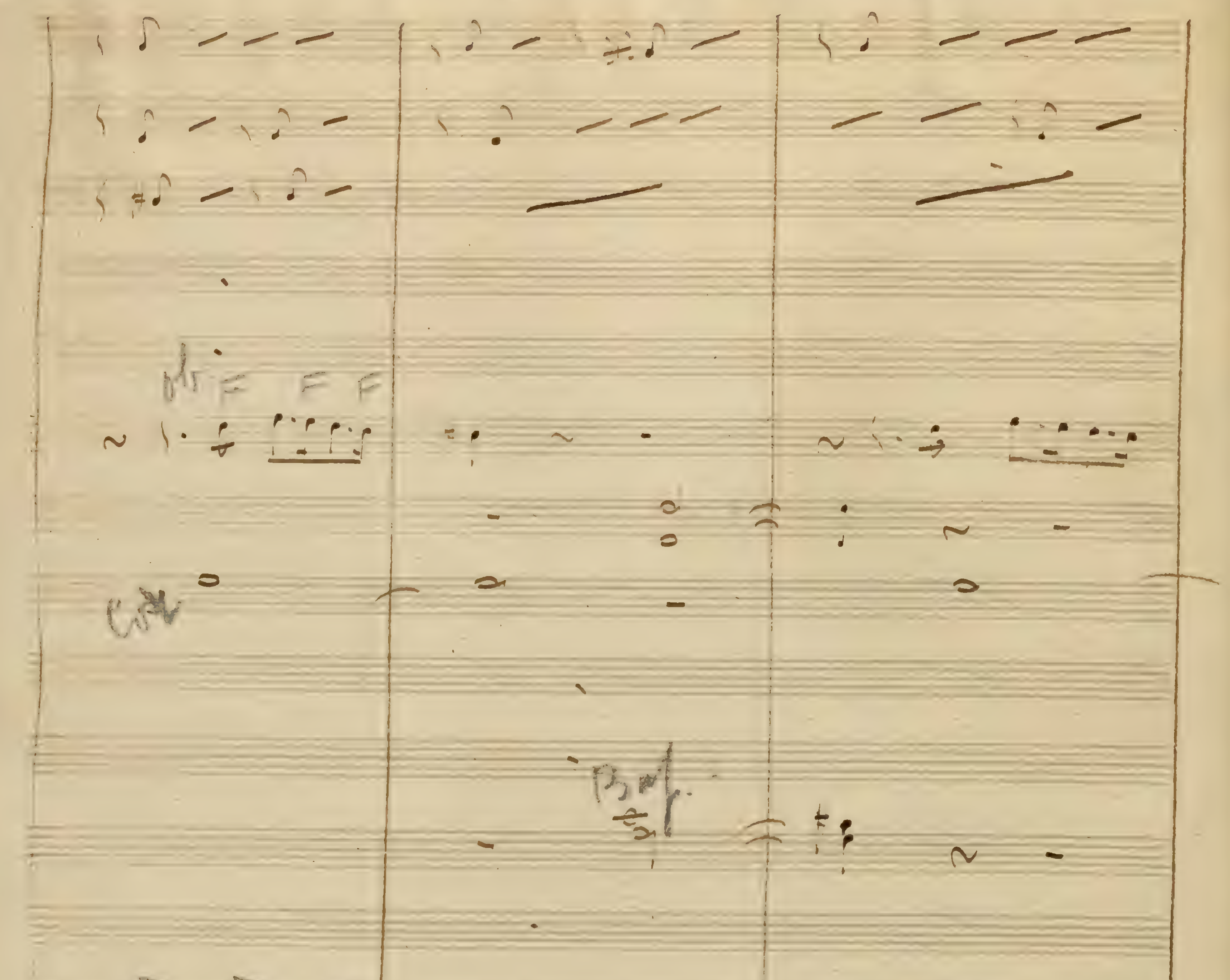

Col Canto
femme
où trouver ces regards charmants, et ces traits. Si pi
ogni saggezza chiudesi— nel gaudio e nell' a
Col Canto

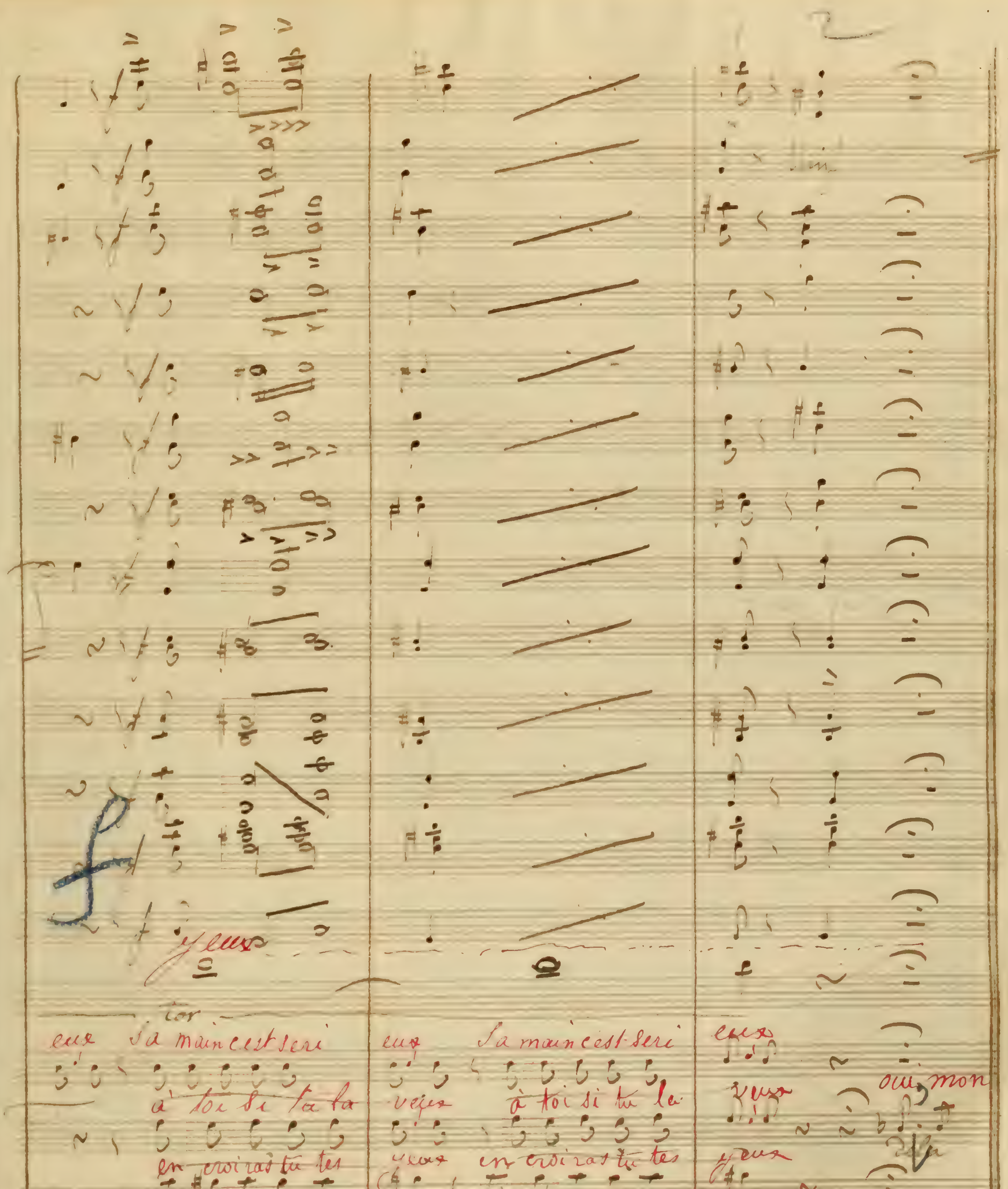

2
3
4
a tempo
Bada i Numeri dal 2.° al 8.vo
lui prend la main)
de prende la Mano
more
da bella mano candi-da

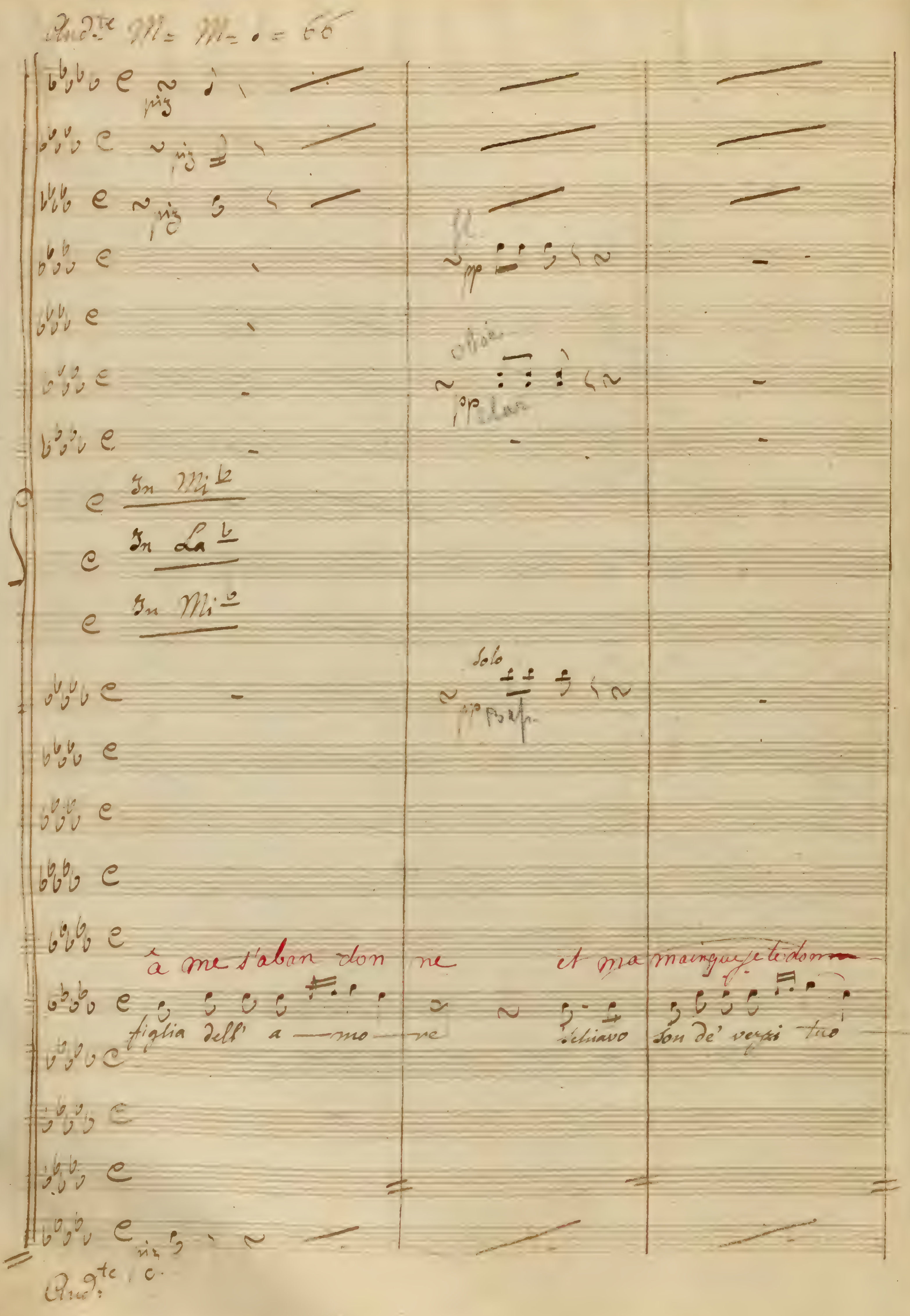

5
6
7
8
horreur
gèle
laissez moi
Iniquo
laissez
– gnore
Viens donc
brutta
Je
t'ai me tant
Viens belle en
nò
nò
abbrac – cia – mi
d'amor ar

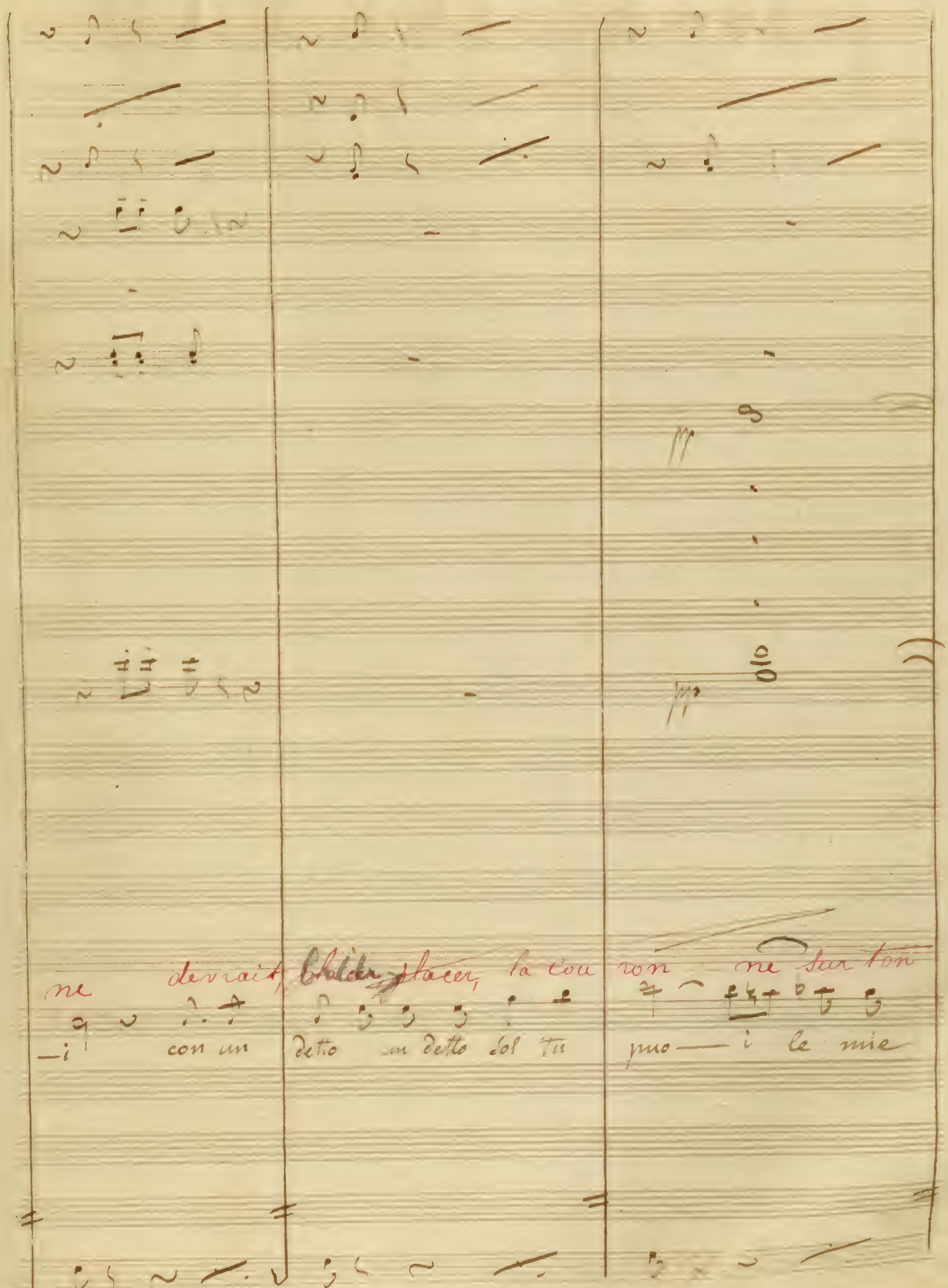

Unis 8vo
Unis 8vo
Unis 8vo
Col Ob.
allons baisez ma main, elle est
Signor l'indiffe-rente vi piace canzo-nar
Non je veux la gar
Duca
nò nò ti vò spo

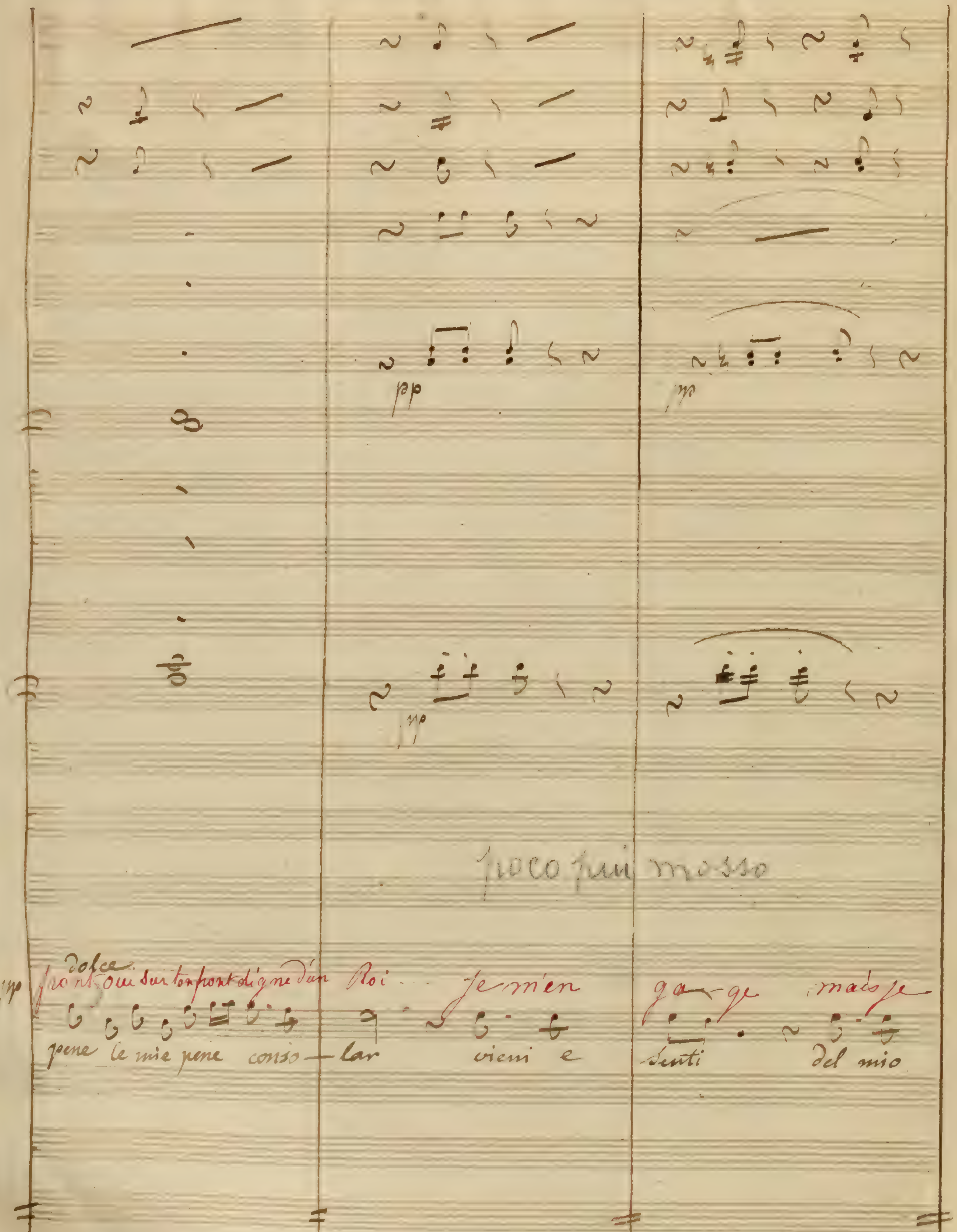

Mad.me elle ne peut vous plaire
Ne voglio la pa-ro-la
der.
ser
acceptez tu la mienne
amabile si figlino — la
en croiras tu te
E non ti basta an
Rig.

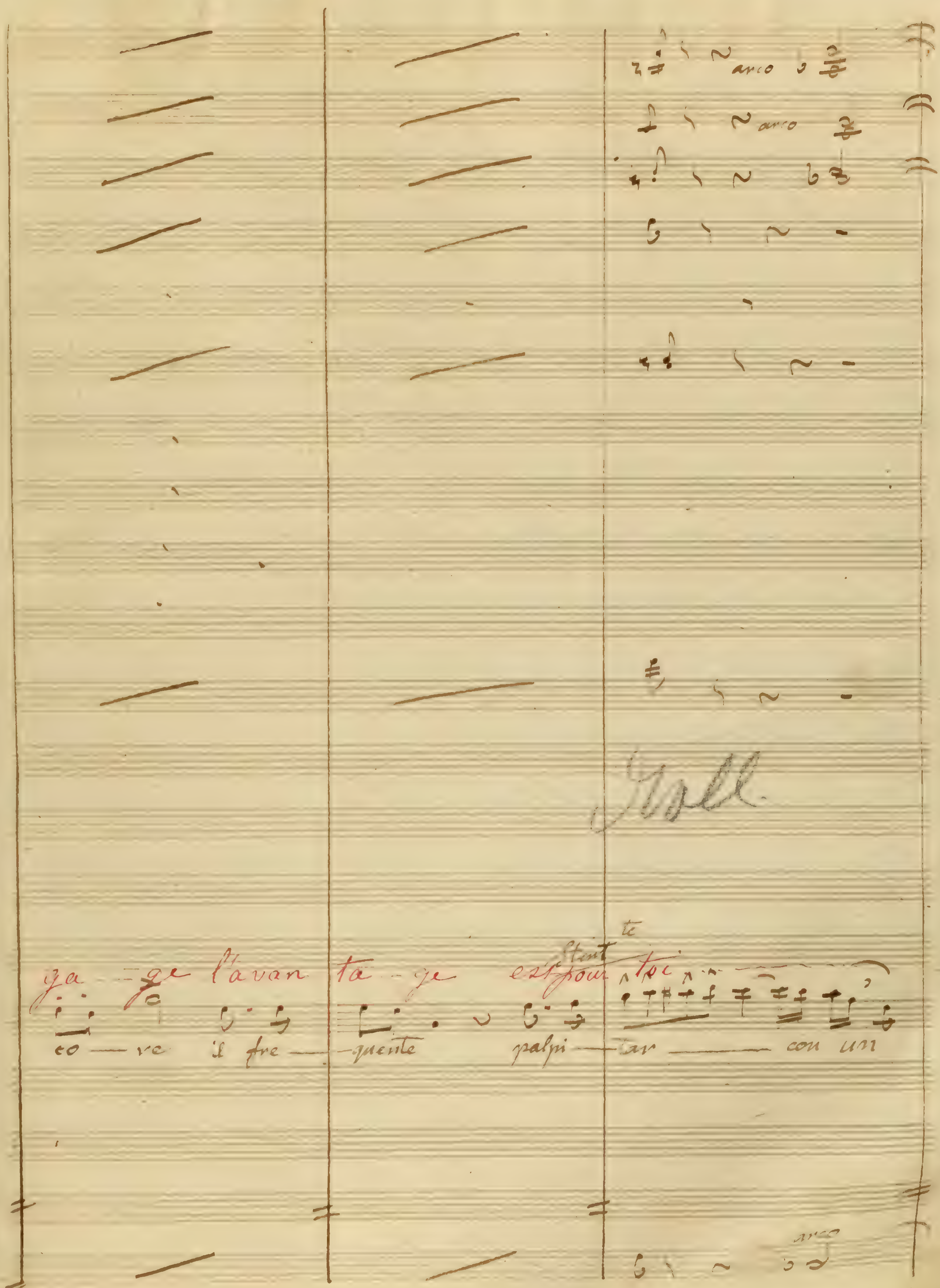

en croirai-je mes yeux
Iniquo tradi-tor
ne voglio la pa-rola à toi si tu la veux
yeux
cor
en croiras-tu tes yeux
en croirais-je mes
iniquo tradi-tor

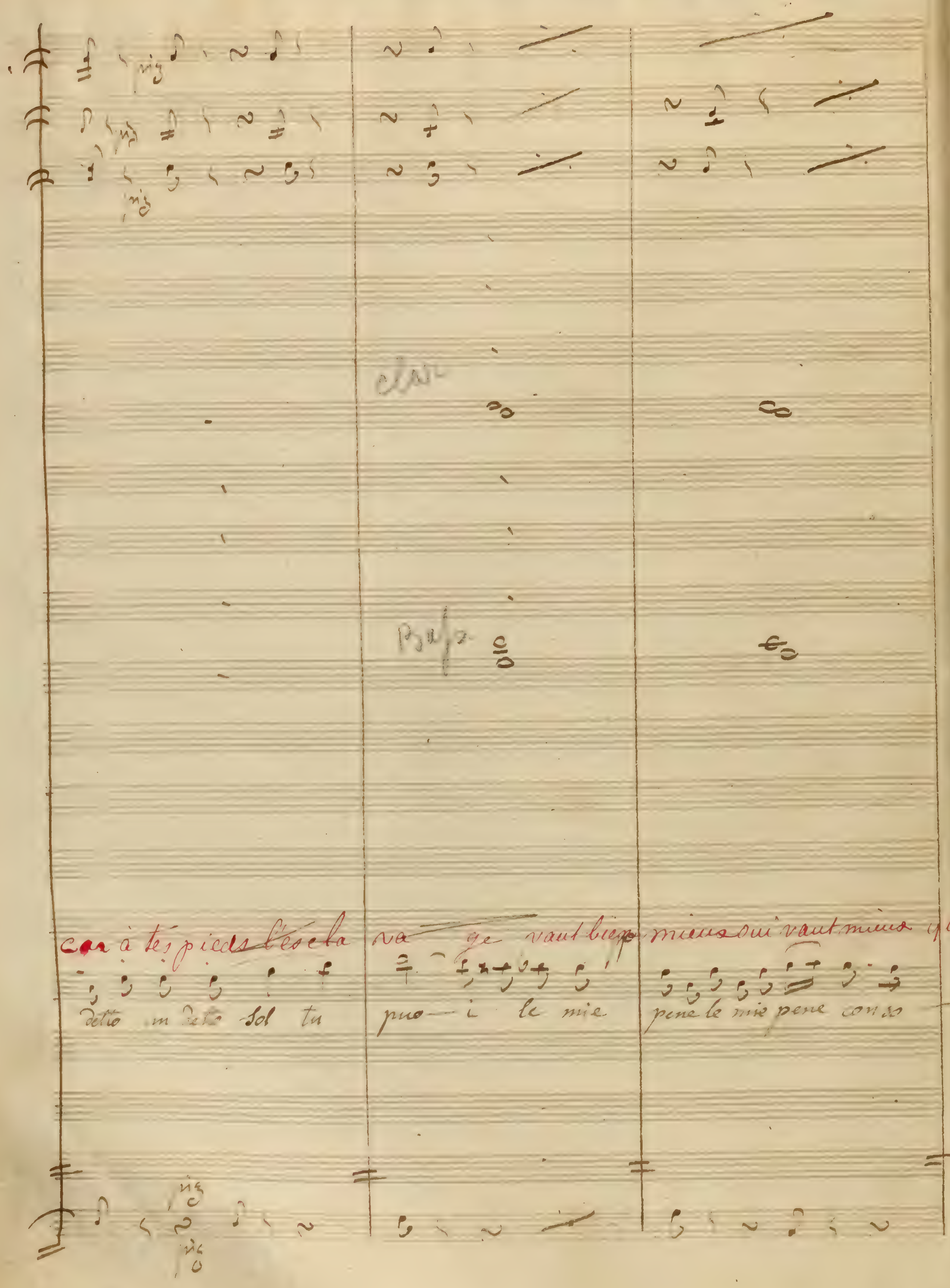

yeux
tor
eux Sa main c'est seri
eux Sa main c'est seri
eux
à toi si tu la
à toi si tu la
yeux
oui, mon
en croiras tu tes
en croiras tu tes
yeux


And.te M= M= ♩= 66
pizz
pizz
pizz
fl
pp
oboe
pp
In Mi♭
In La♭
In Mi♮
solo
pp
à me s'aban don ne et ma main que je te donne
figlia dell' a — mo — re schiavo son de' vezzi tuo
pizz
And.te C

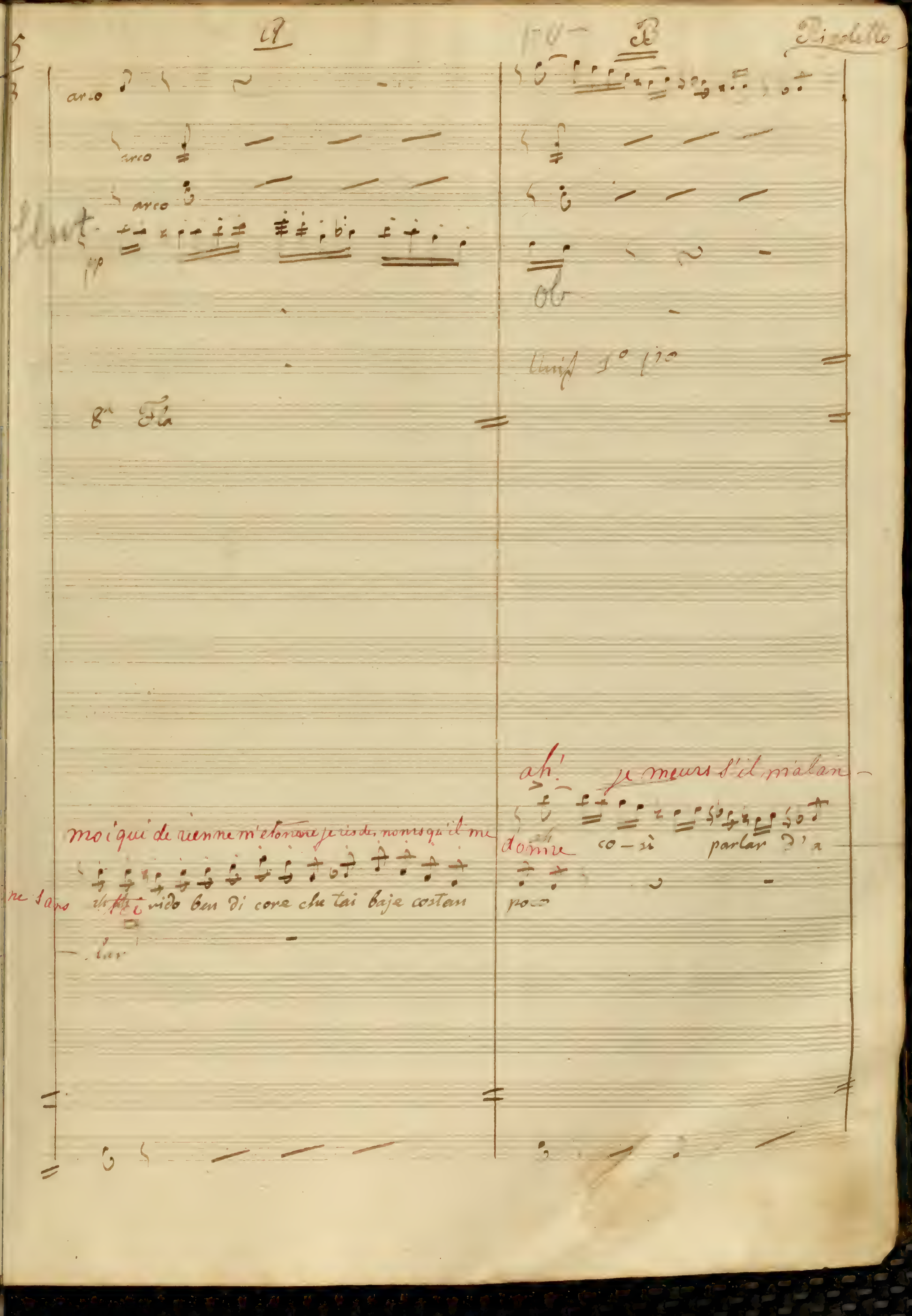

ne devrait, placer, la cou ron ne sur ton
—i con un detto un detto sol tu puo — i le mie

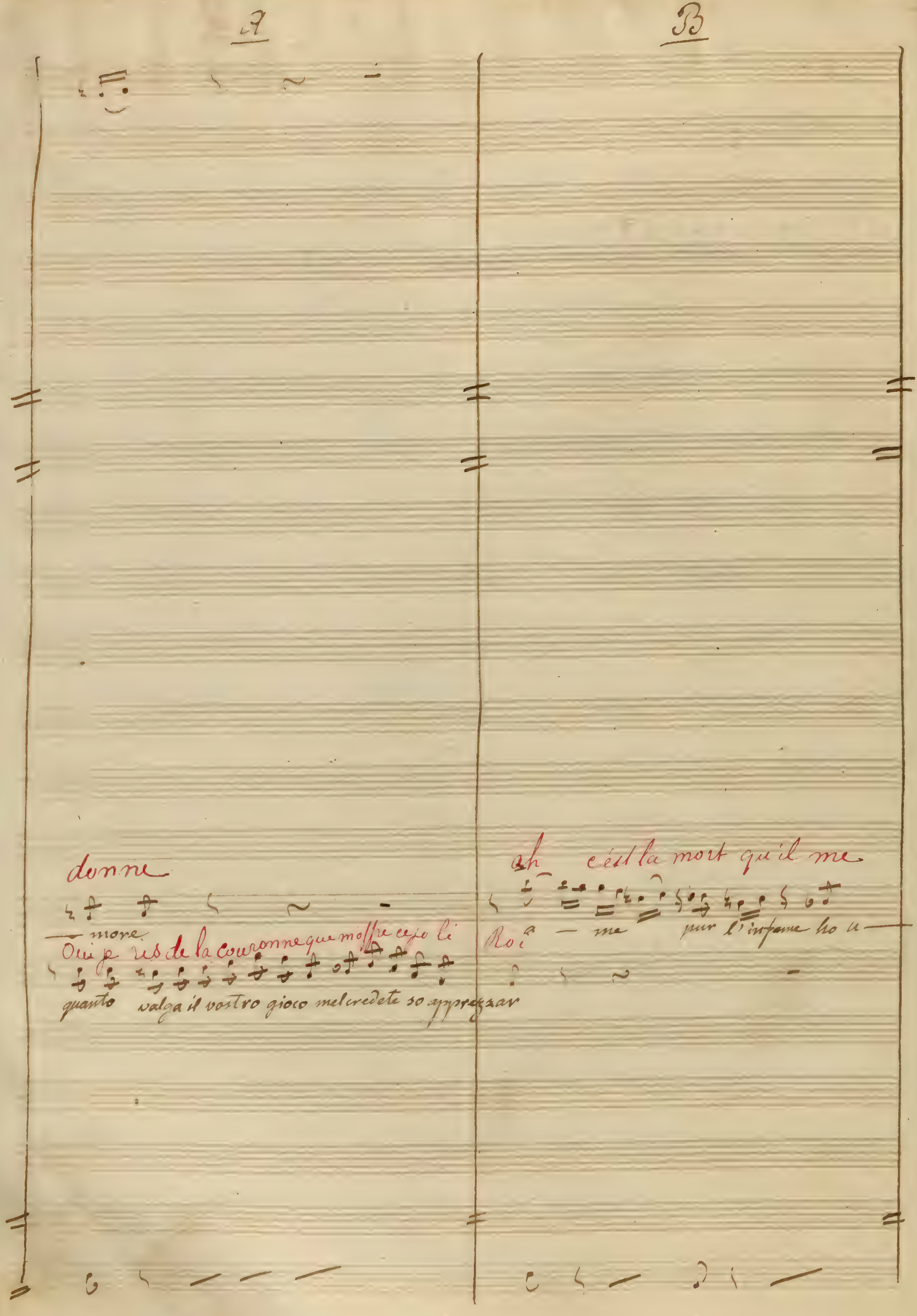

pp
pp
pp
poco più mosso
pp
dolce
front oui sur ton front digne d'un Roi … Je m'en ga-ge mais je
pene le mie pene conso-lar vieni e senti del mio

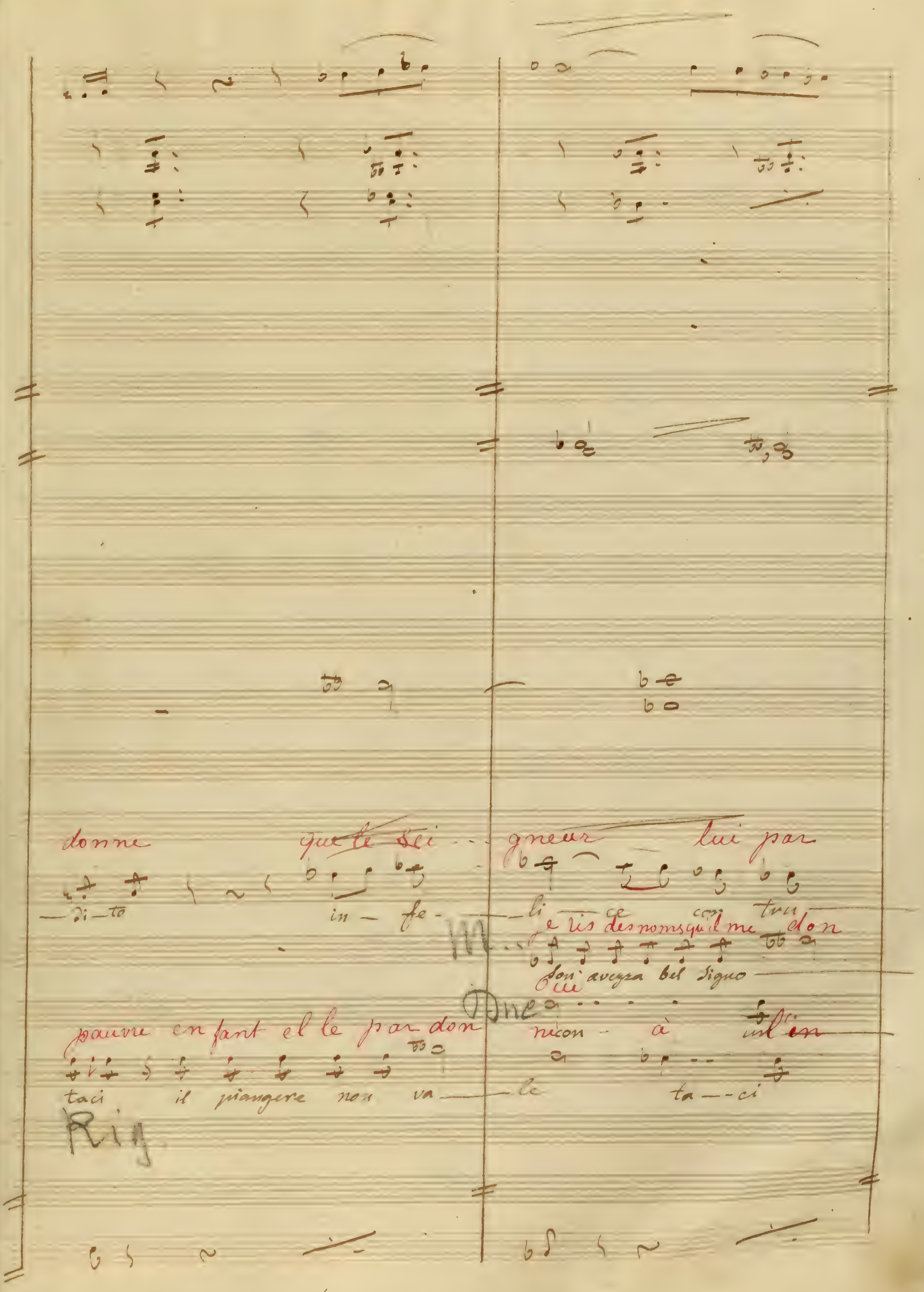

arco
arco
ga - ge l'avan ta - ge est pour toi
co - ve il fre - quente palpi - tar con un
arco

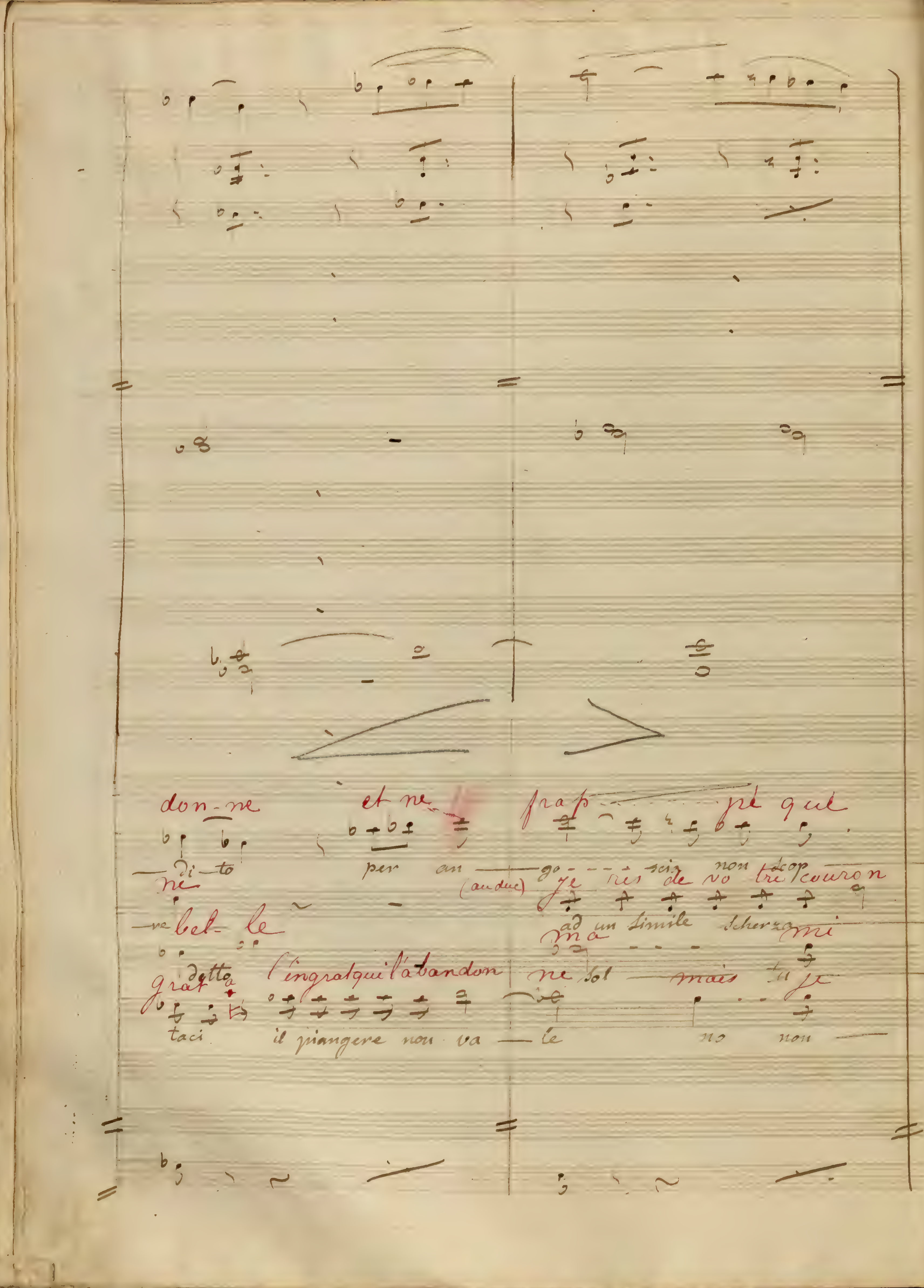


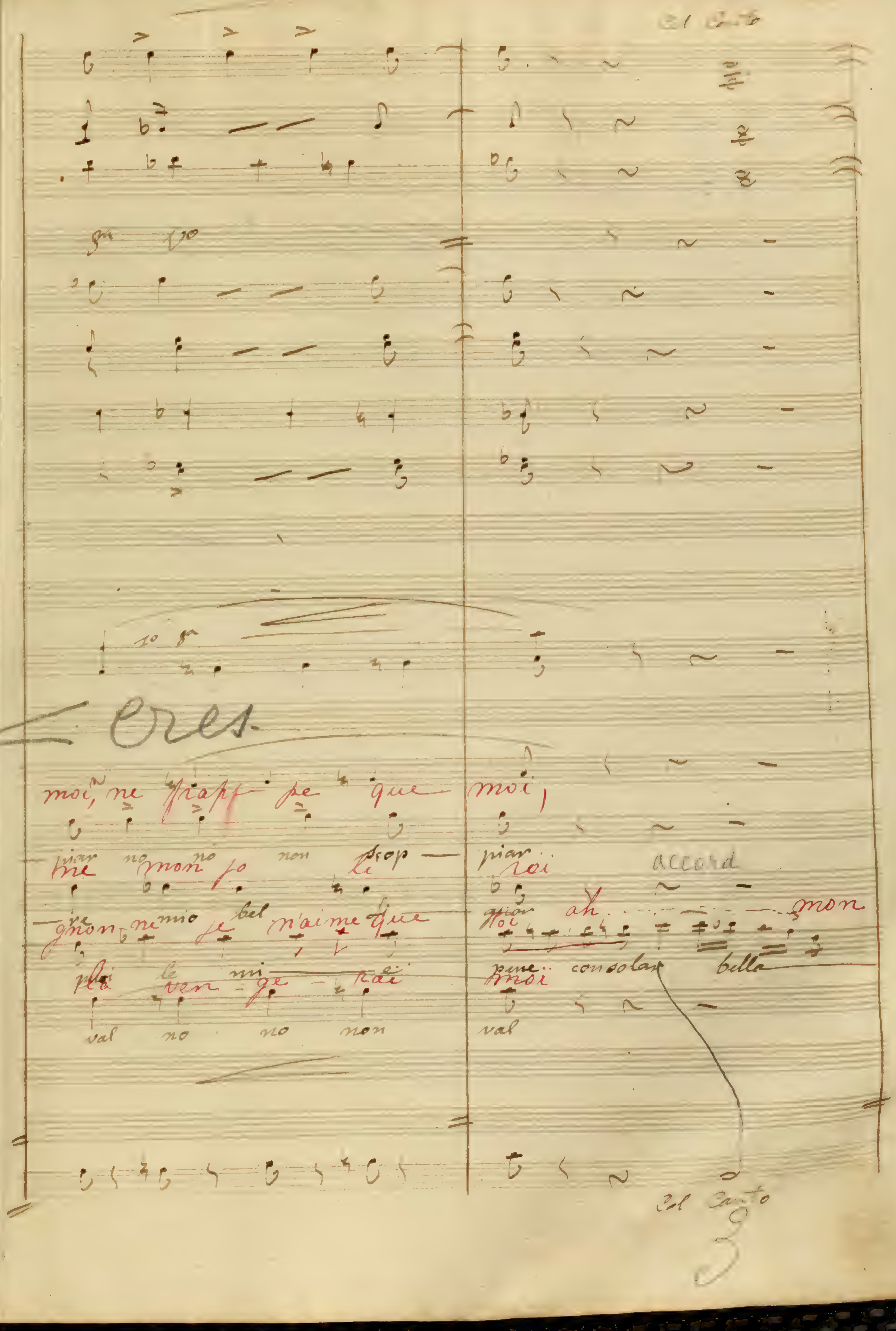
clar
Basso
car à tes pieds l'escla va ge vaut bien mieux qui vaut mieux
detto in detto sol tu puo i le mie pene le mie pene conso

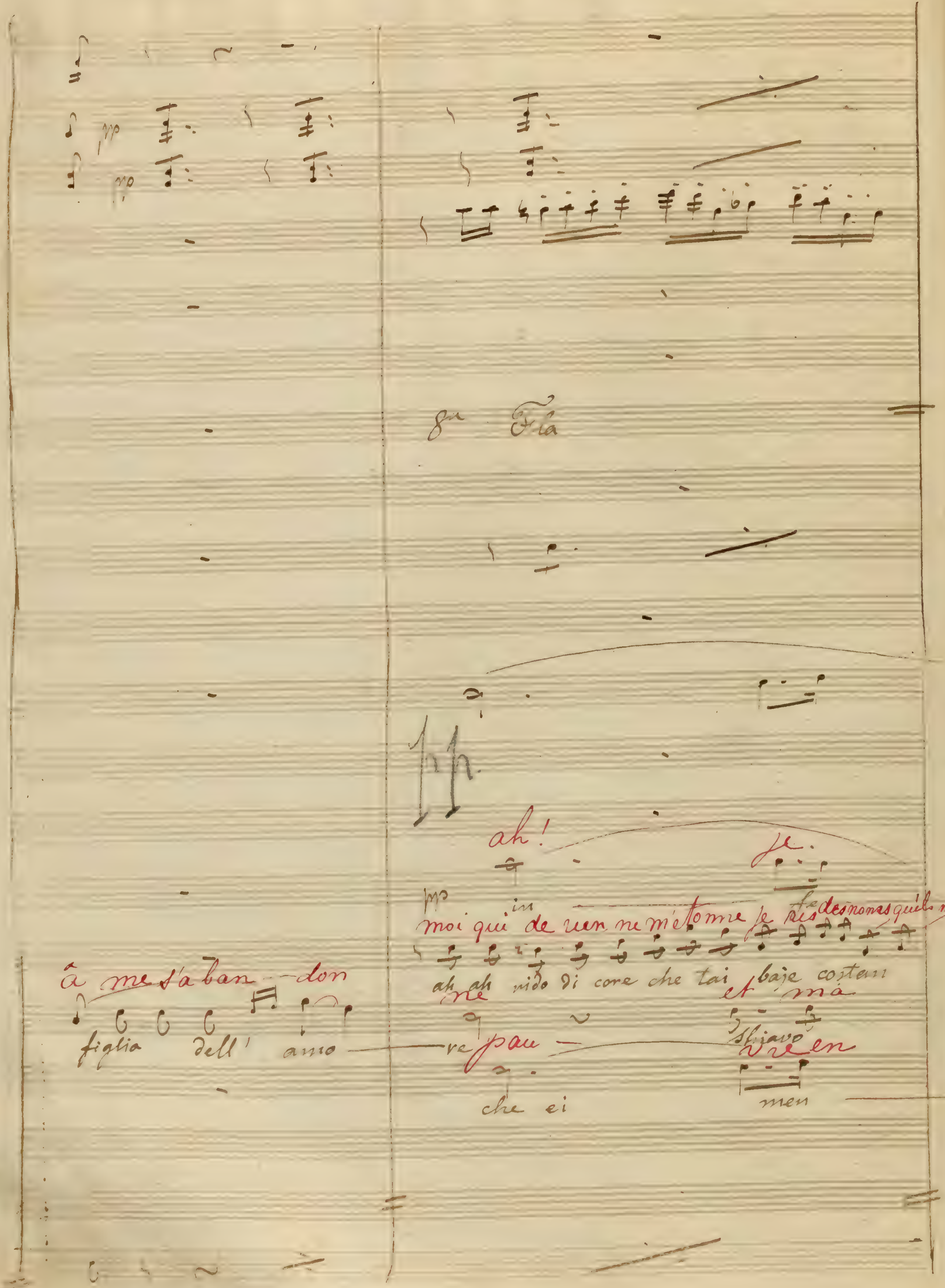

Rigoletto
arco
arco
arco
Flut
pp
Ob
Unis 1° 1°
8a Fla
ah! je meurs s'il m'alan-
donne
co - sì parlar d'a
poco


A
B
donne
ah c'est la mort qu'il me
more
Oui je de la couronne que m'offre ce joli Roi
a — me
pur l'infame ho u—
quanto valga il vostro gioco mel credete so apprezzar

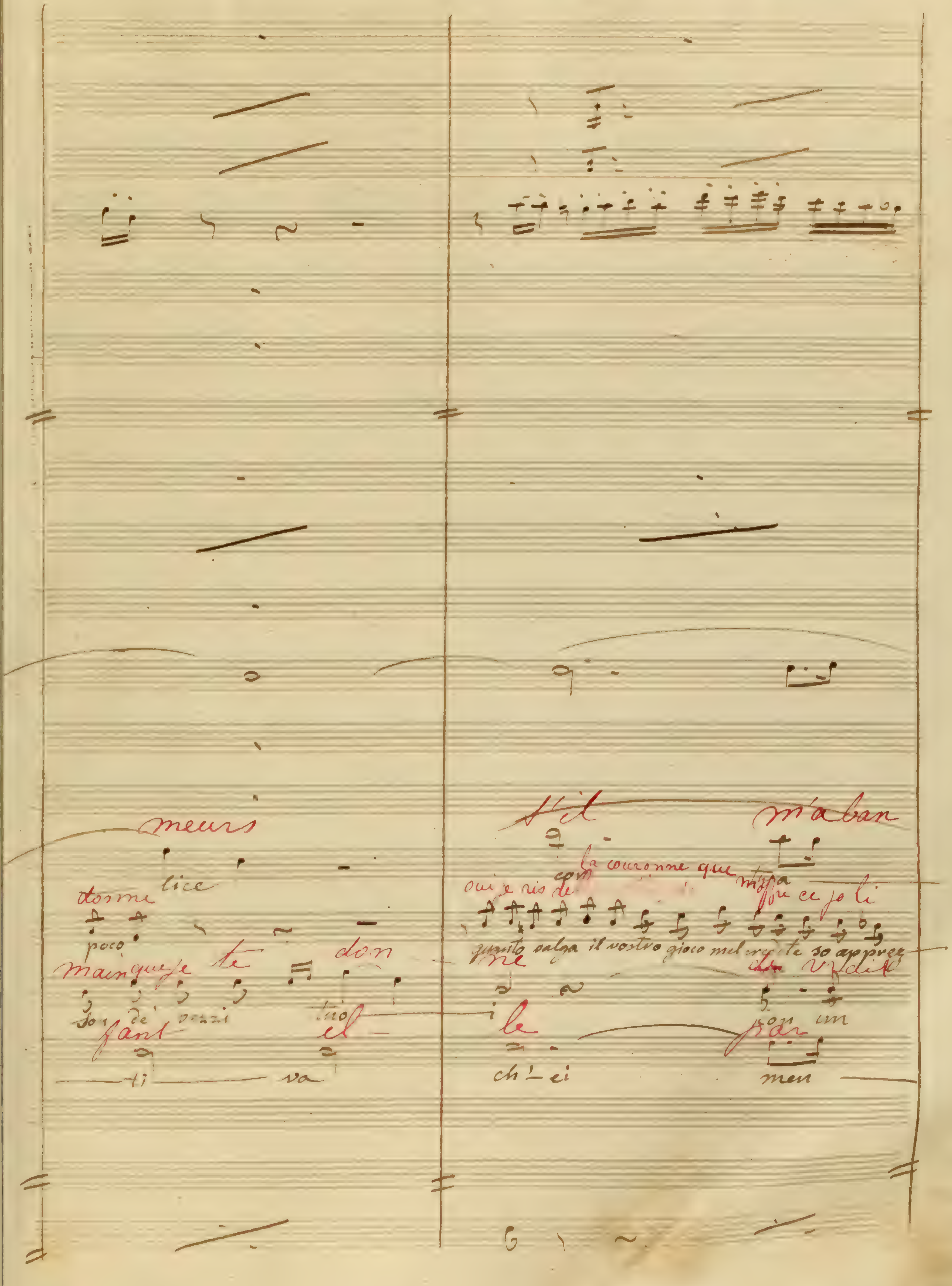

donne
que le Sei - - gneur lui par
in - fe - li - ce con tru
e ris des noms qu'il me don
Son avezza bel Signo
pauvre en fant el le par don
taci il piangere non va - le ta - - ci
Rig


don-ne et ne frap-pé qui
di-to per an-go-scia non
(au duc) je tres de no tre couron
ne
ve bel-le
ad un simile scherzo
ma mi
l'ingrat qui l'abandon ne sol mais tu je
taci il piangere non va-le no non

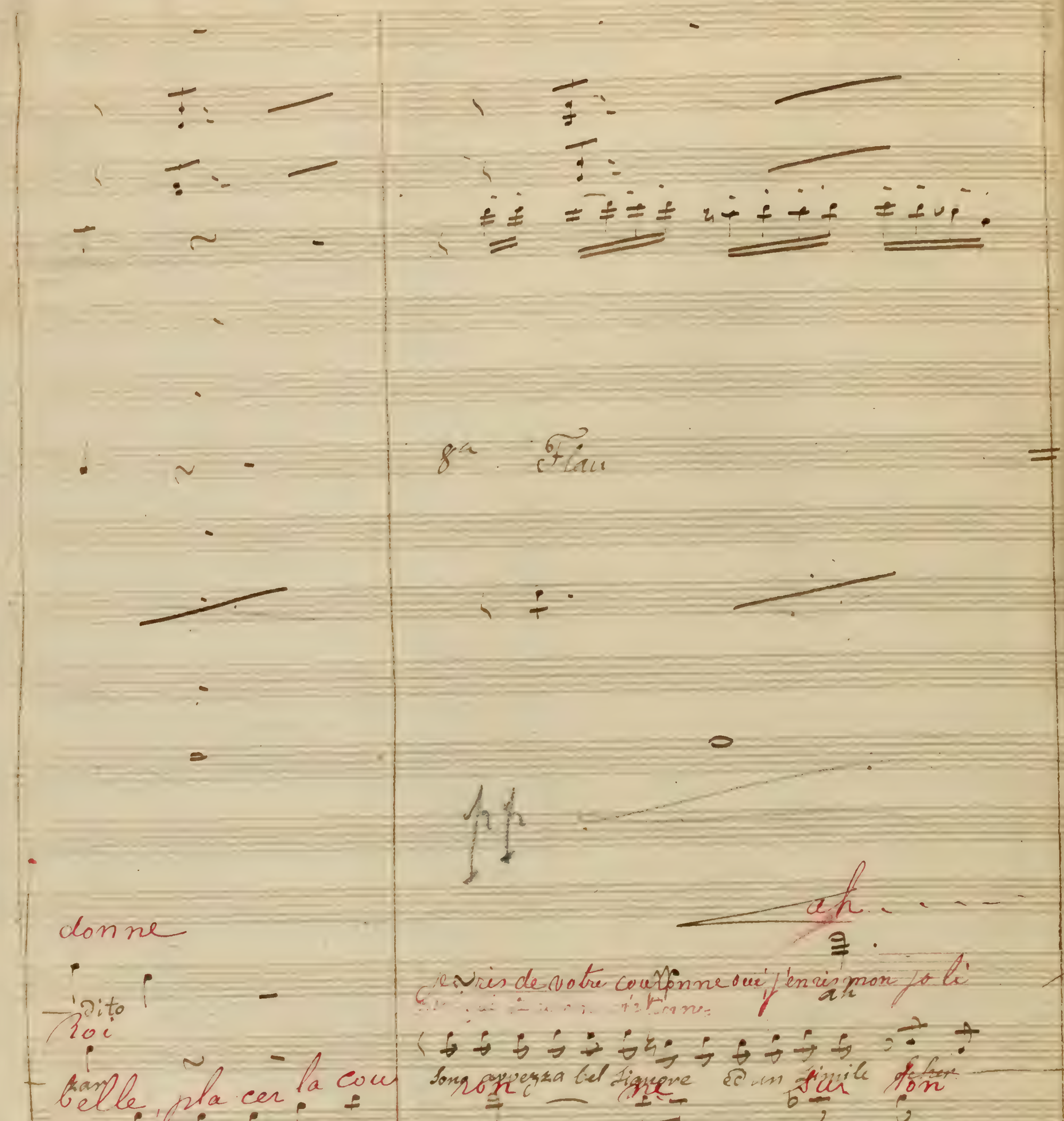

Col Canto
Ores
moi, ne frappe que moi,
piar no no non stop — piar
me mon le roi
accord
ah mon
m'aime que moi
pene consolar bella
ven - ge - rai moi
val no no non val
Col Canto

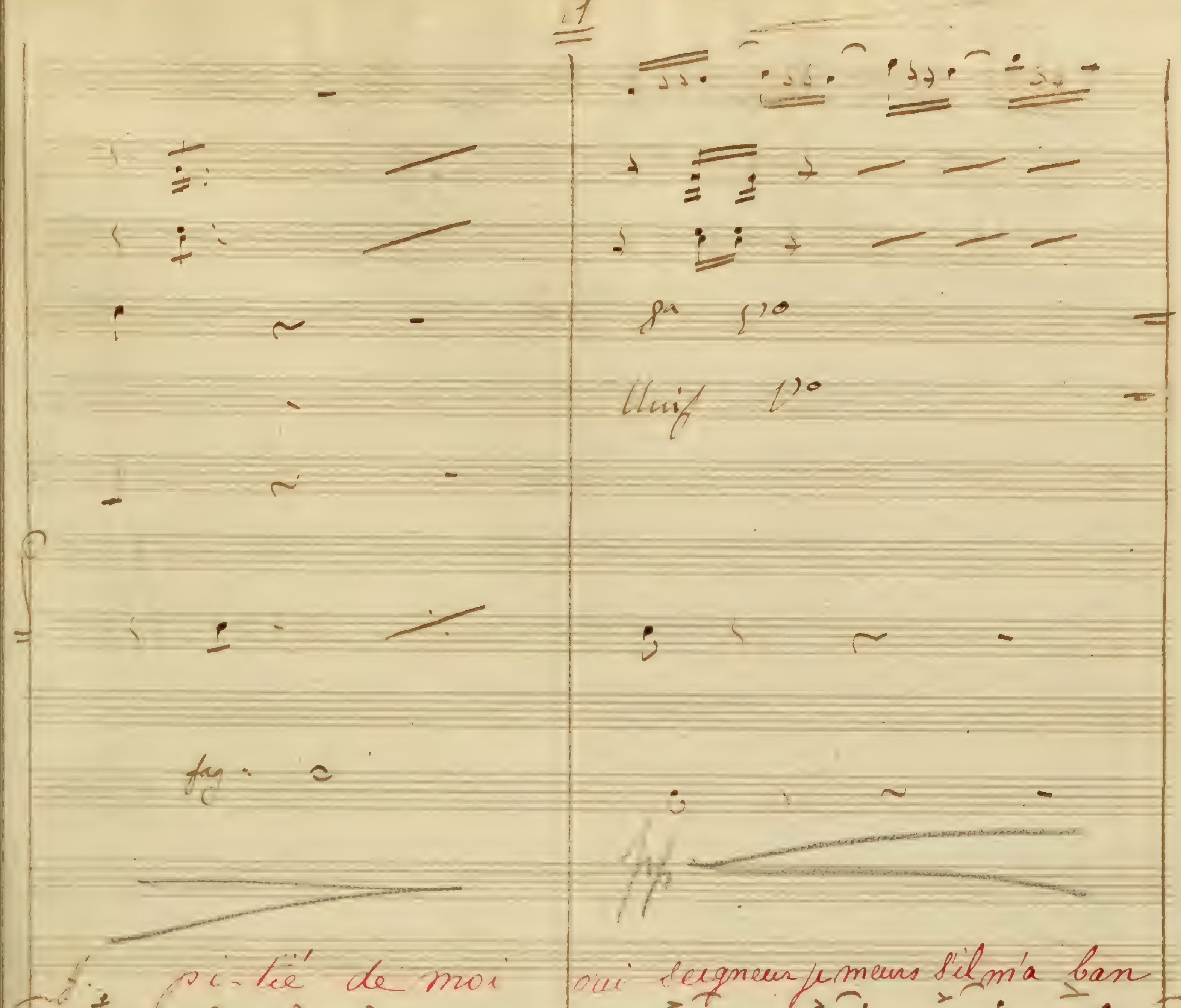


pp
pp
8va Fl.a
ah!
je
pp
moi qui de rien ne m'étonne
ah ah nido di core che tai
baje costan
ne
et ma
à me s'a ban- don
figlia dell' amo
ve
pau
Schiavo
che ei
men

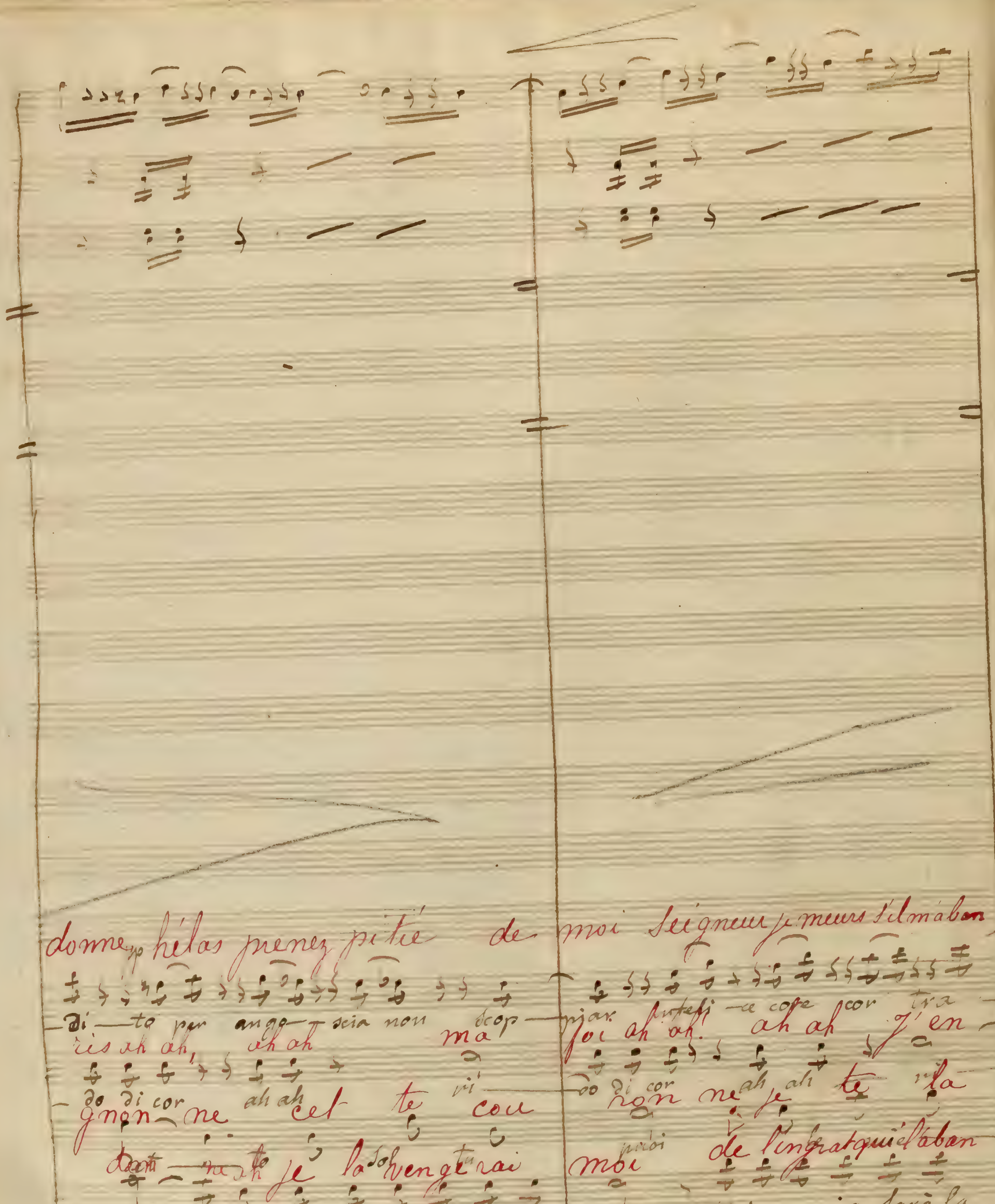


meurs
lice
dorme
poco
te
don
son
de
vezzi
tuo
fant
ti
va
S'il
m'aban
la couronne que
oui je ris de
quanto valga il vostro gioco
so apprez
me
le
ch'ei
son in
par
men

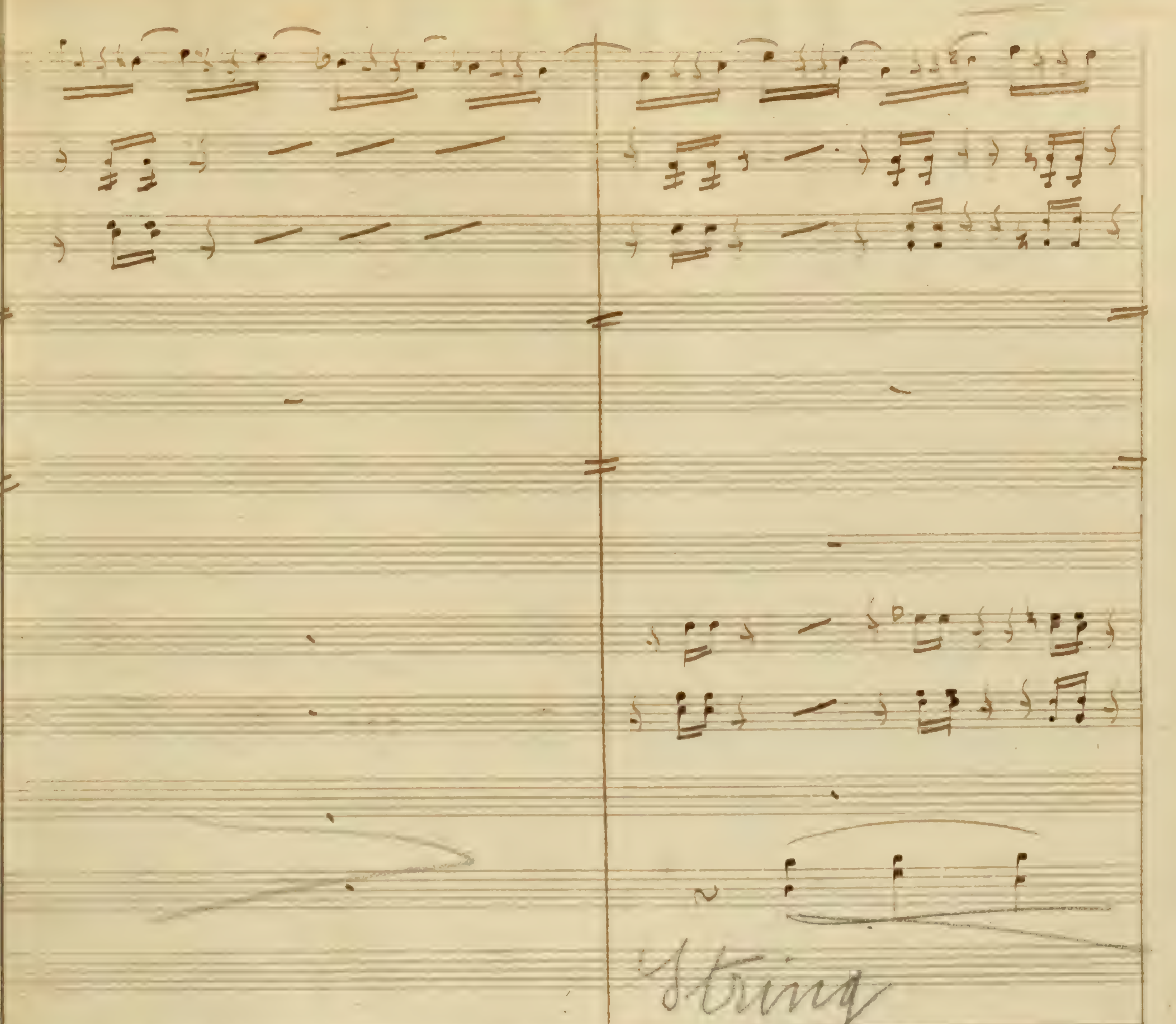

8a Flau
donne
Roi
belle pla cer la cou
ti va
ah
pris de votre couronne oui j'en ris mon jo li
Sono avvezza bel Signore
le par mie

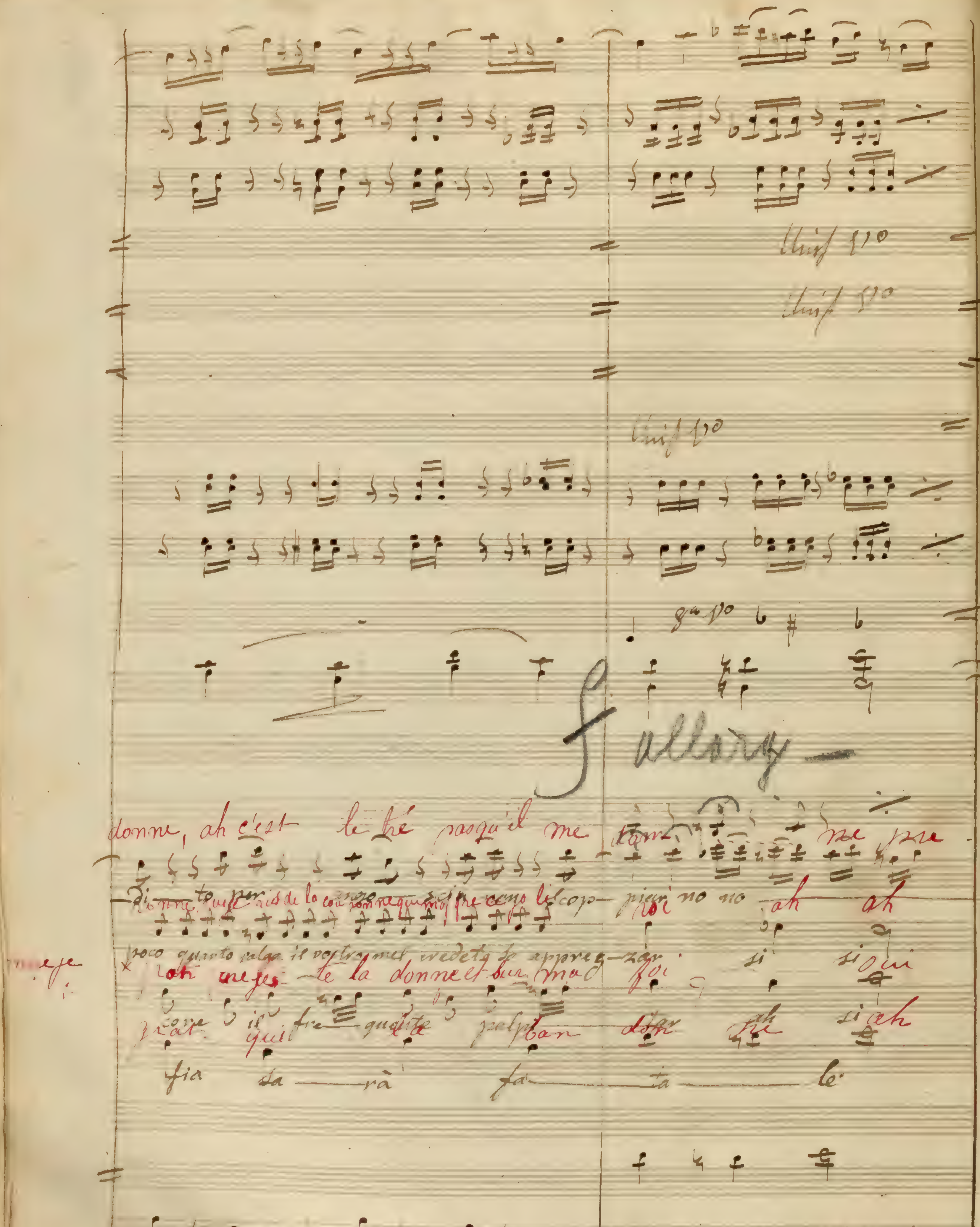


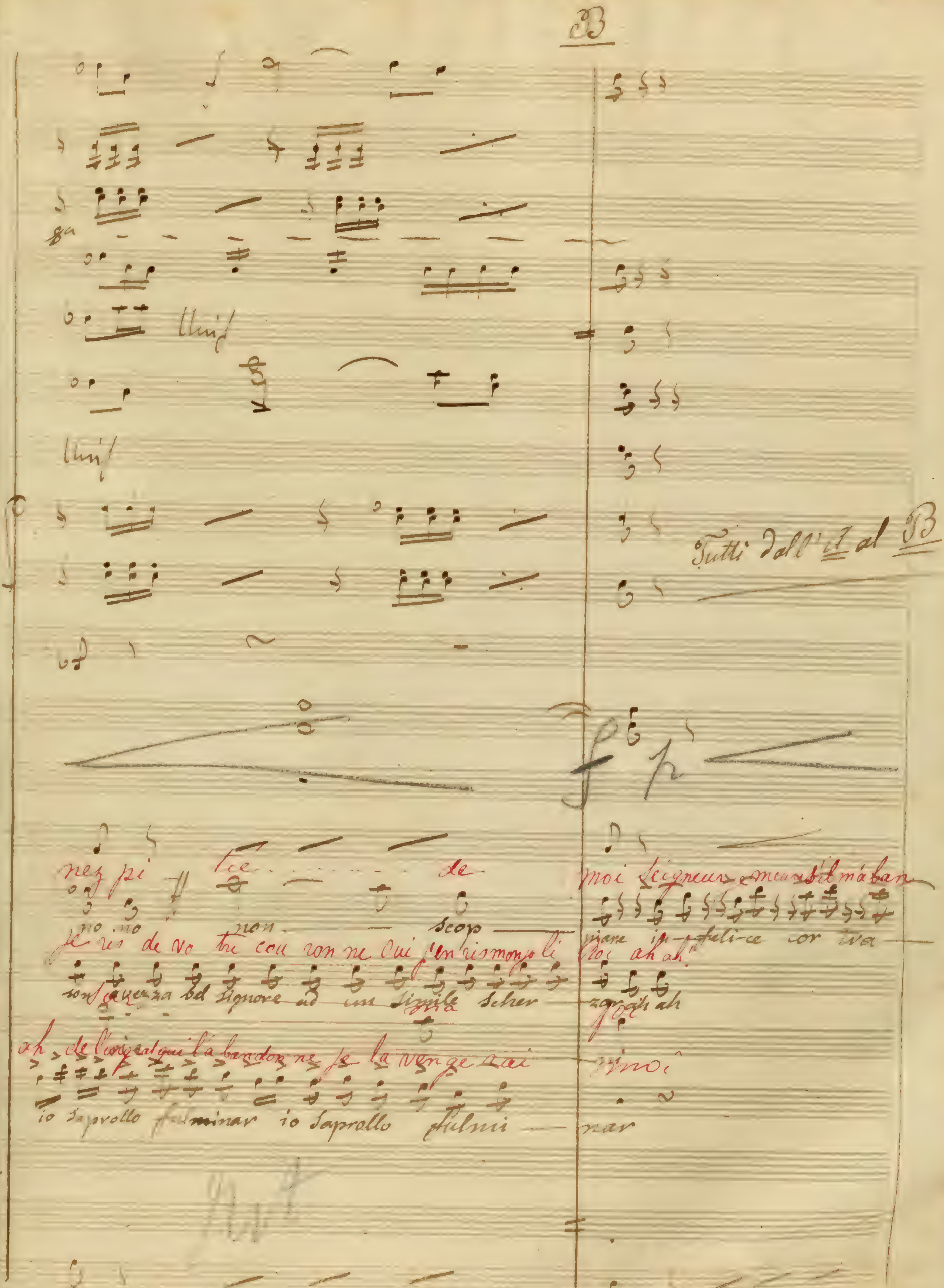
pi-tié de moi
no non scoppiar
Roi
front, qui sur ton front digne d'un
pene le mie pene con- so-
oui seigneur je meurs s'il m'a ban
ah ah! ah ah! J'en
roi ah ah ah ah ma mi
de l'in grat qui l'a ban
ta- ci è mia sarà la

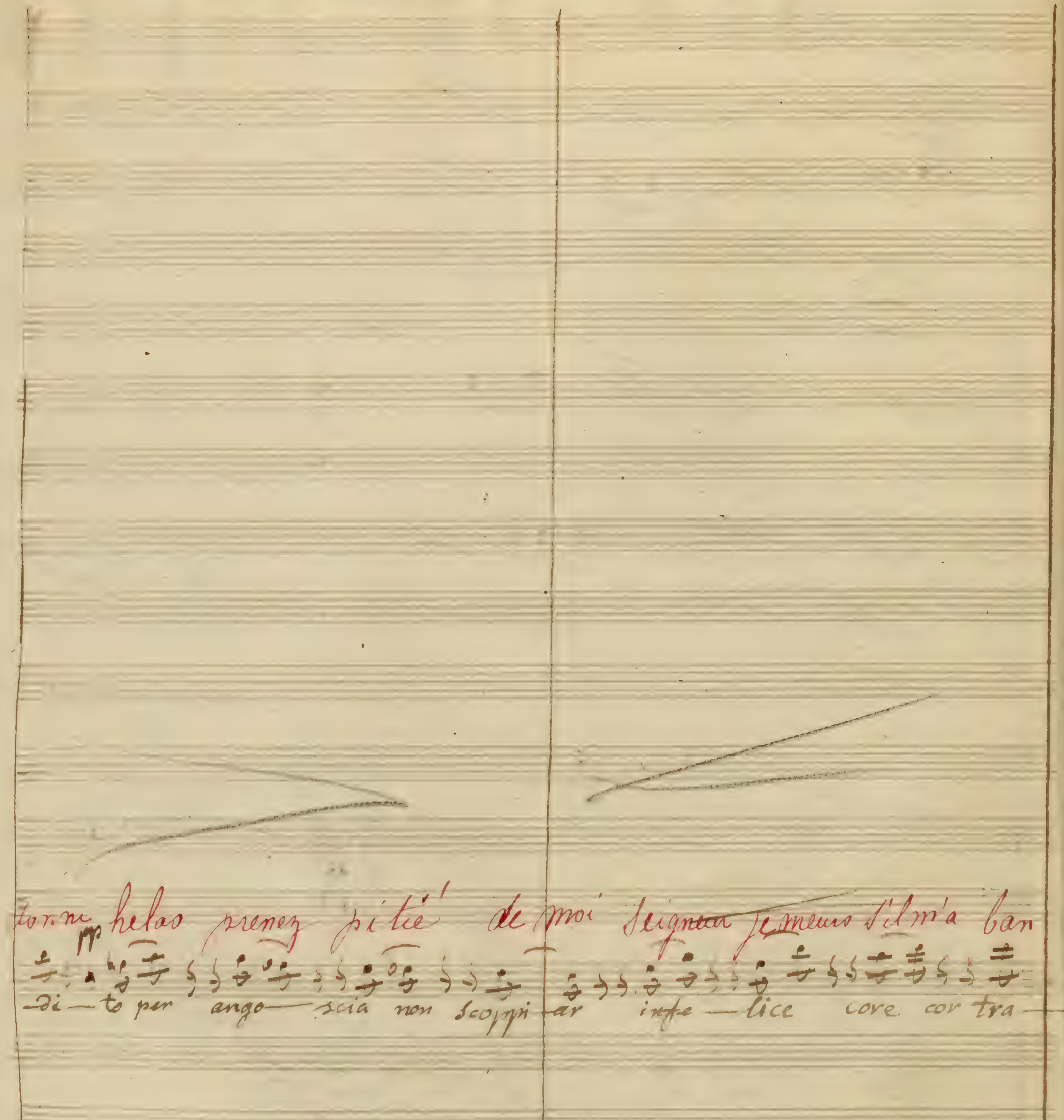


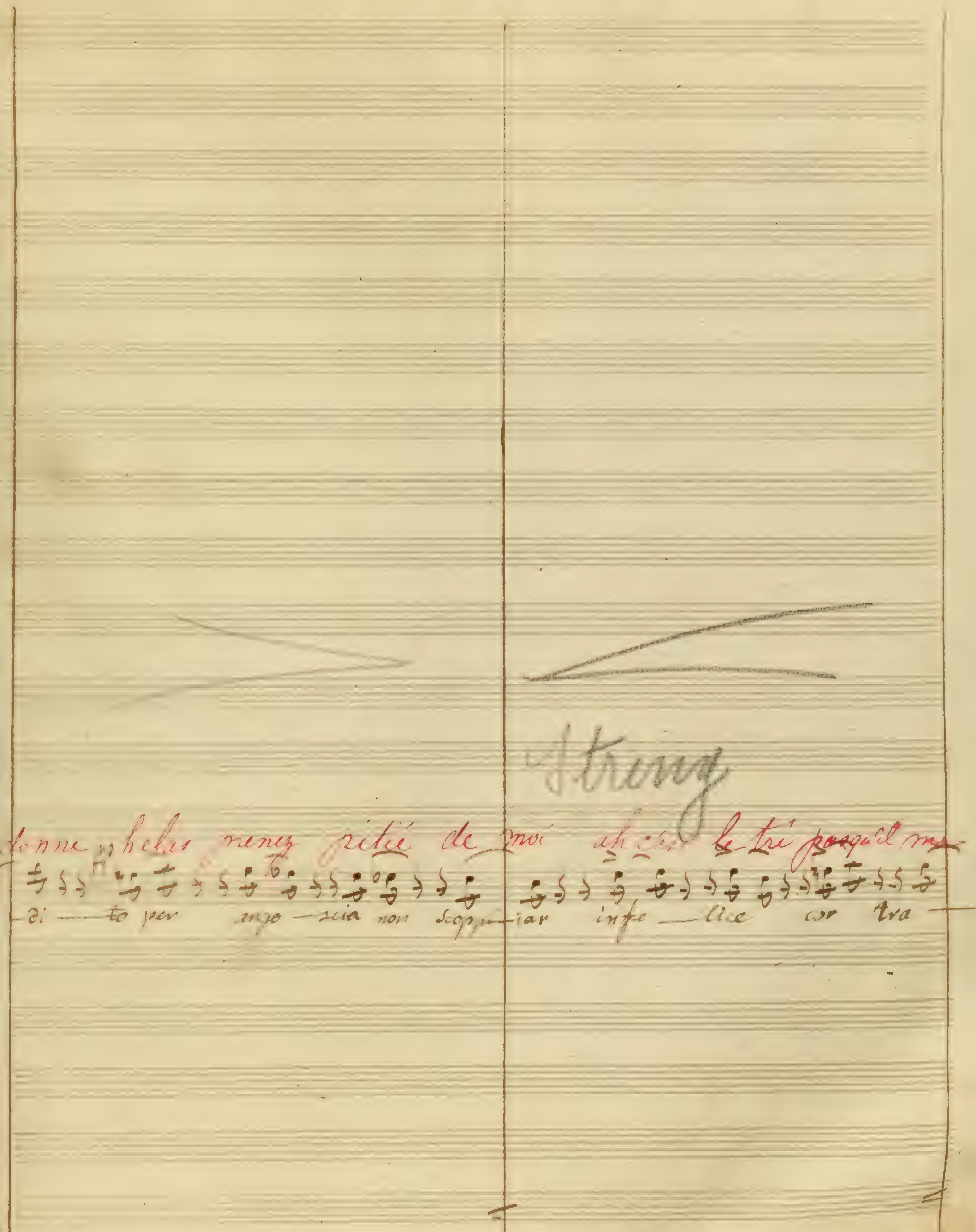
donne pp hélas prenez pitié de moi Seigneur je meurs s'il m'aban
di — to per ango — scia non scop — piar perfidi — e core cor tra
ris ah ah, ah ah ma joi ah ah! ah ah j'en
do di cor ah ah vi do di cor ah ah la
gnon ne cet te cou ron ne je te la
donne ah je la vengerai moi de l'ingrat qui l'aban
— cu — va la vendetta o d'affret — tar taci e mia sarà la

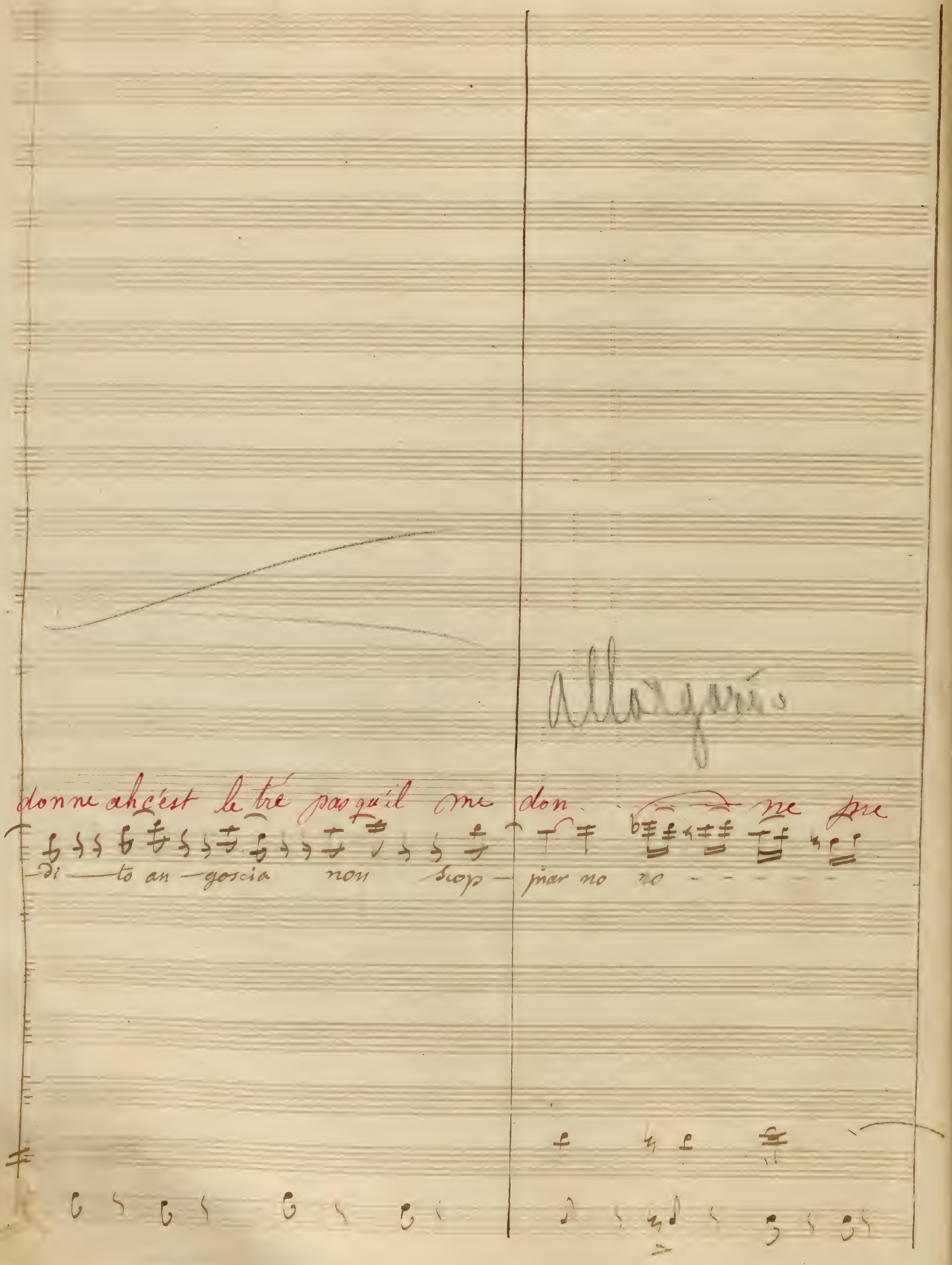

String
donne helas prenez pitié de moi ah c'est le tré pas qu'il me
cu ra la vendetta o di affret tar

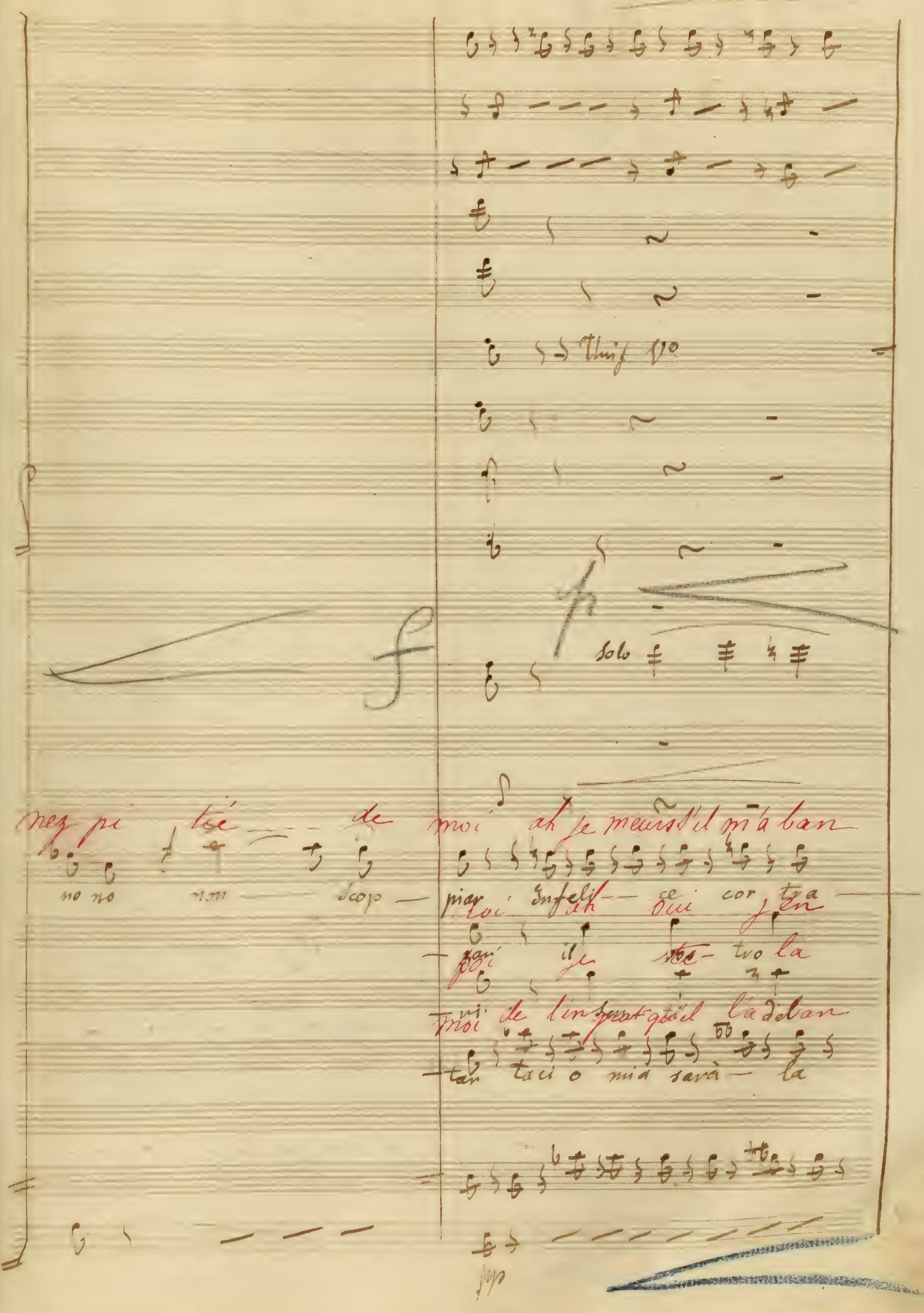

fia sa — rà fa — ta — le

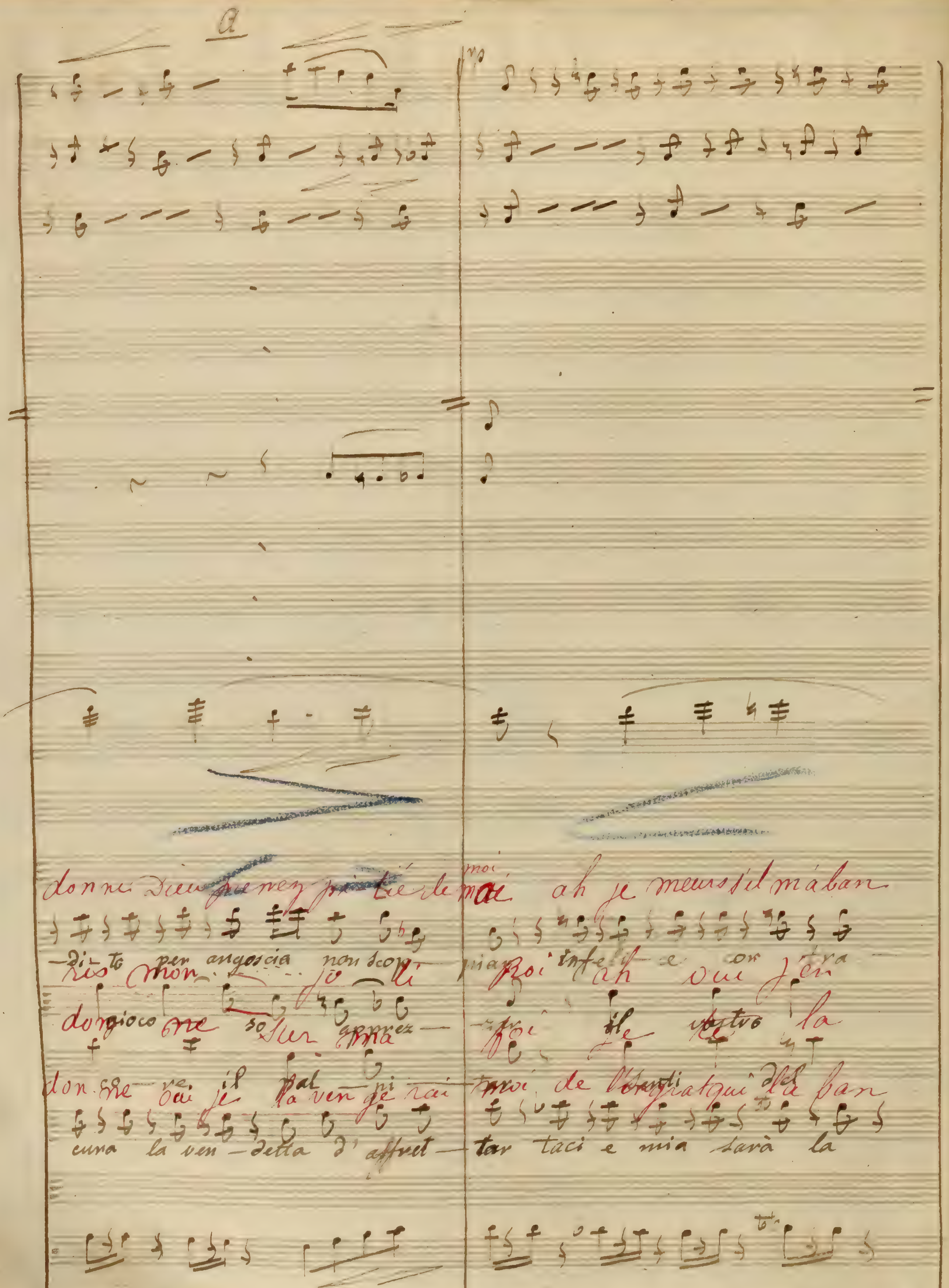

B
Tutti dall' A al B
no no non scop
Je ris de vo tre cou ron ne
io saprollo fulminar io saprollo fulmi — nar

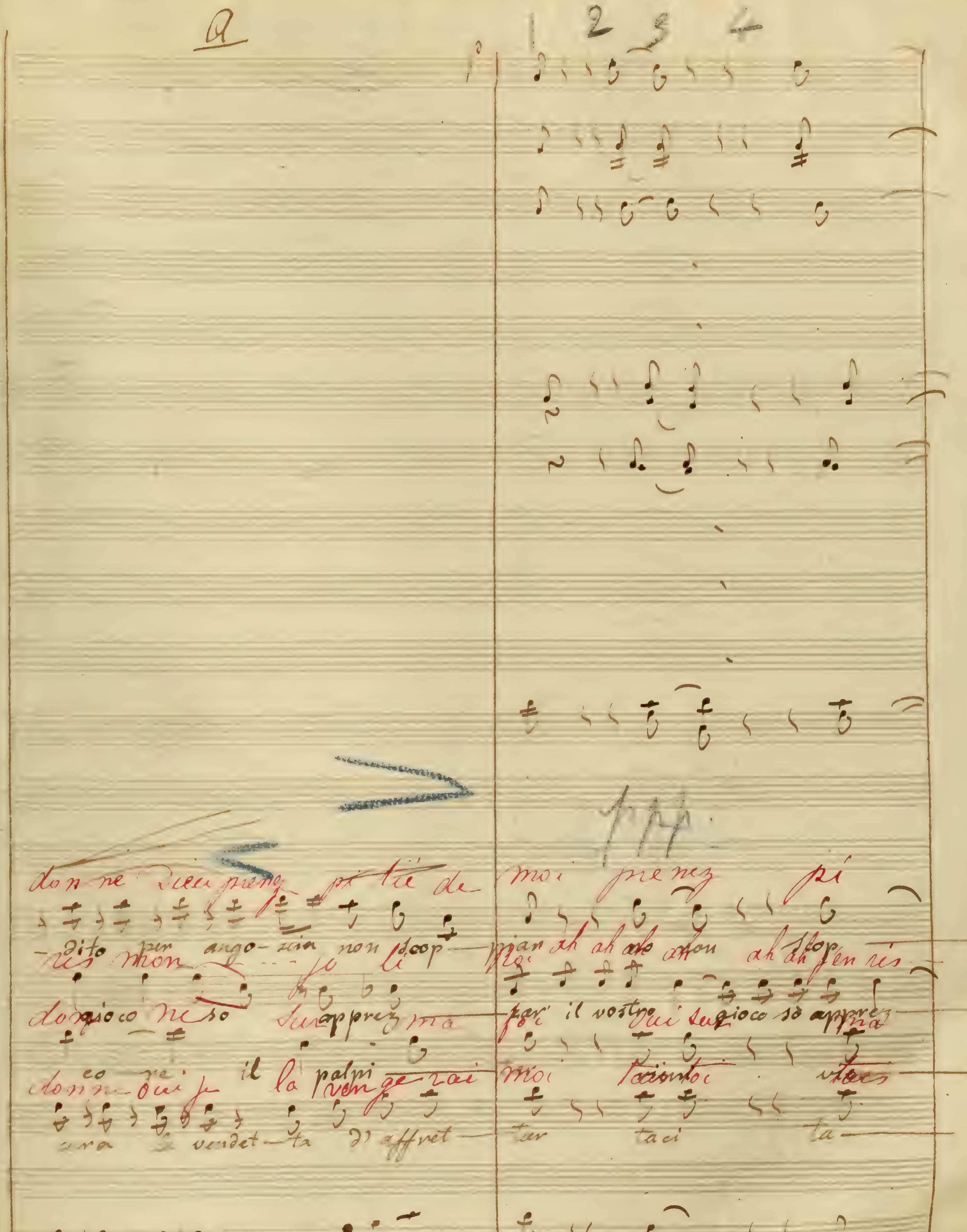

torne pp helas prenez pitié de moi Seigneur je meurs s'il m'a ban
-di — to per ango — scia non scoppi- ar infe — lice core cor tra —

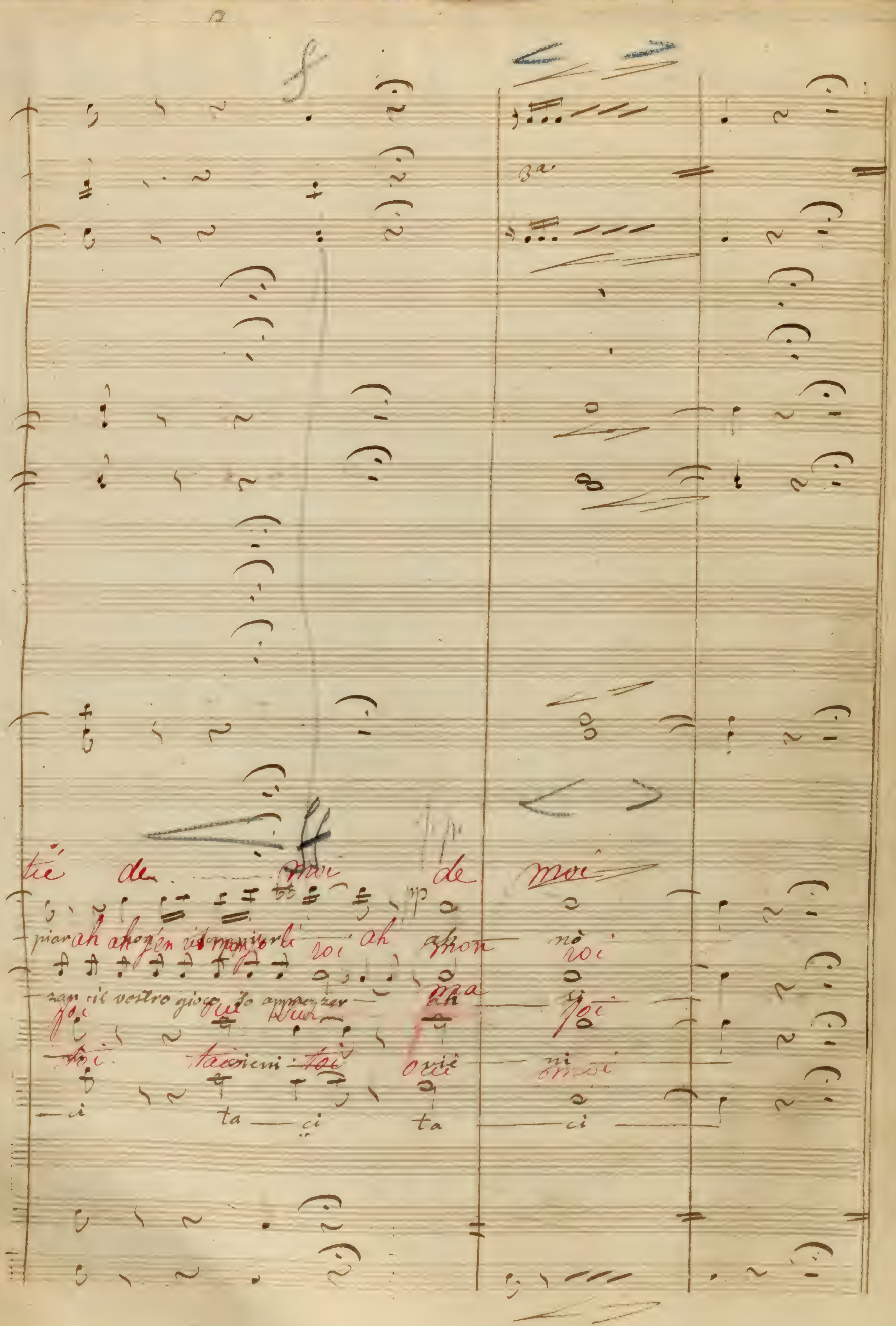

String
donne hélas prenez pitié de moi
di — to per
scia non
iar infe — lice cor tra —

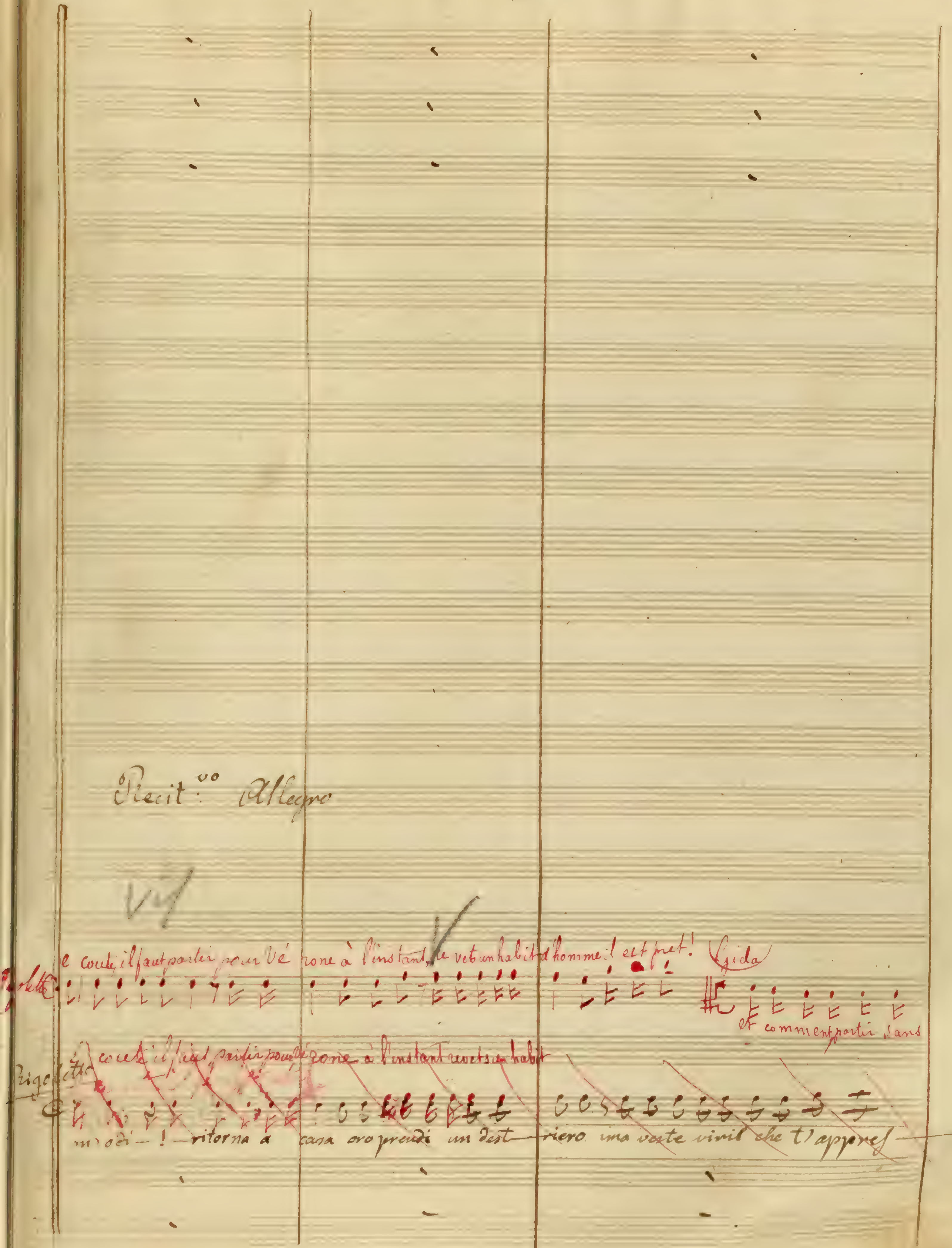

donne ah c'est le tré pas qu'il me don ne pre
di to an goscia non scop piar no ro

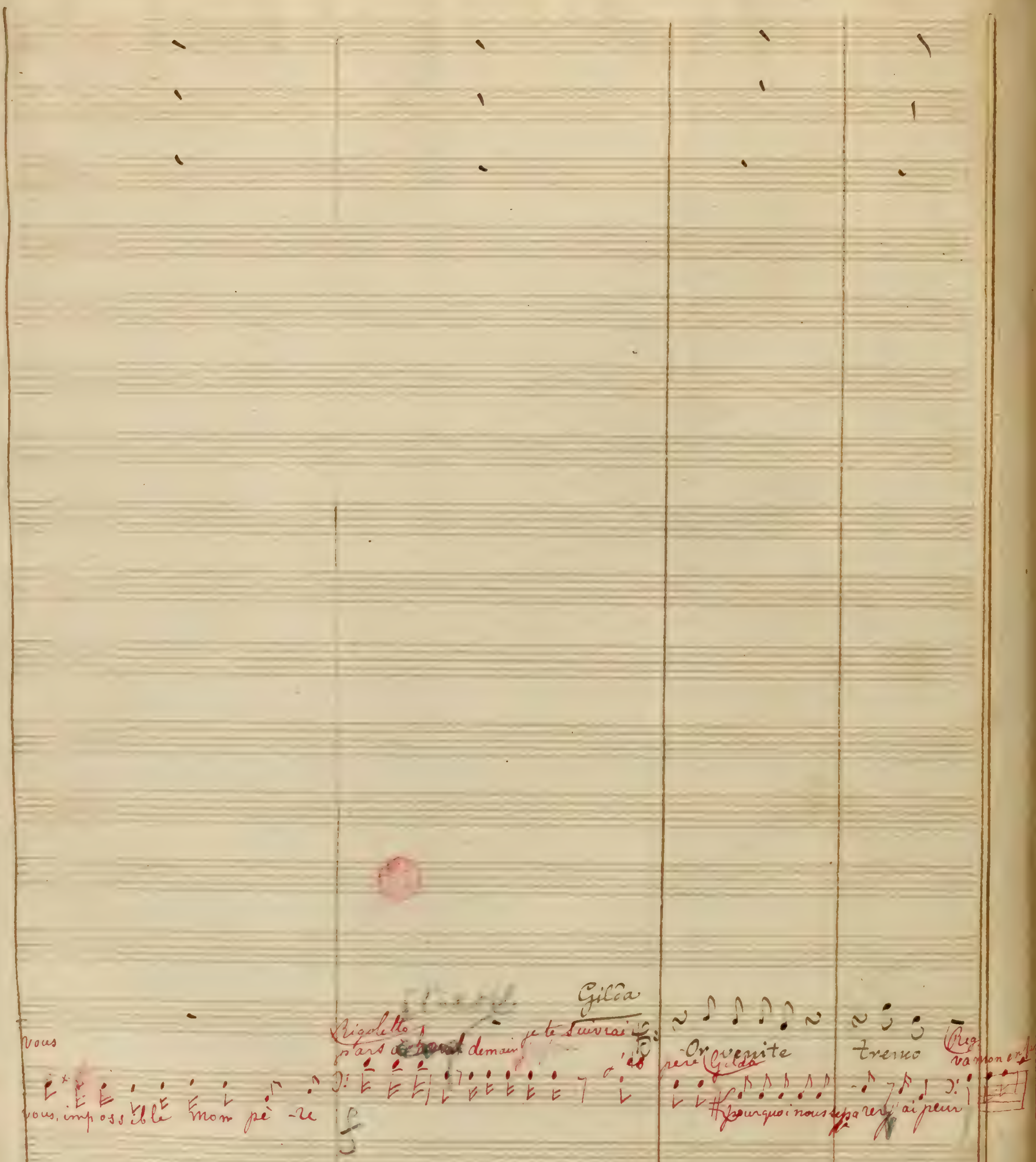

Unis 1o
Solo
nez pi tié de moi ah je meurs il m'a ban
no no non scop piar infelice cor tra
toi ah oui j'en
gari il tuo la
tar taci o mia sarà la

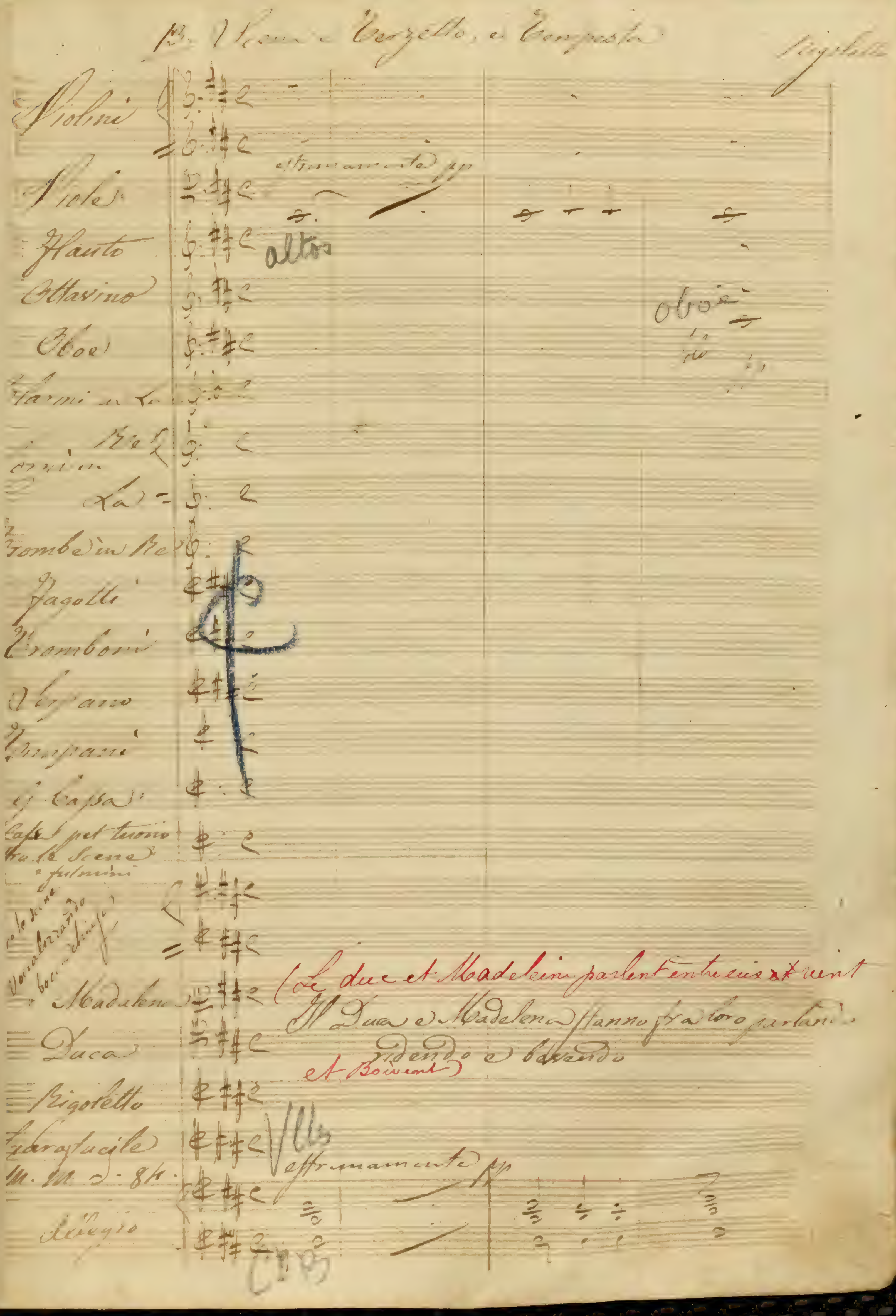

donne Dieu prenez pitié de moi ah je meurs s'il m'aban
cura la ven-detta d' affret-tar taci e mia sarà la

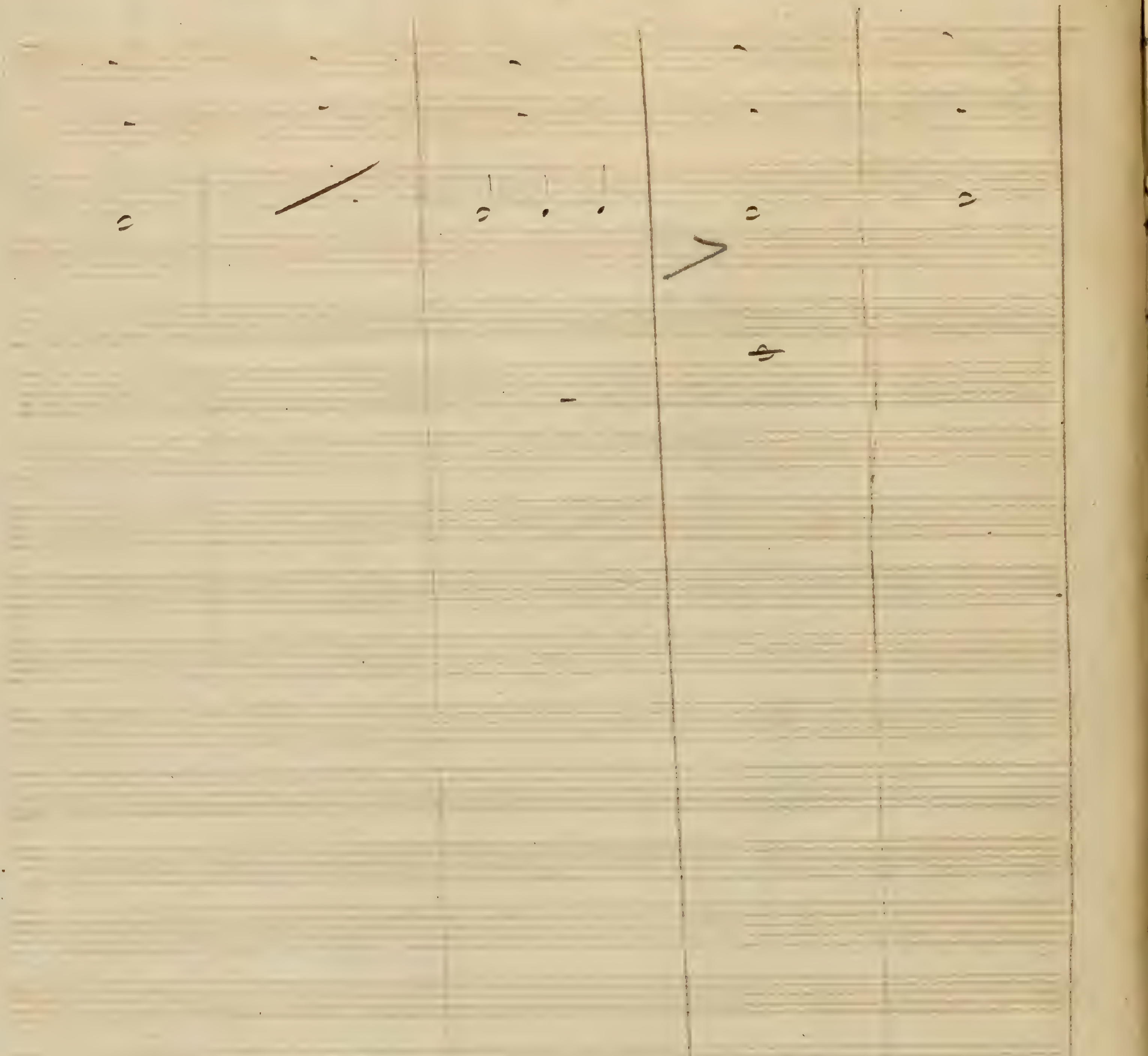

A
1 2 3 4
pp
donne Dieu prenez pitié de moi prenez pi
dito per ango- scia non scop-
il vostro
ura di vendet- ta di affret- tar taci ta
pp

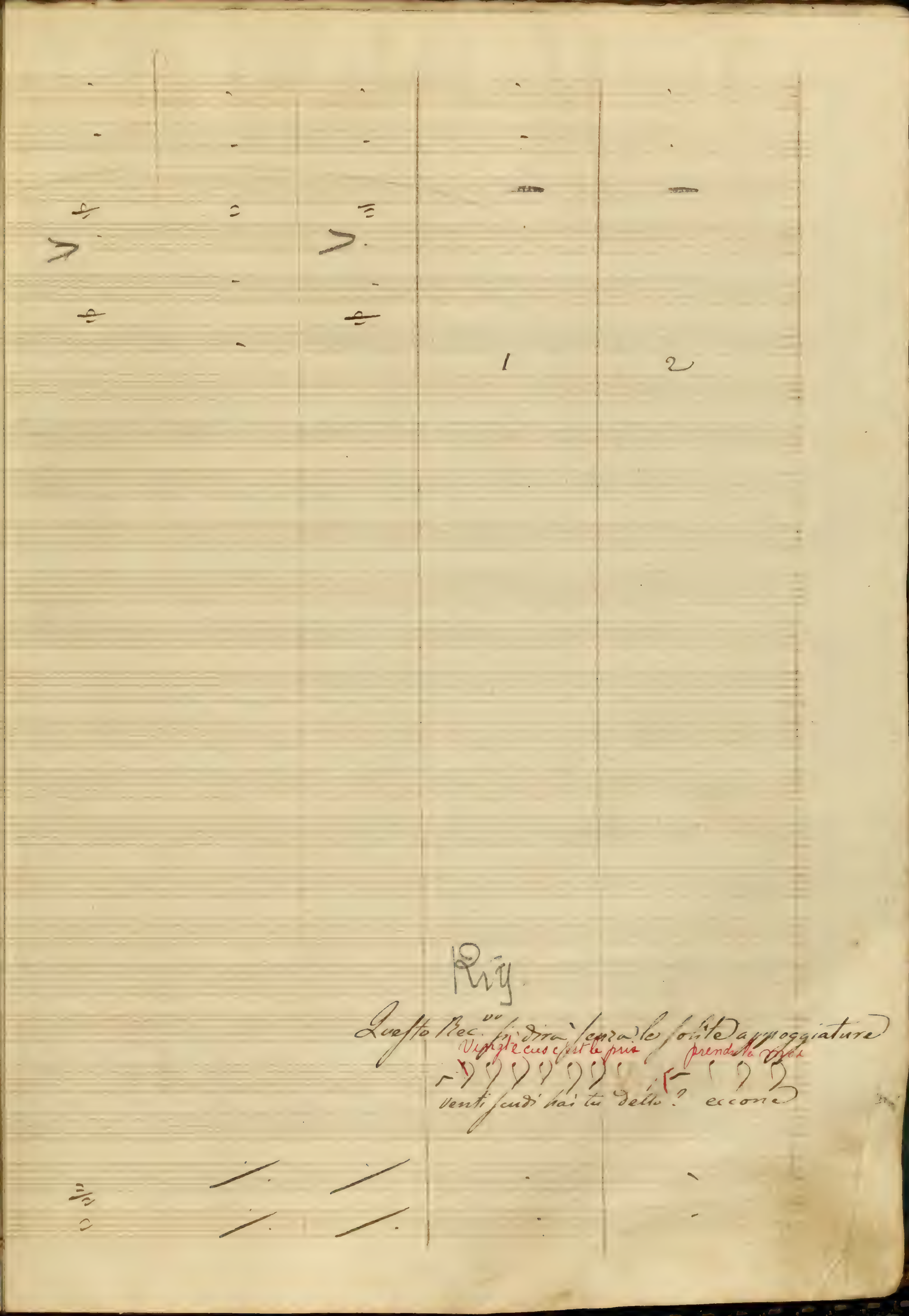

de moi de moi
ta ci ta ci

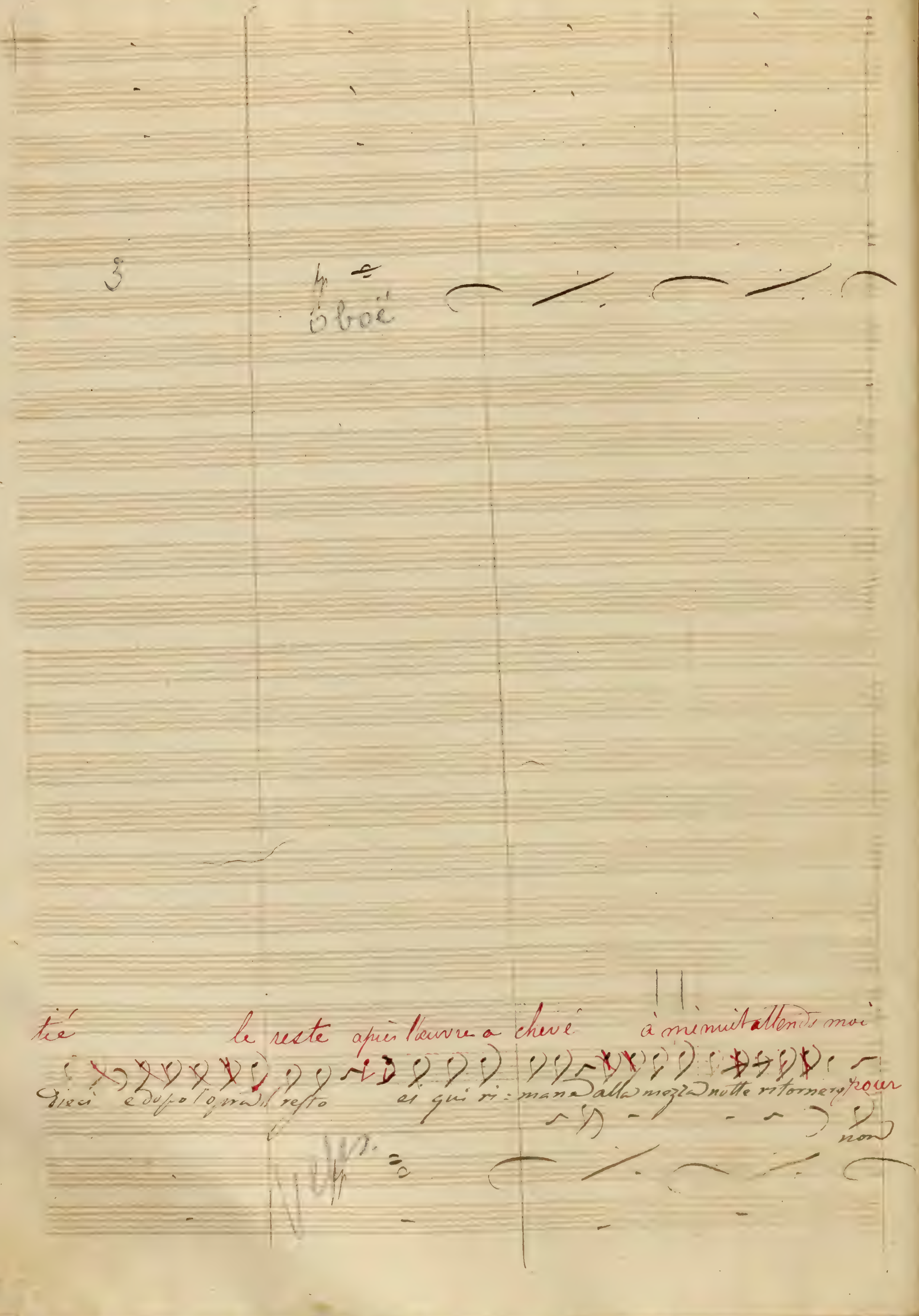

Recit:vo Allegro
Rigoletto
il faut partir pour Vérone à l'instant, vet un habit d'homme il est prêt!
Gilda
Et comment partir sans
ritorna a casa oro prendi un destriero una veste viril che t'appres—


Gilda
Rigoletto
pars demain je te suivrai
vous
vous, impossible mon père
Or venite
tremo
Gilda
pourquoi nous separer j'ai peur
tai e per Verona parti
Sarovvi io pur doman
impos- sibil và!

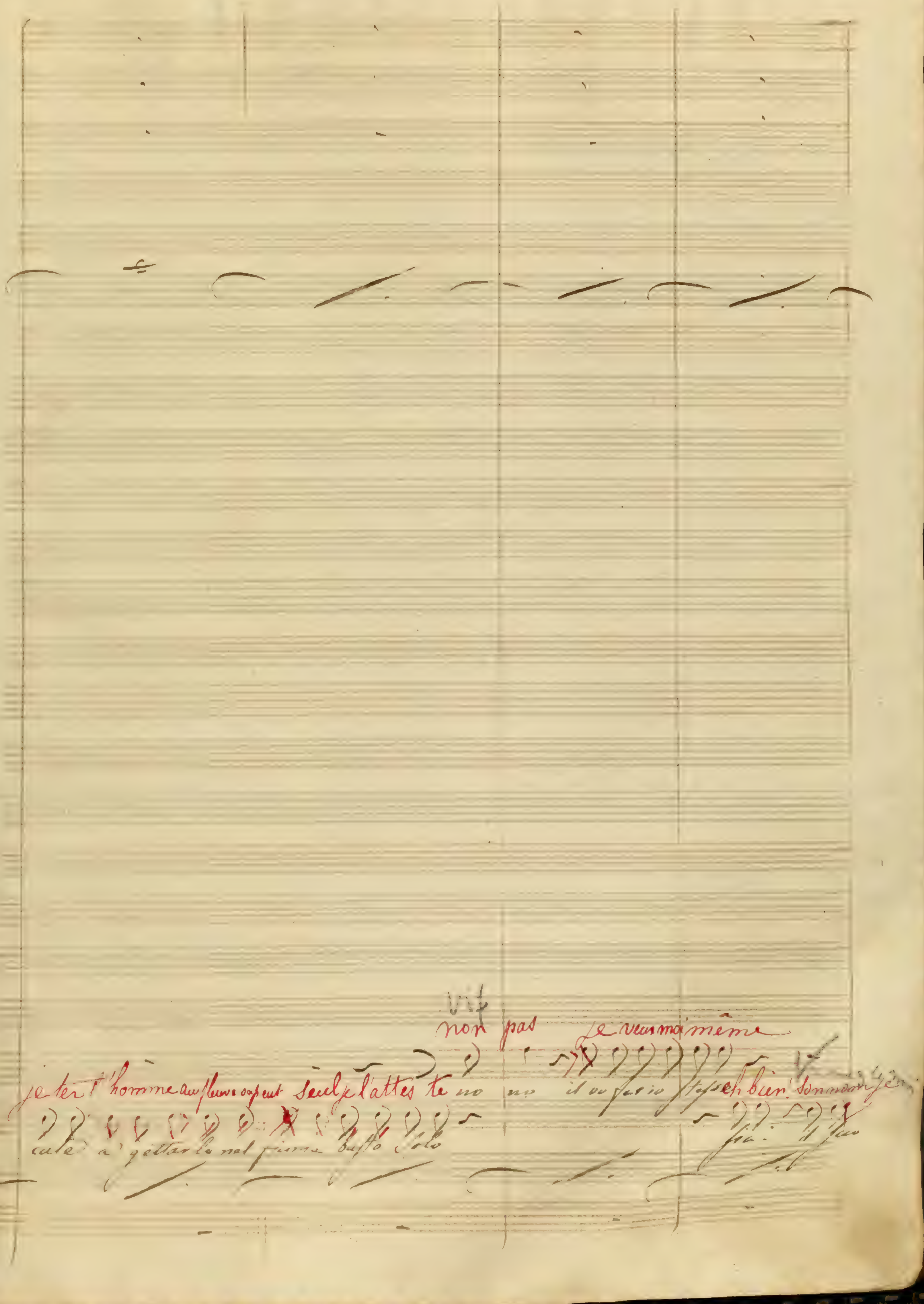

13. Scena, Terzetto, e Tempesta
Rigoletto
Violini
Viole
Flauto
Ottavino
Oboe
Clarini in La
Corni in Re
La
Trombe in Re
Fagotti
Tromboni
Timpani
G. Cassa
Cassa per tuono fra le scene e fulmini
Maddalena
Duca
Rigoletto
Sparafucile
M. M. ♩ = 84
estremamente pp
altos
oboe
(Le duc et Madeleine parlent entre eux et rient et boivent)
Il Duca e Maddalena stanno fra loro parlando ridendo e bevendo
Vlles
estremamente pp
CB

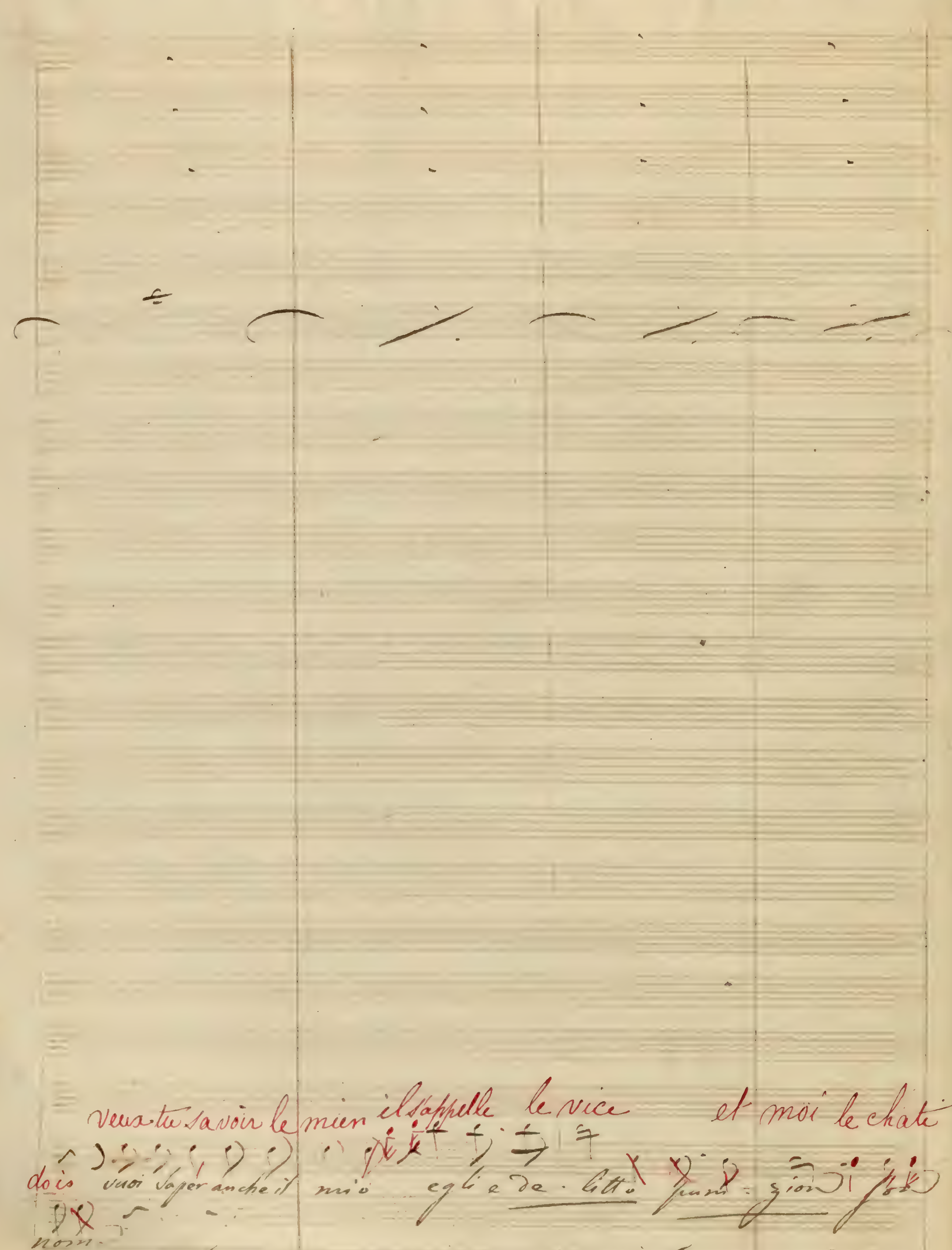

(Rigoletto vient sur la scene et compte
de l'argent à sparafucile.)
Rigoletto va dietro la casa e ritorna con Sparafucile

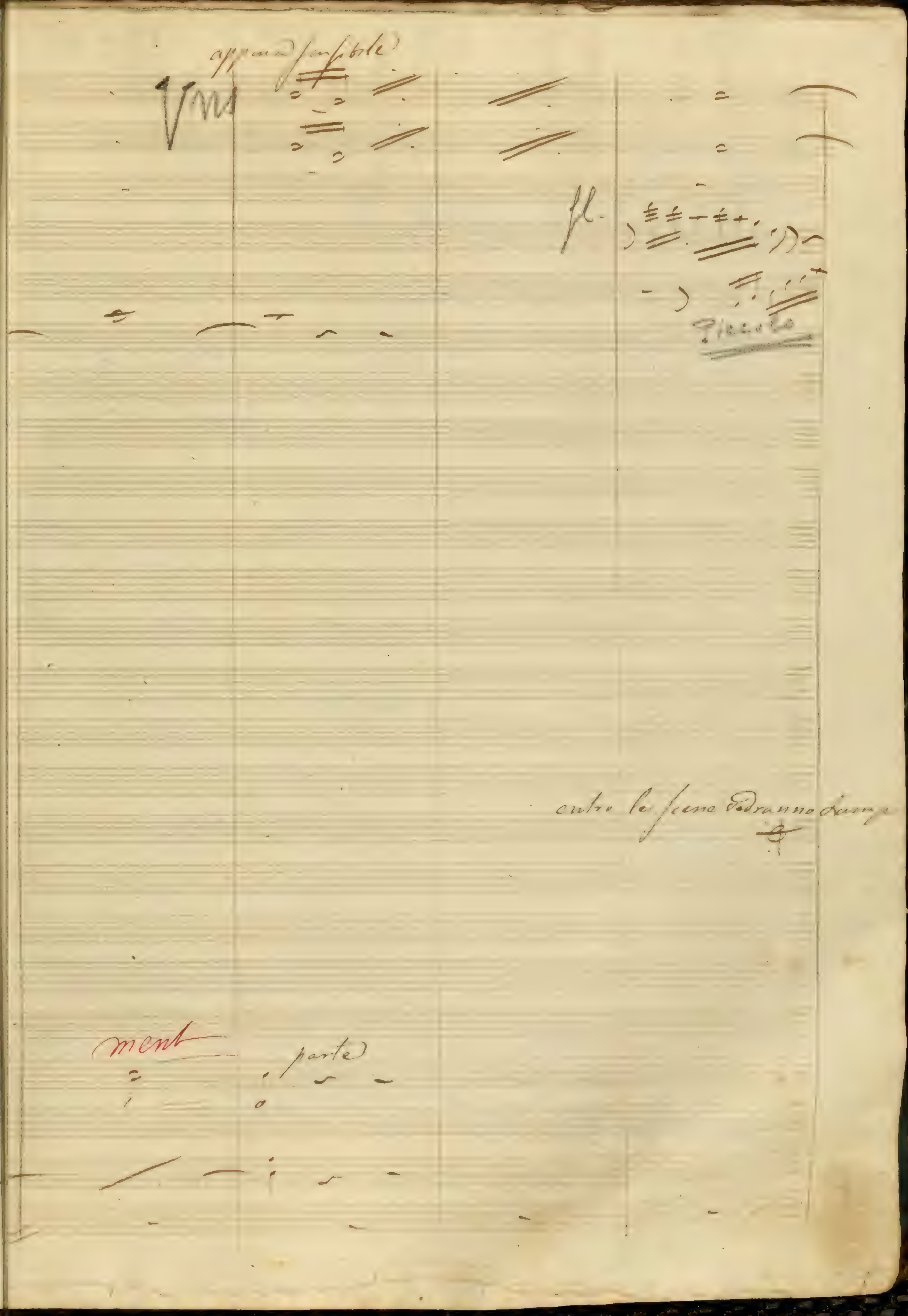

1
2
Rig
Questo Rec.vo si dirà senza le solite appoggiature
Vingt écus c'est le prix
prends les voici
venti scudi hai tu detto? eccone

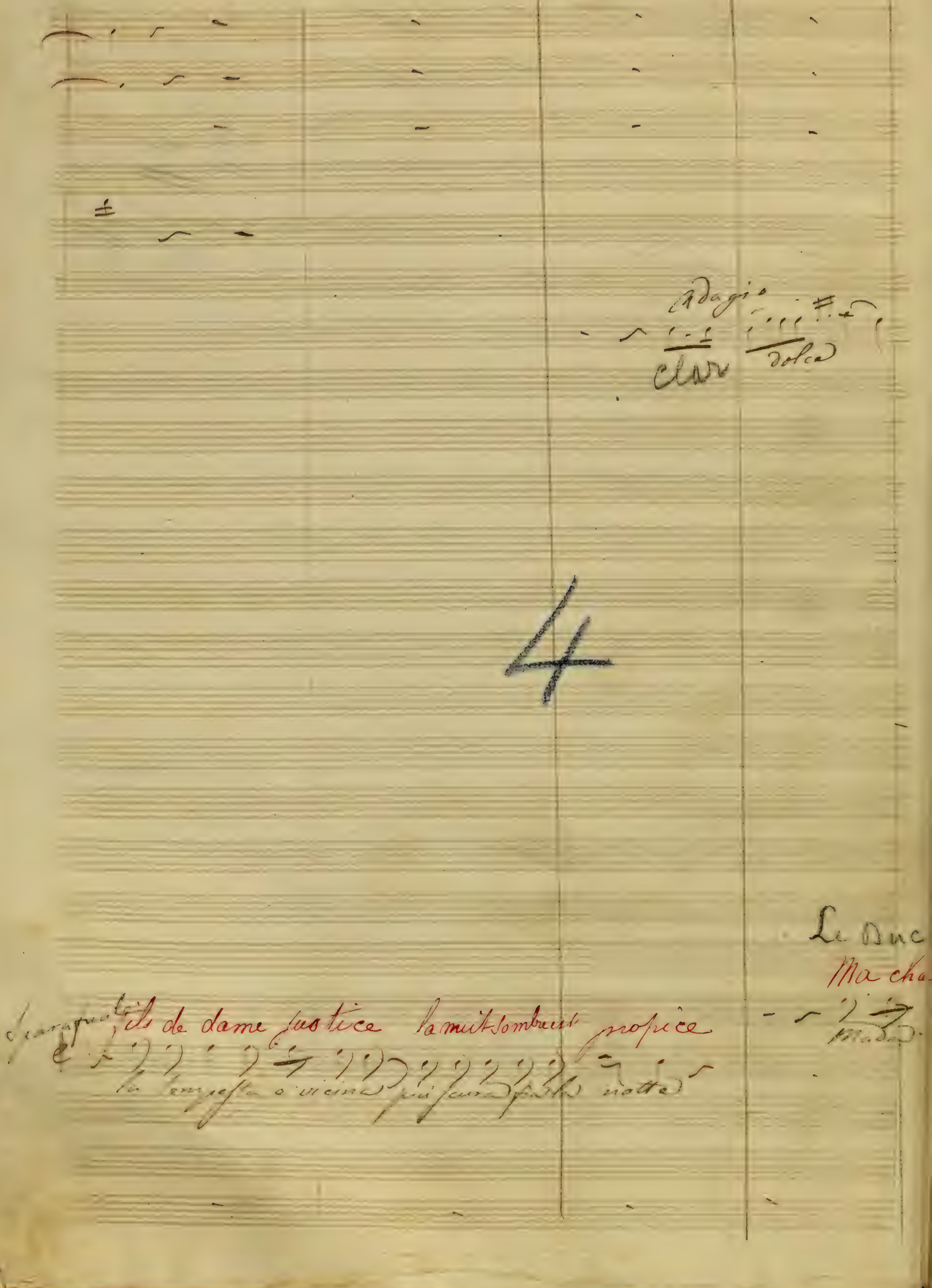


3
Oboé
tié
le reste après l'œuvre achevé
à minuit attends moi
dieci e dopo l'opra il resto
ei qui ri: mane alla mezza notte ritornerò pour
non

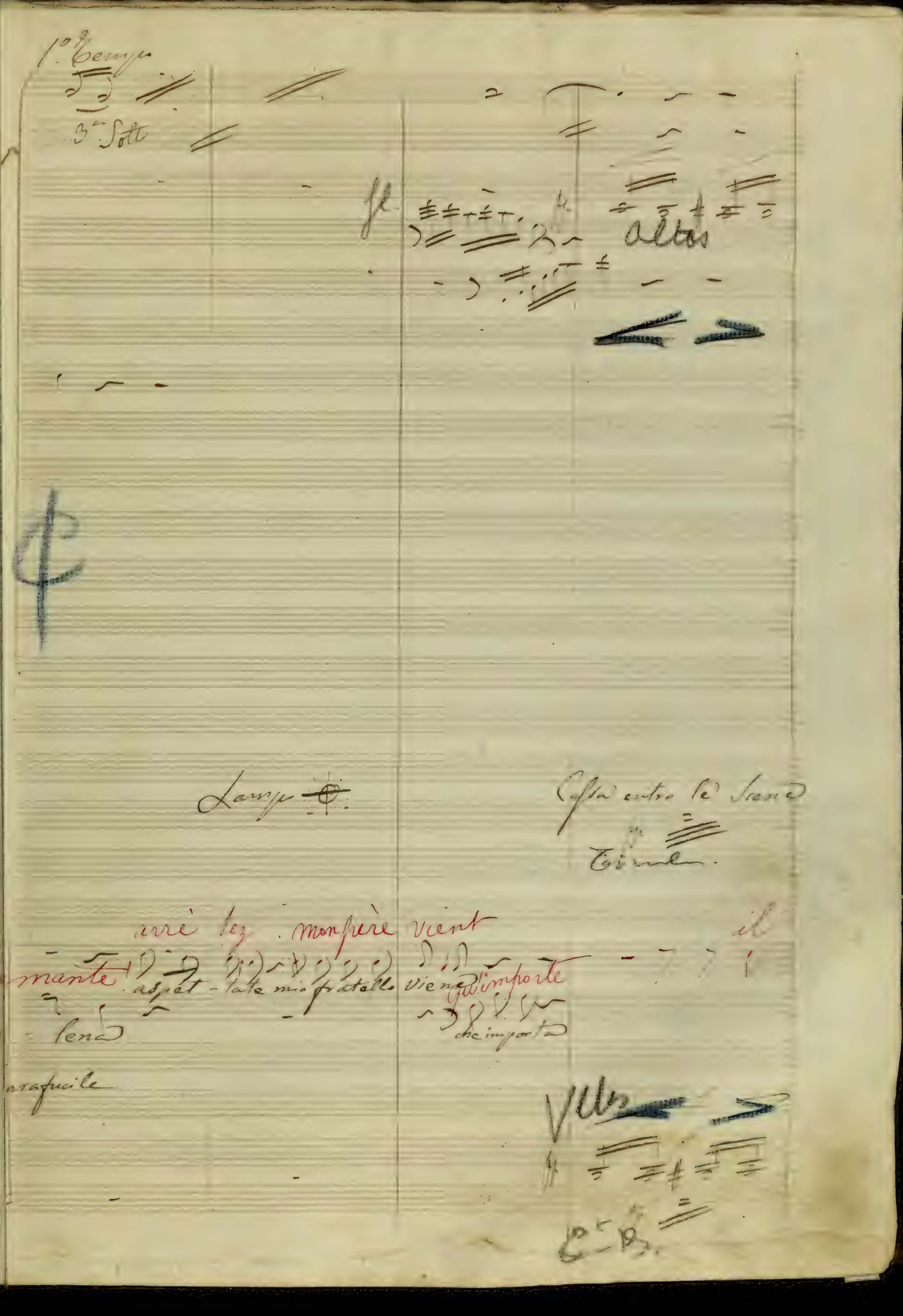

vif
non pas
je veux moi même
no
no

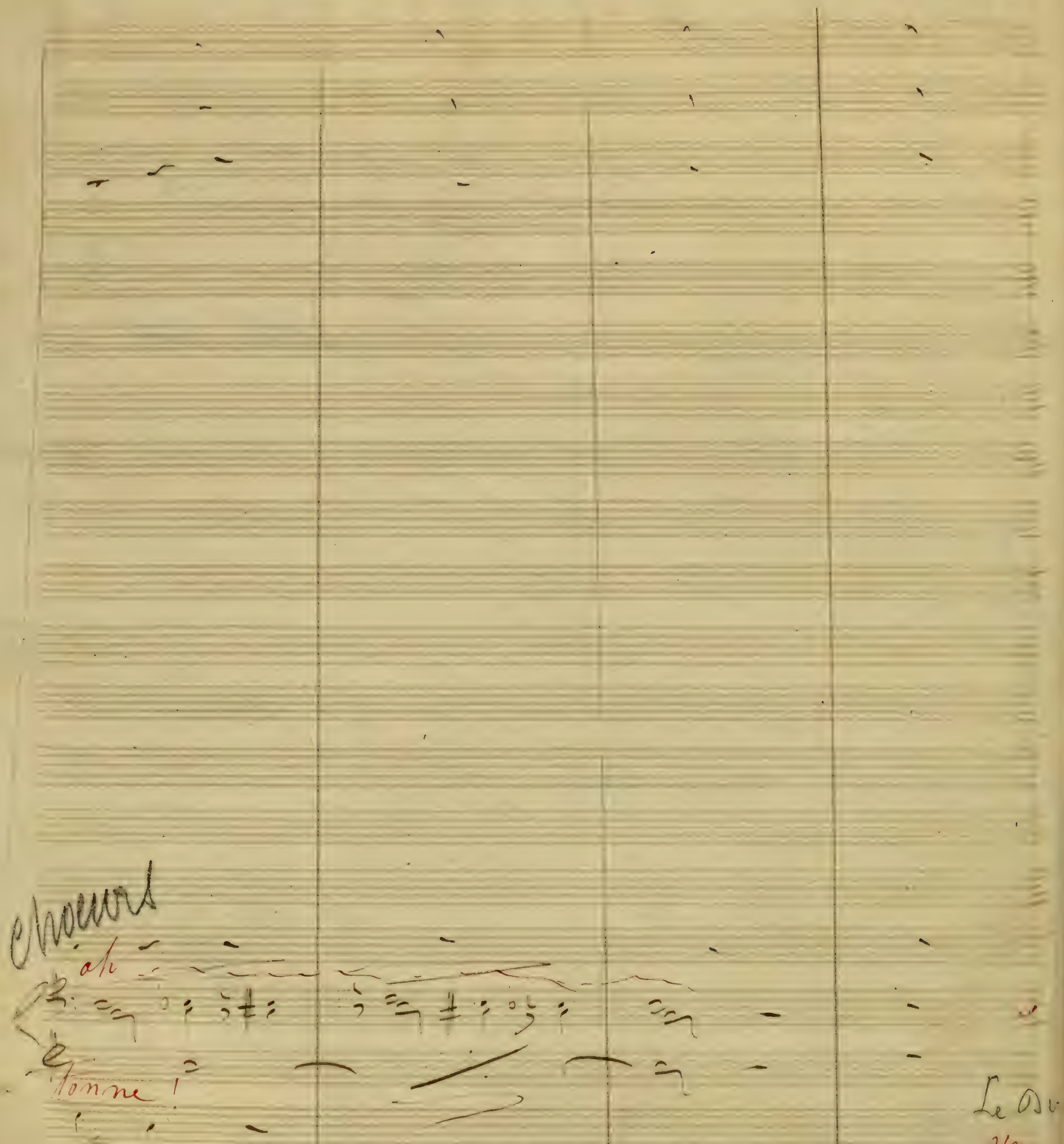

Veux-tu savoir le mien il s'appelle le vice et moi le chati
dois
vuoi saper anche il mio egli è de·litto
nom.

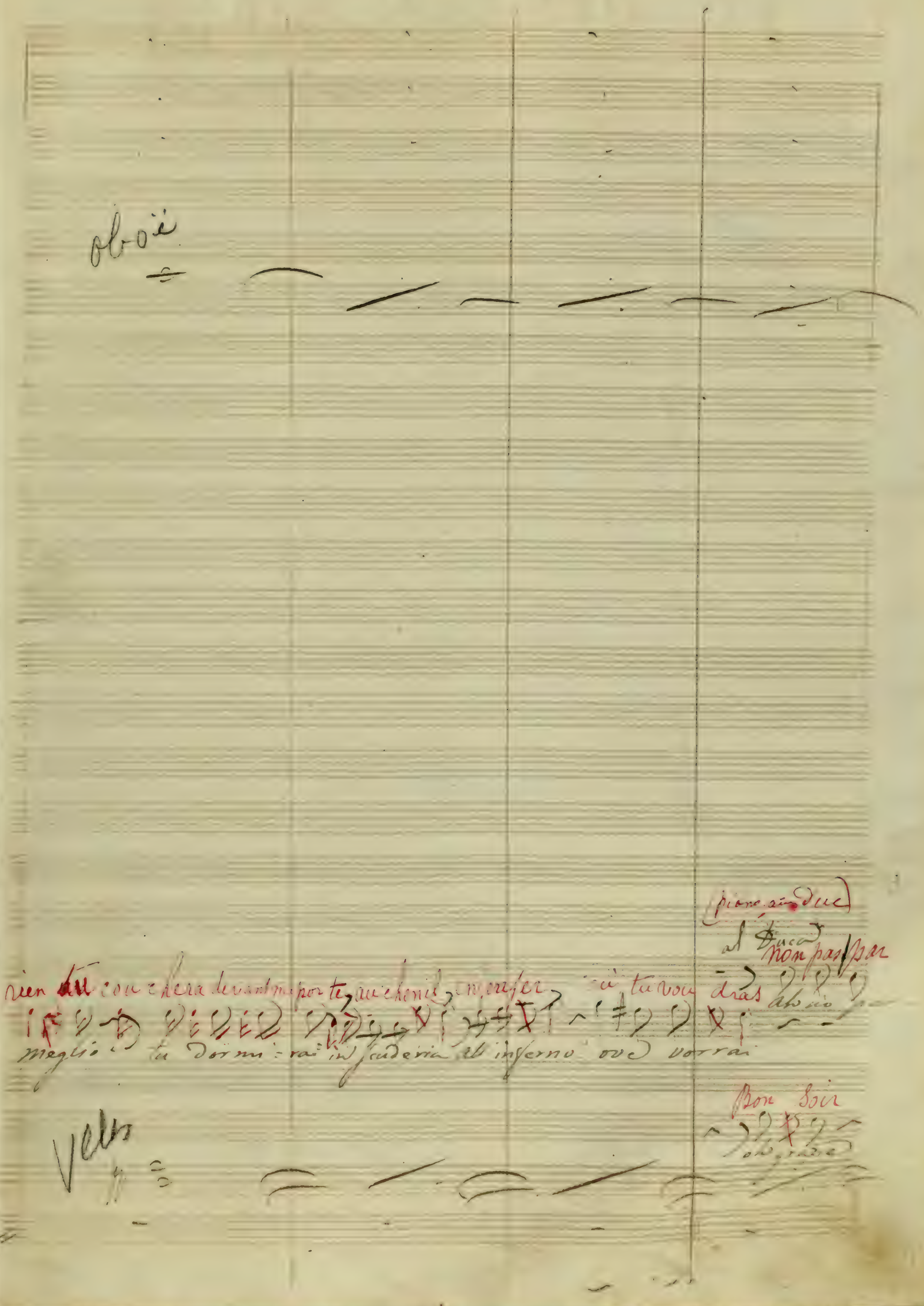

appena sensibile
Vni
fl.
Piccolo
entro le scene vedranno
ment
parte



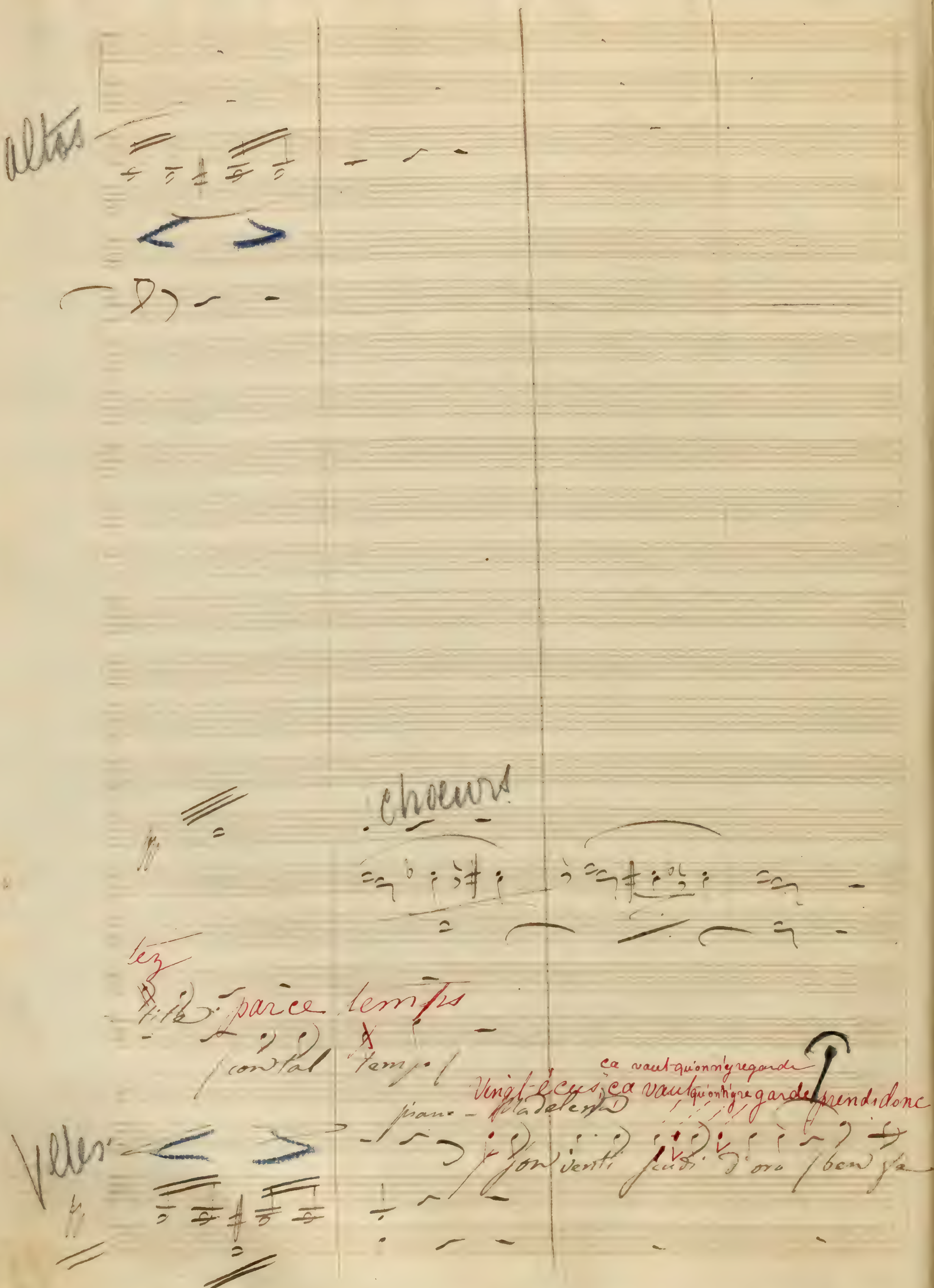
Adagio
Clar
dolce
4
Le Duc
Ma cha
de dame justice
propice


1° Tempo
fl
altos
Cessa entro le Scene
mante
aspet - tate mio fratello viene
Mon père vient
qu'importe
che importa
lena
Vlles
C - B.


Choeurs
tonne !
Tuona
Le Du
entre dans la maison
Sparafucile entrando in casa
il va pleuvoir dans peu !
e pioverà fra poco



oboë
piano a due
non pas
meglio tu dormirai
inferno ove vorrai
Bon Soir

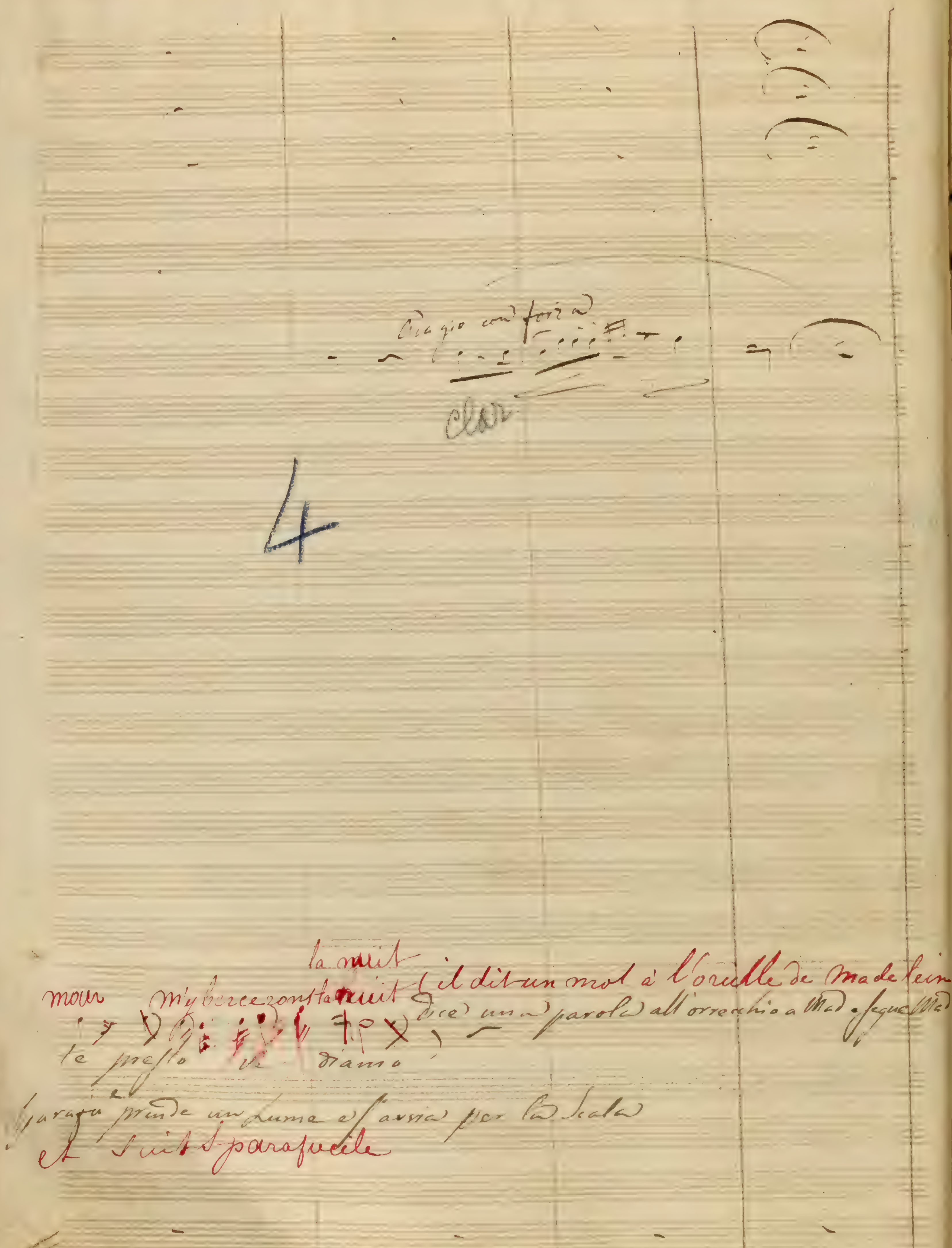

altos
Choeurs
parce temps
piano
Vingt écus, ça vaut qu'on n'y regarde
ça vaut qu'on n'y regarde
prends donc
Velles

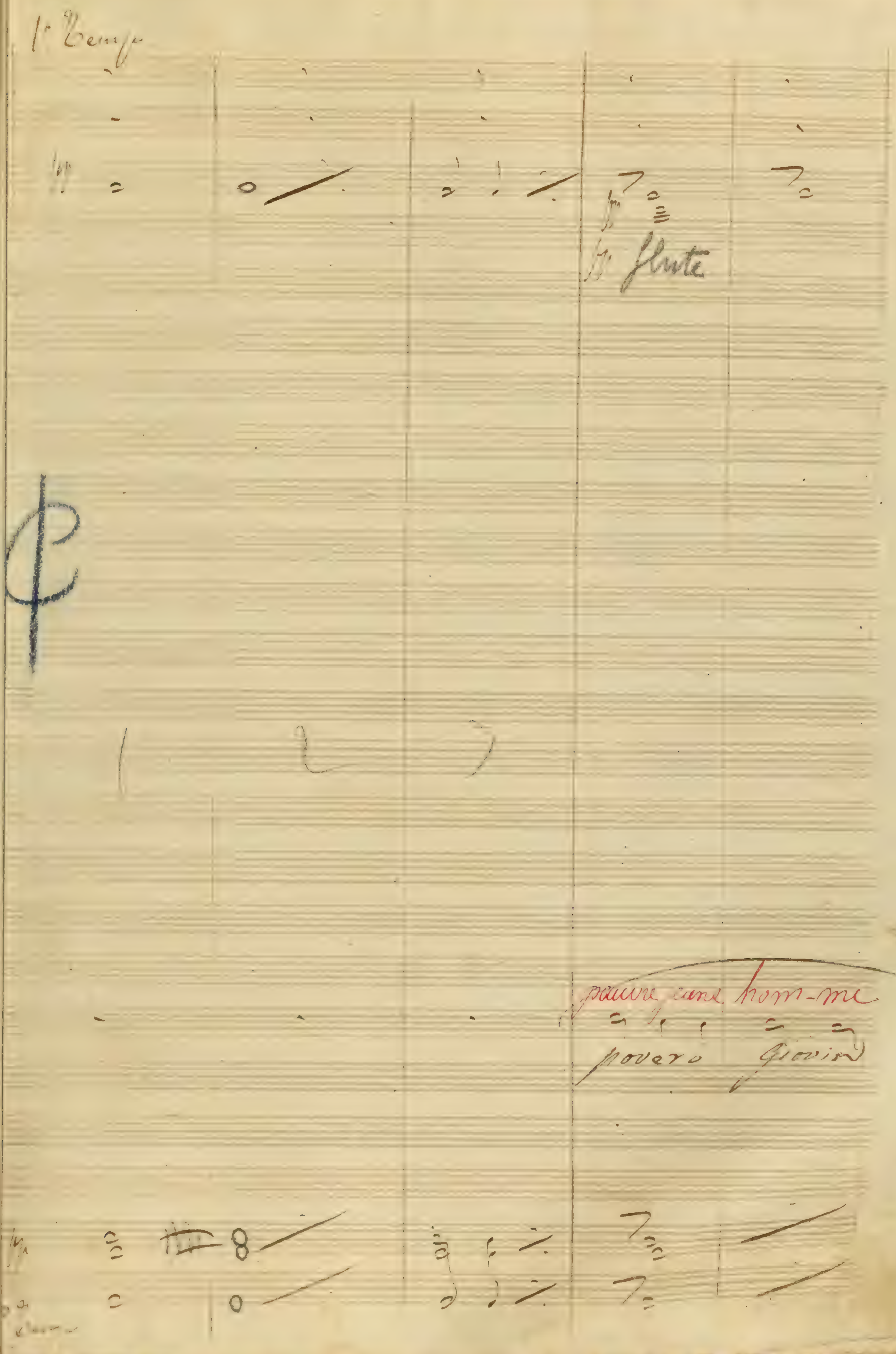
Soit les rêves d'a

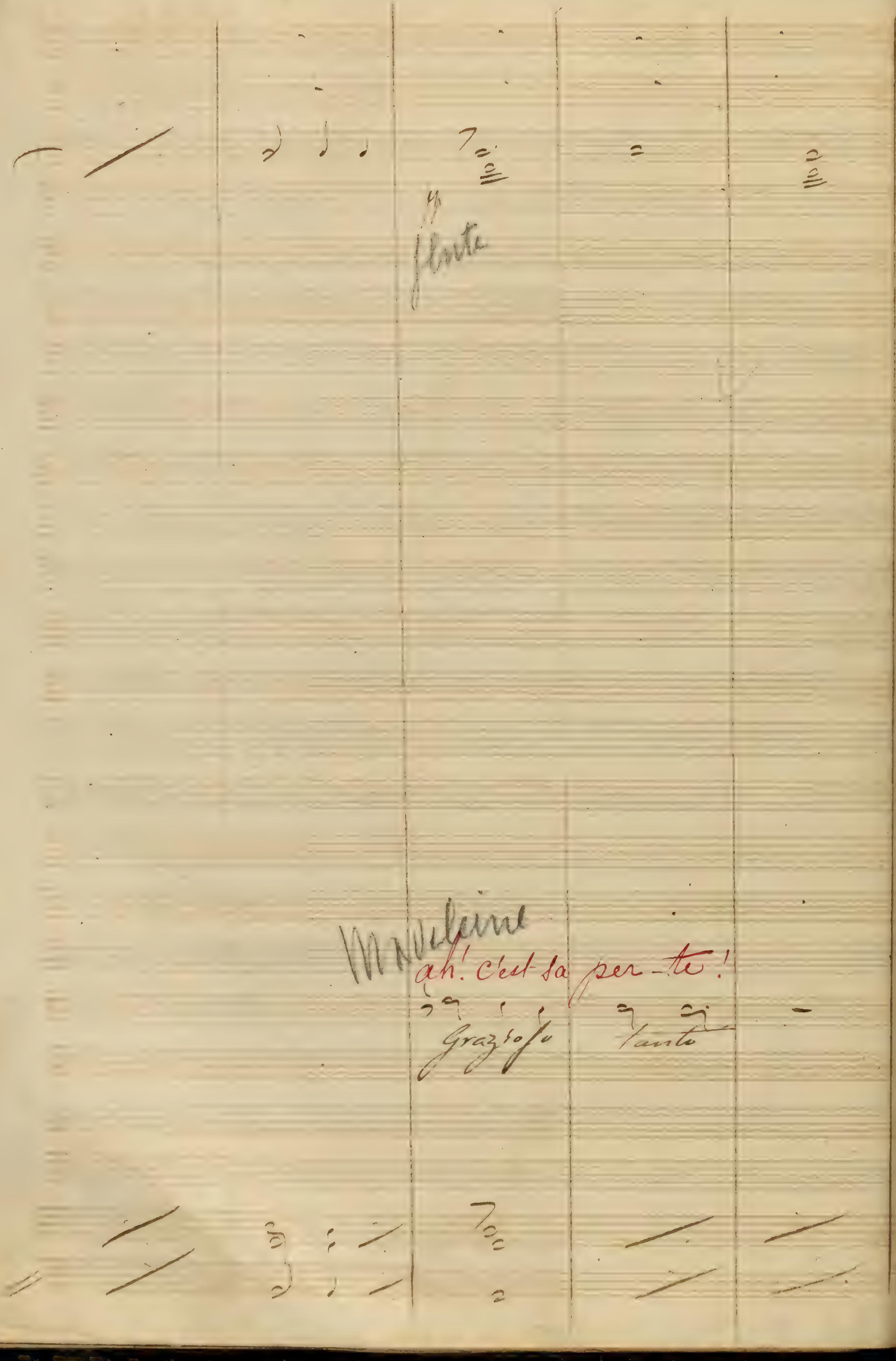
garde acceptez vous seigneur, mon mo- des - te re dut

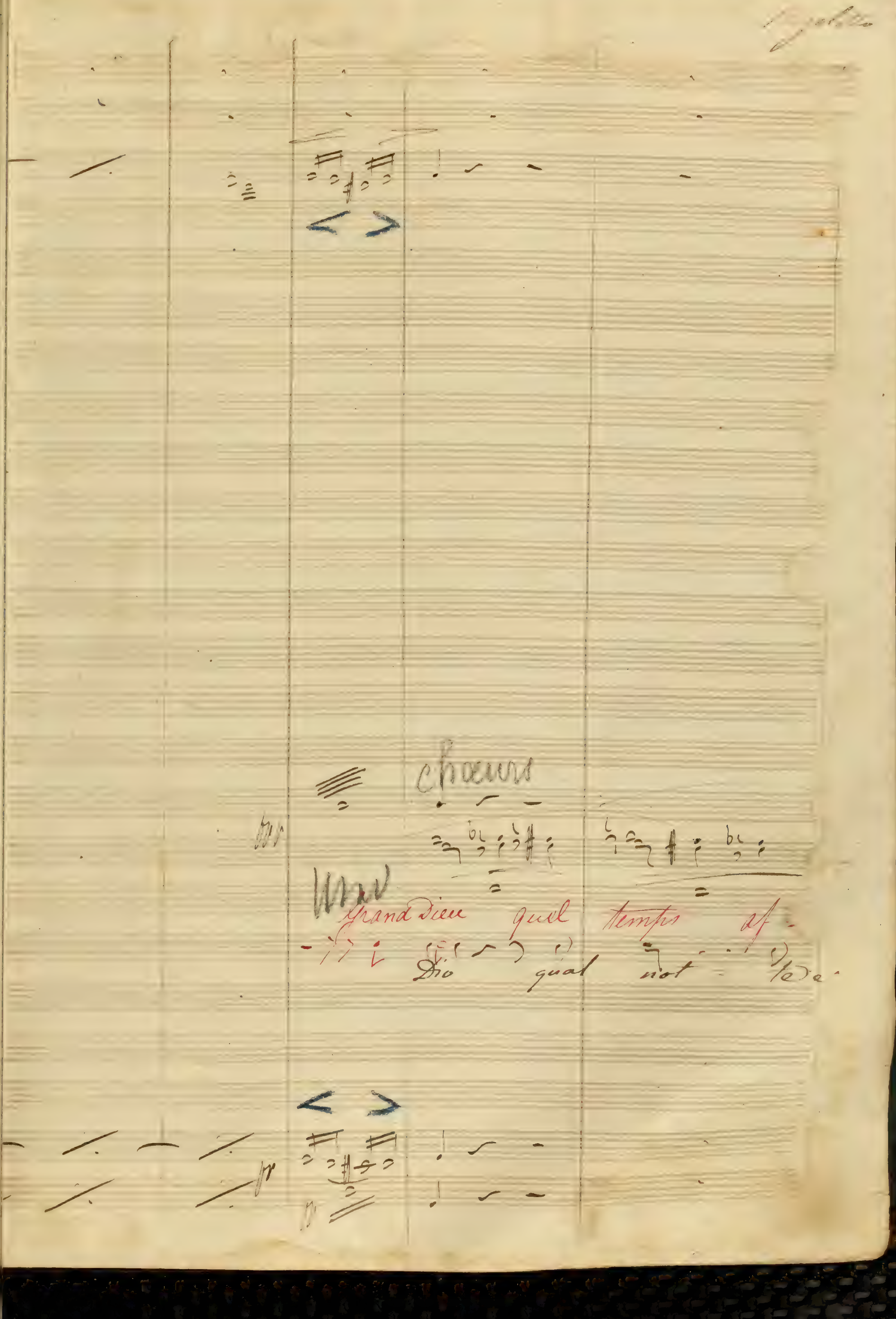
lice d'offrirvi una stanza fa a voi piace sotto a vederla andiamo

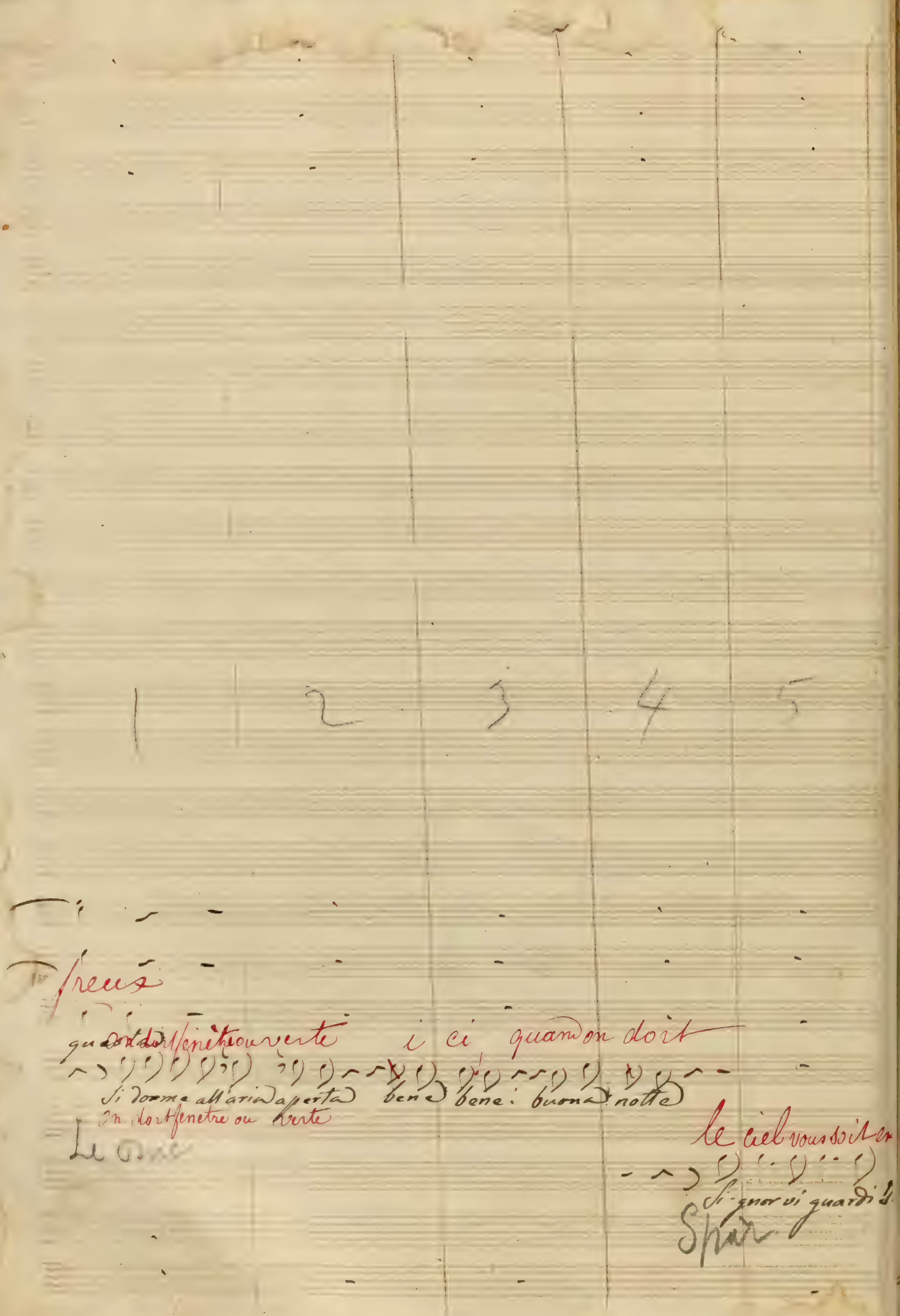
...ebben. Sono con

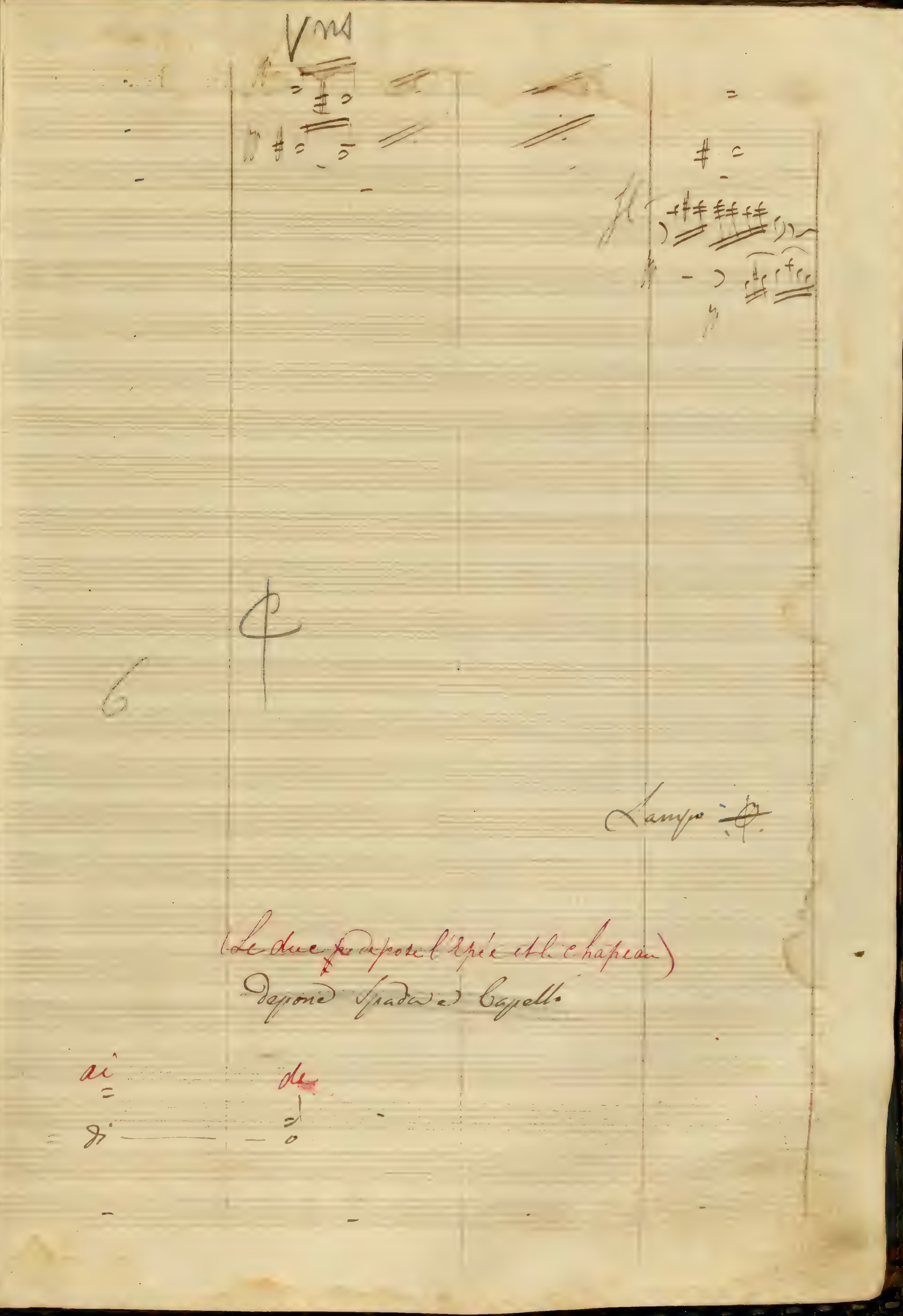

Adagio con forza
Clar
4
la nuit
mour
M'y berce constamment
il dit un mot à l'oreille de Madeleine
dice una parola all'orecchio a Mad. segue Mad
te presto
diamo
Sparafucile prende un lume e s'avvia per la scala
et suit Sparafucile

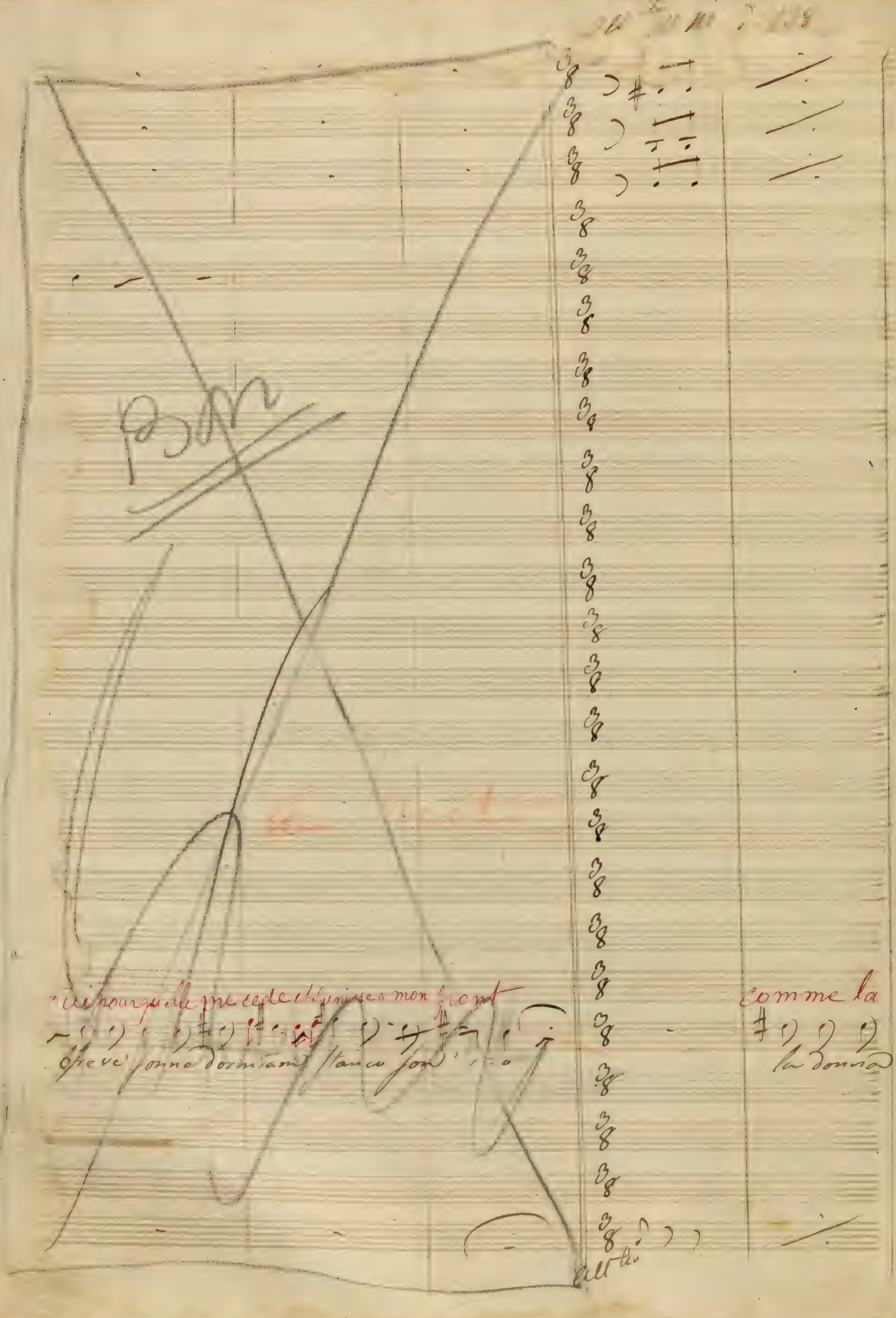

1r Tempo
1r flute
pauvre jeune hom-me
povero giovin

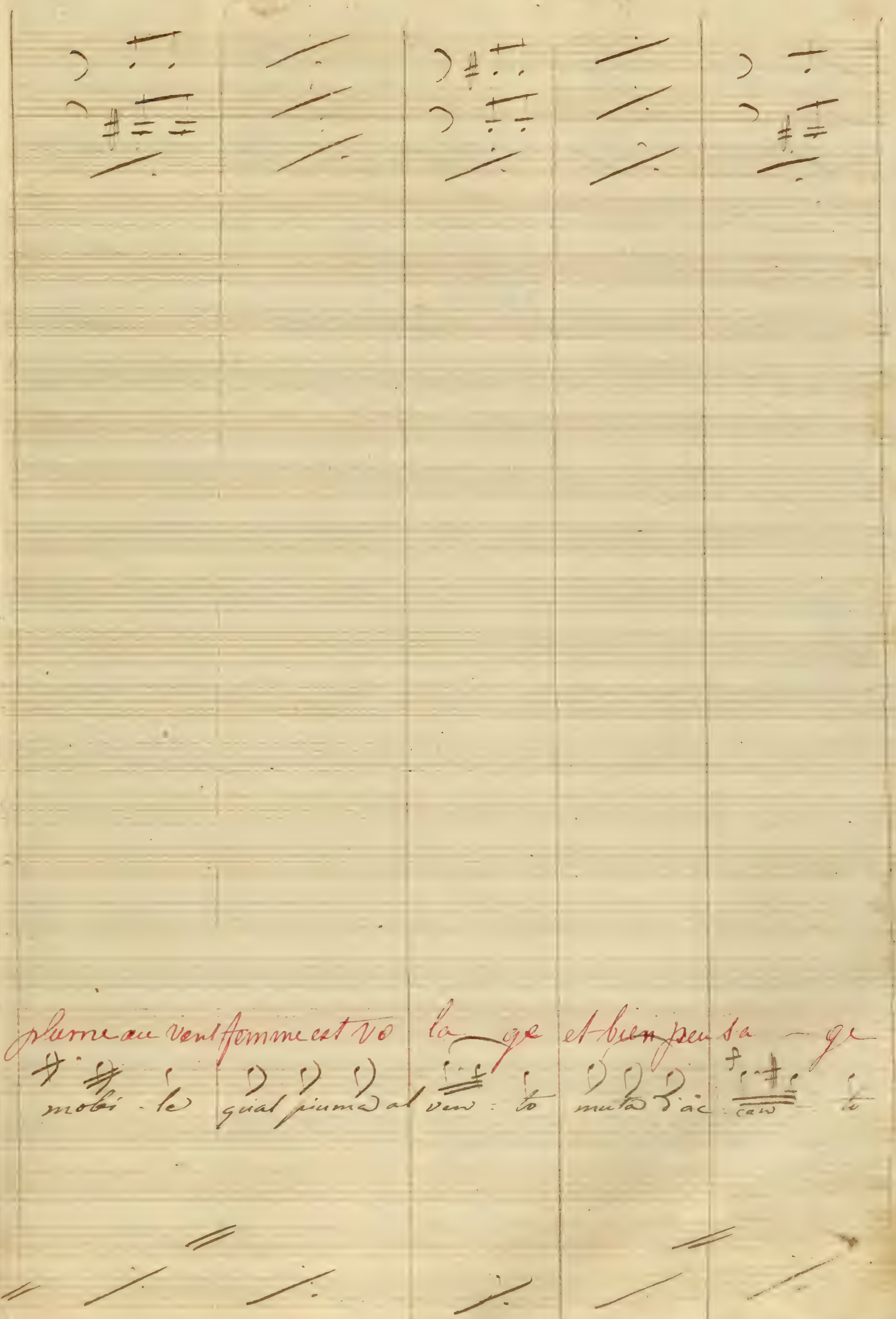

flûte
Madeleine
ah! c'est sa per-te!
Grazioso
tanto

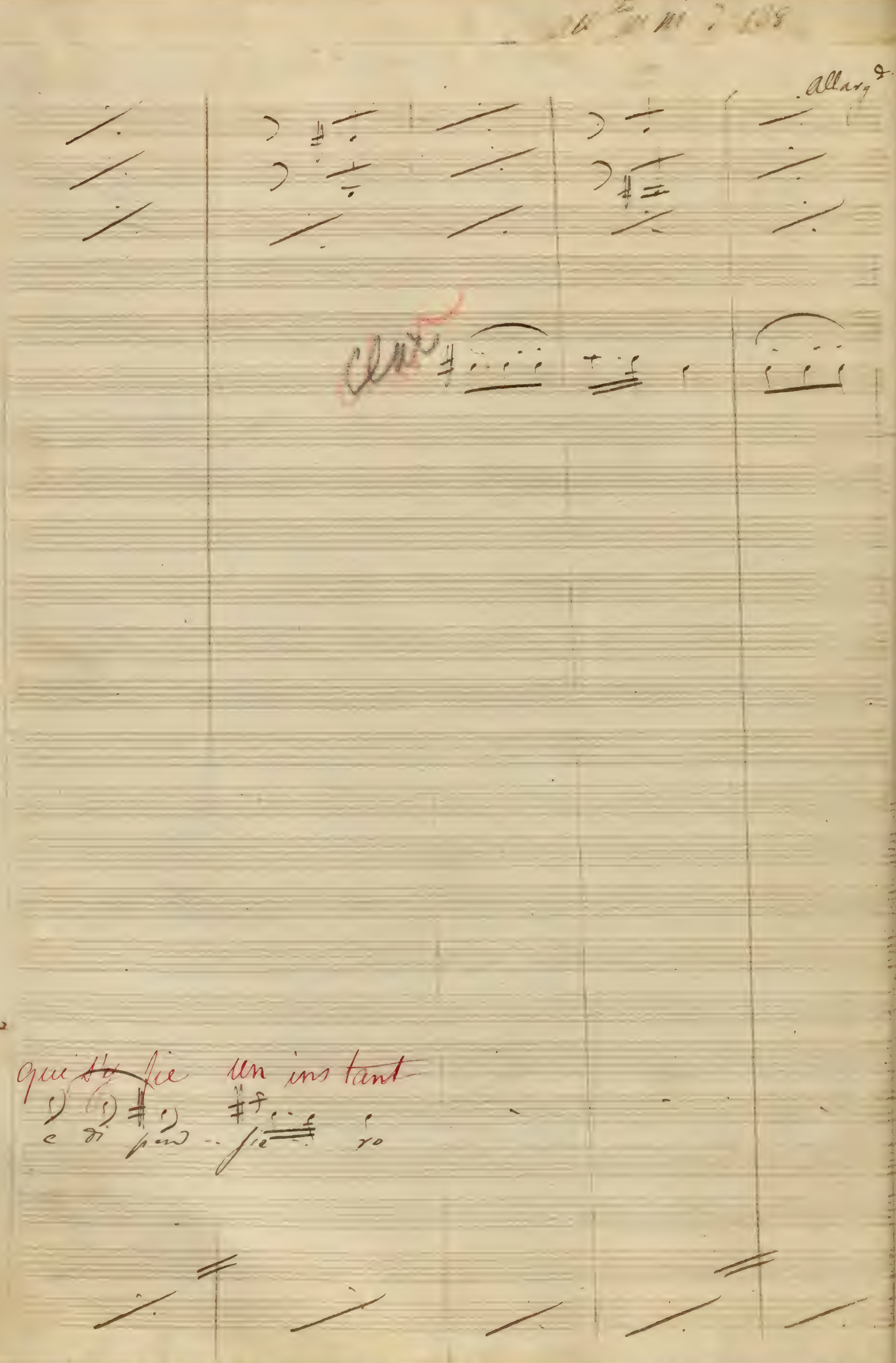

Chœurs
Grand Dieu quel temps af-
Dio qual not-


1 2 3 4 5
freux
qu'on dort fenêtre ouverte i ci quand on doit
Si dorma all'aria aperta bene bene: buona notte
On dort fenêtre ouverte
Le Duc
le ciel vous soit en
Si-gnor vi guardi I.
Spar.

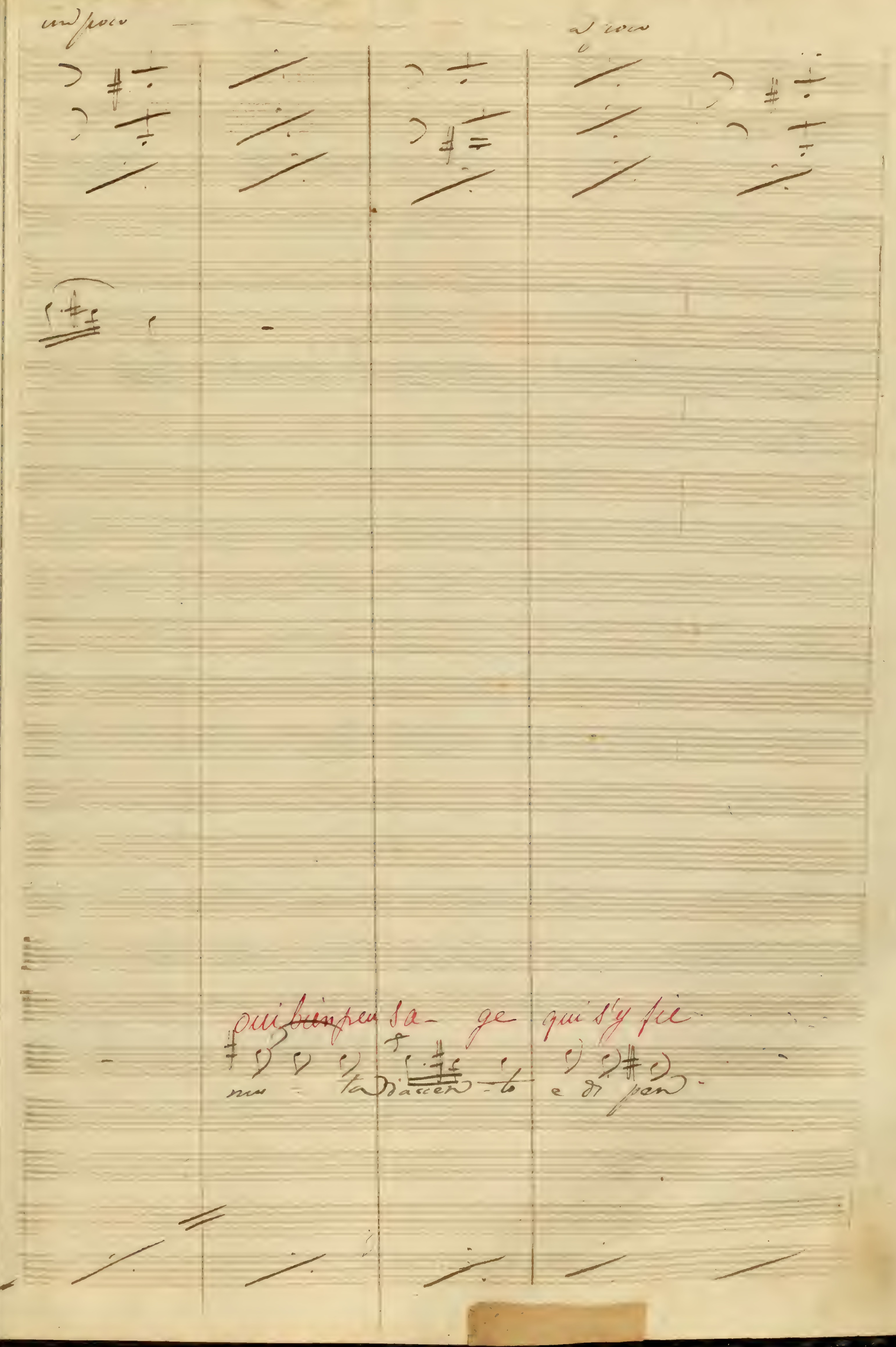

Vni
Largo
(Le duc se dépose l'épée et le chapeau)
depone Spada e Cappello
ai
di
de

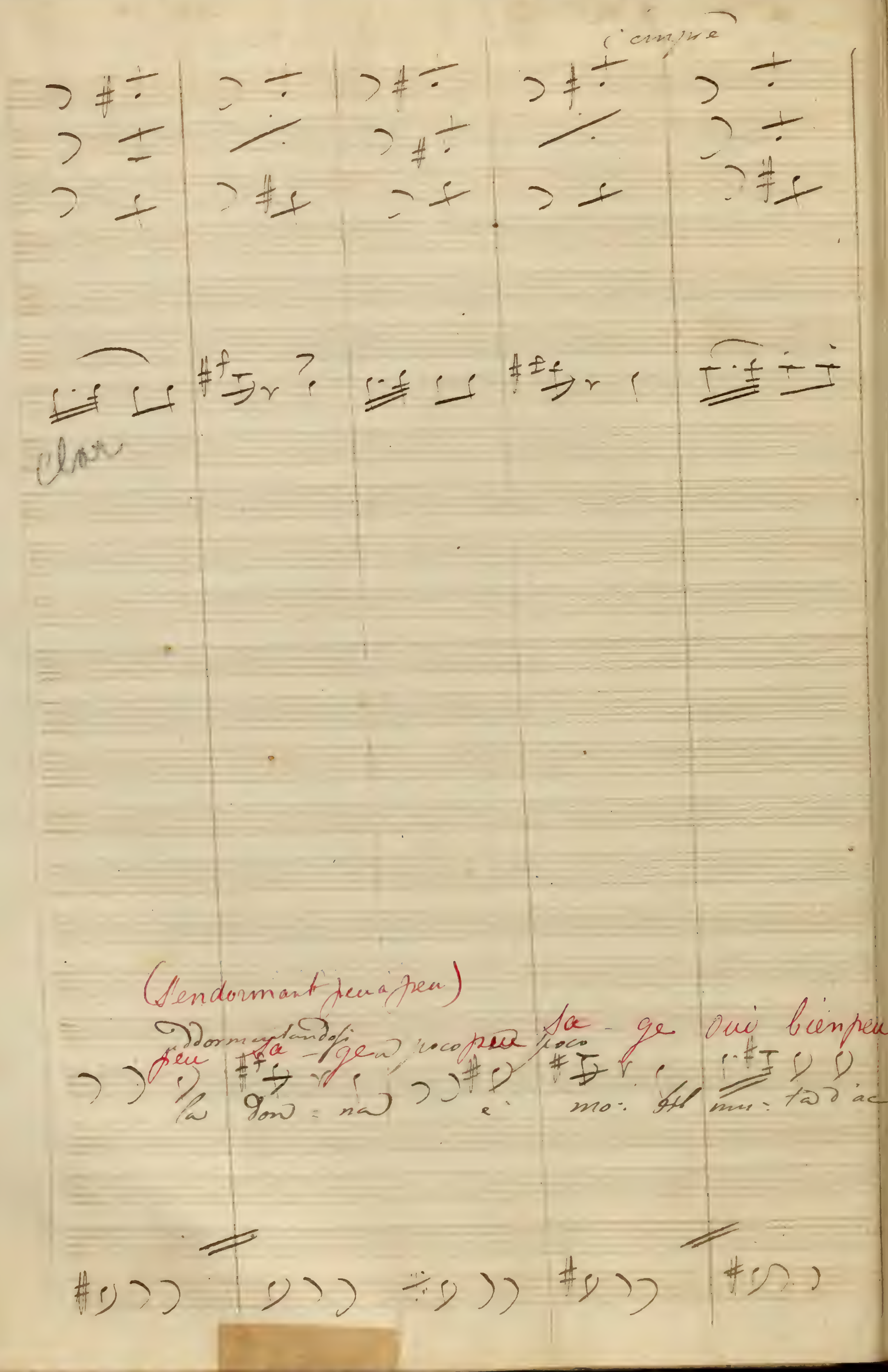

comme la
breve sonno dormiamo stanco son


plume au vent femme est vo la ge et bien peu sa ge
mobi le qual piuma al ven to muta d'ac cen to

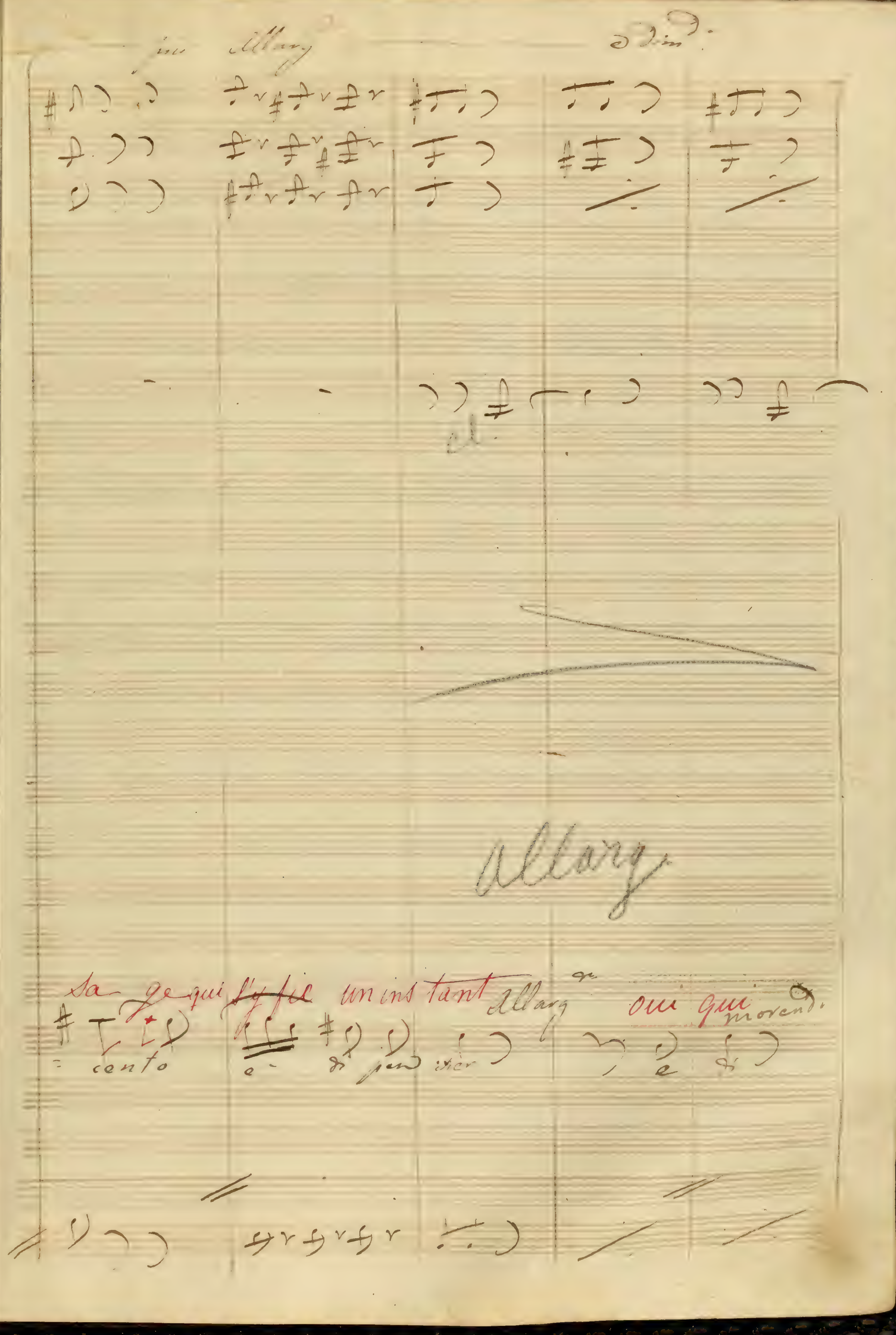


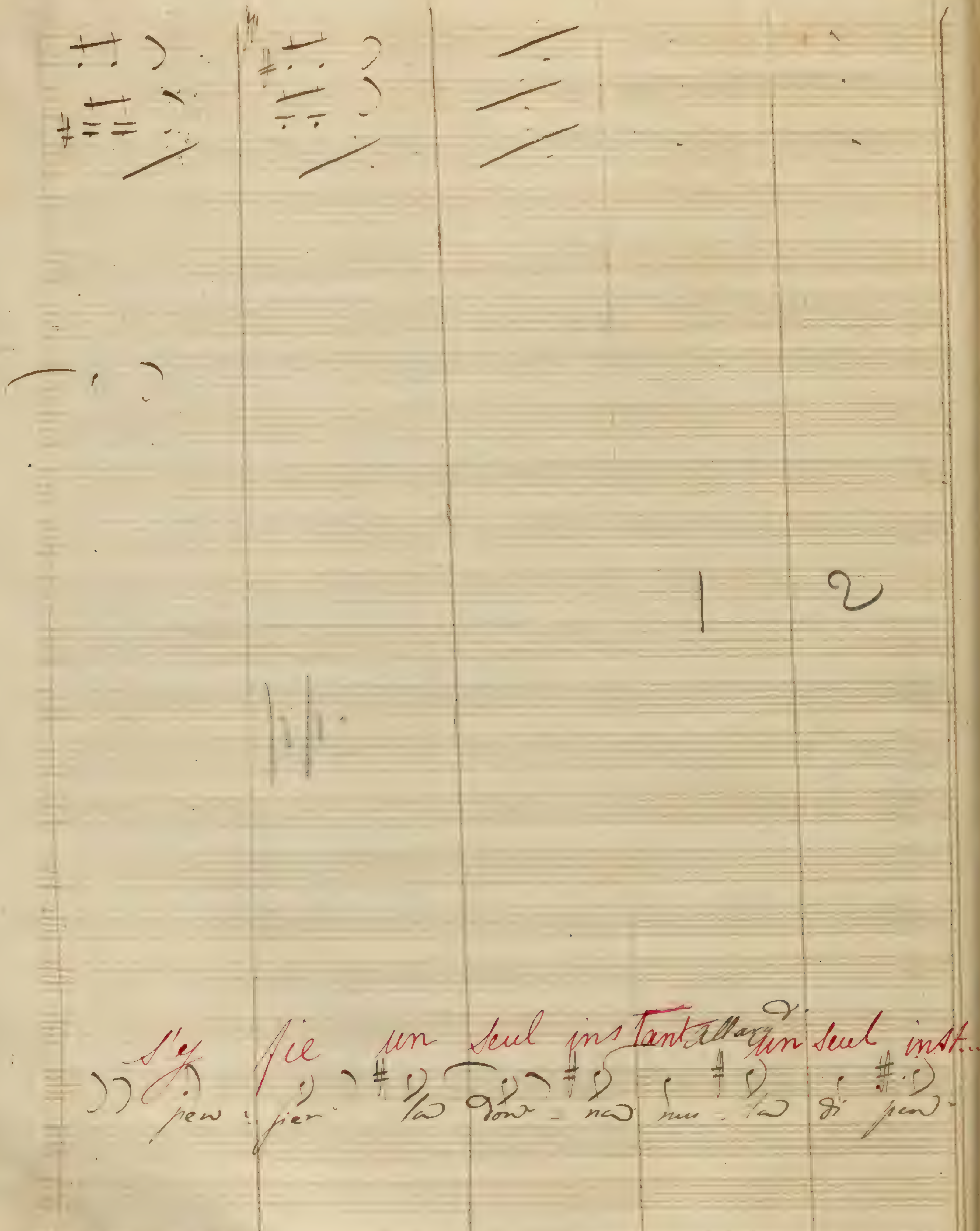
Allarg
que s'y fie un instant

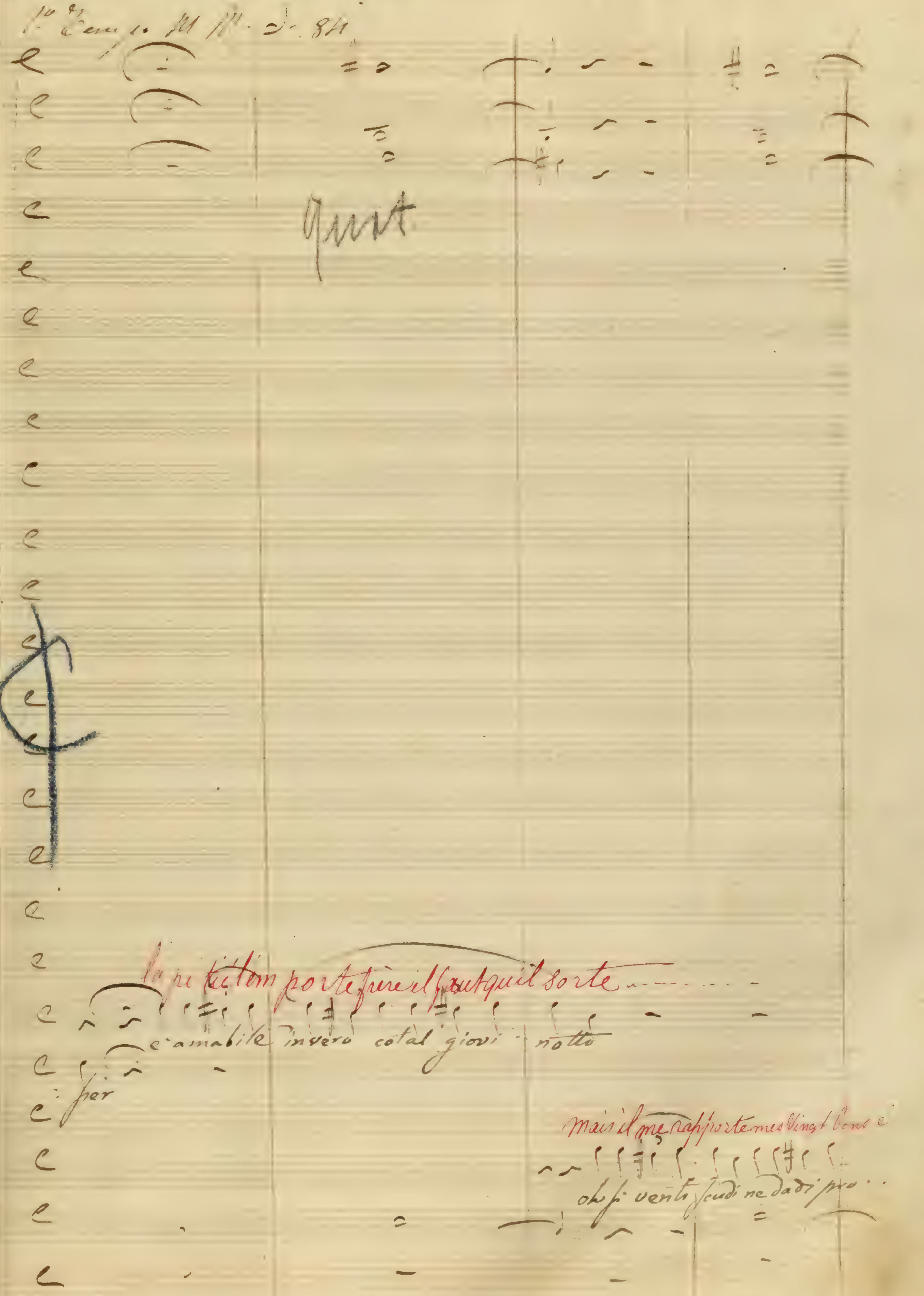

un poco
a poco
qui bien peu sa- ge qui s'y fie
ma - ta diacen - to e di pen-



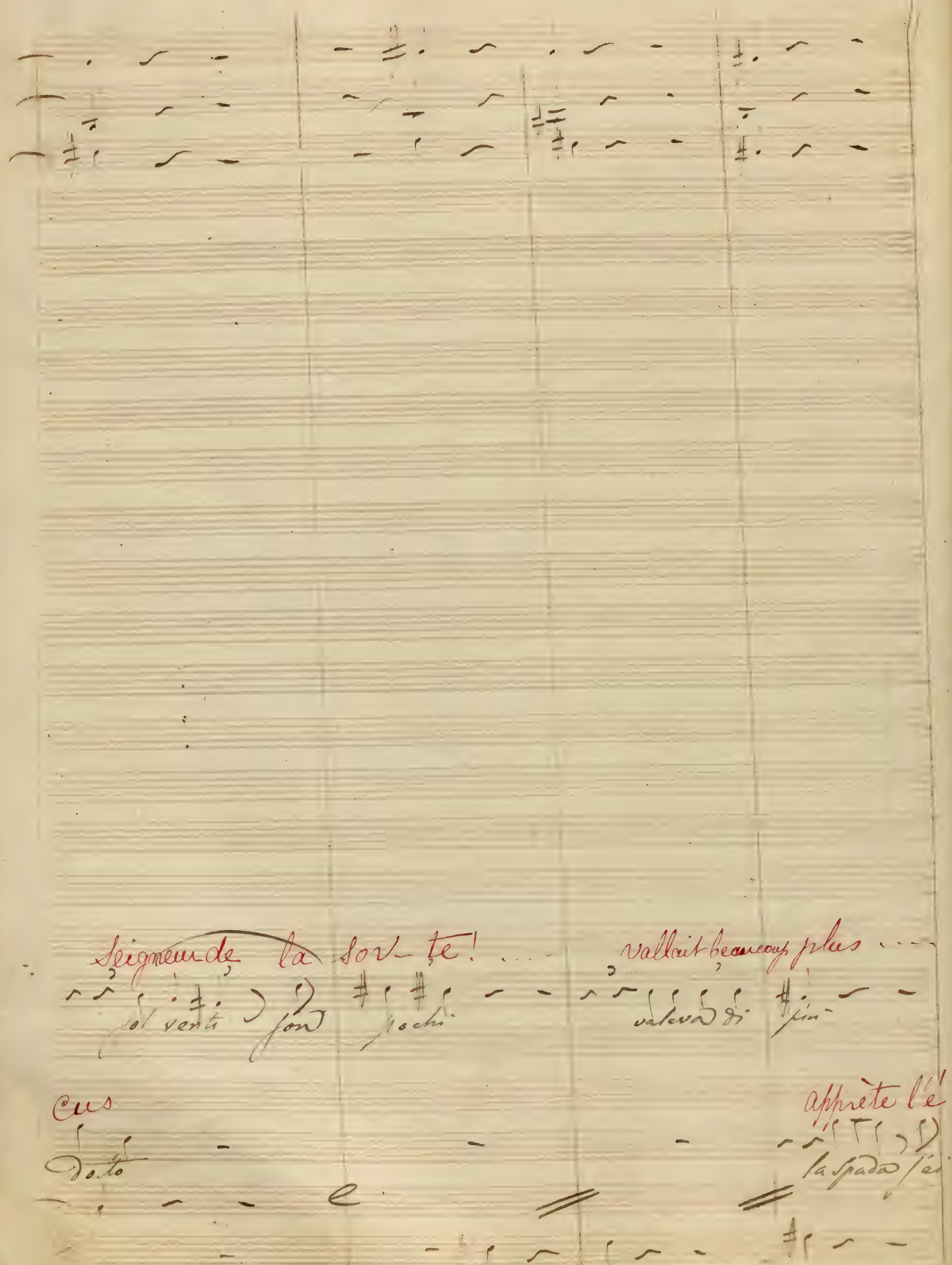
Clar
(S'endormant peu à peu)
sa - ge Oui bien peu

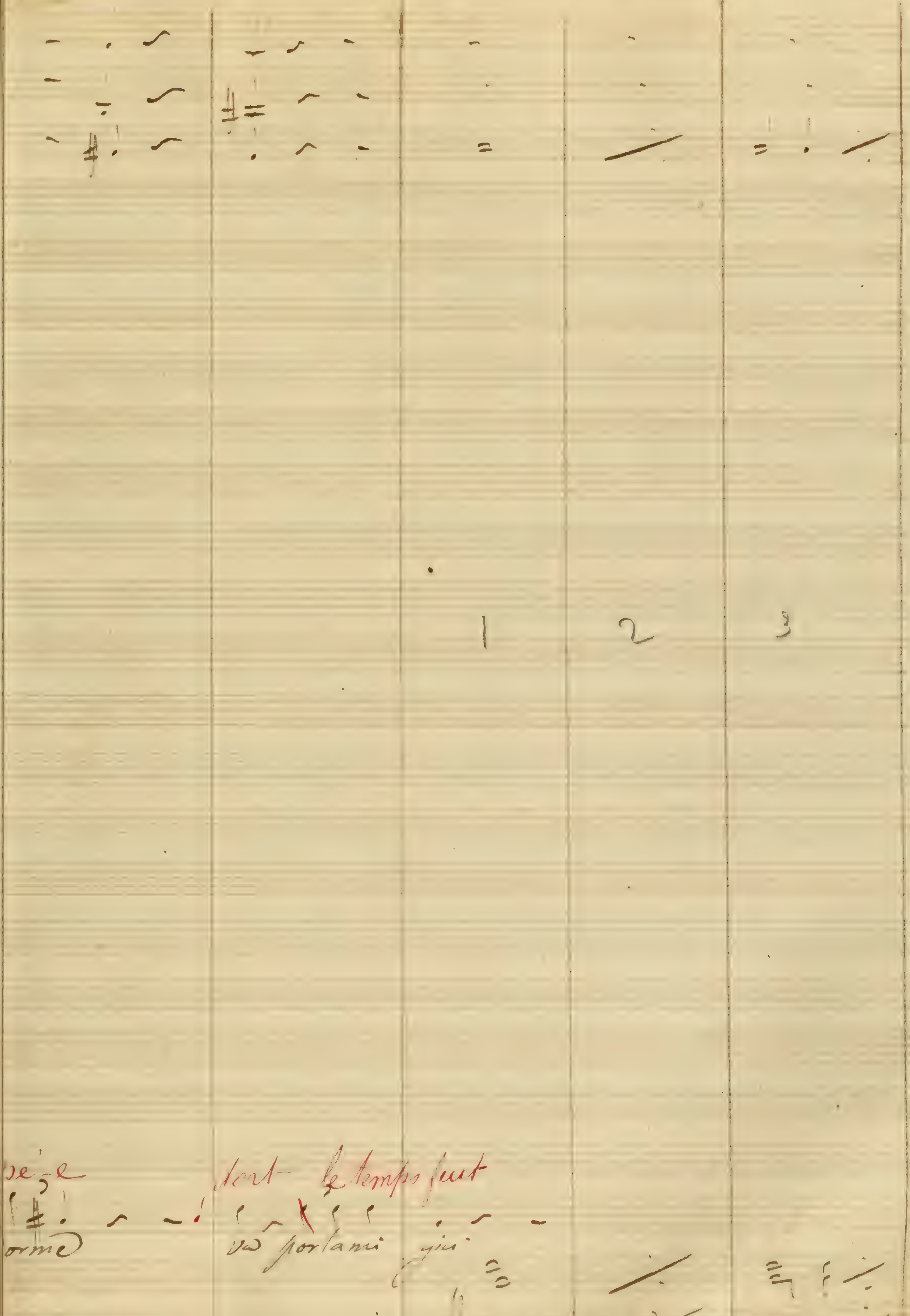

più
Allarg
dim.
Allarg
sa ge qui s'y fie un instant
Allarg
oui qui
morend.
cento


S'y fie un seul instant allarg. un seul inst...
pen - sier la don - na mu - ta di pen -

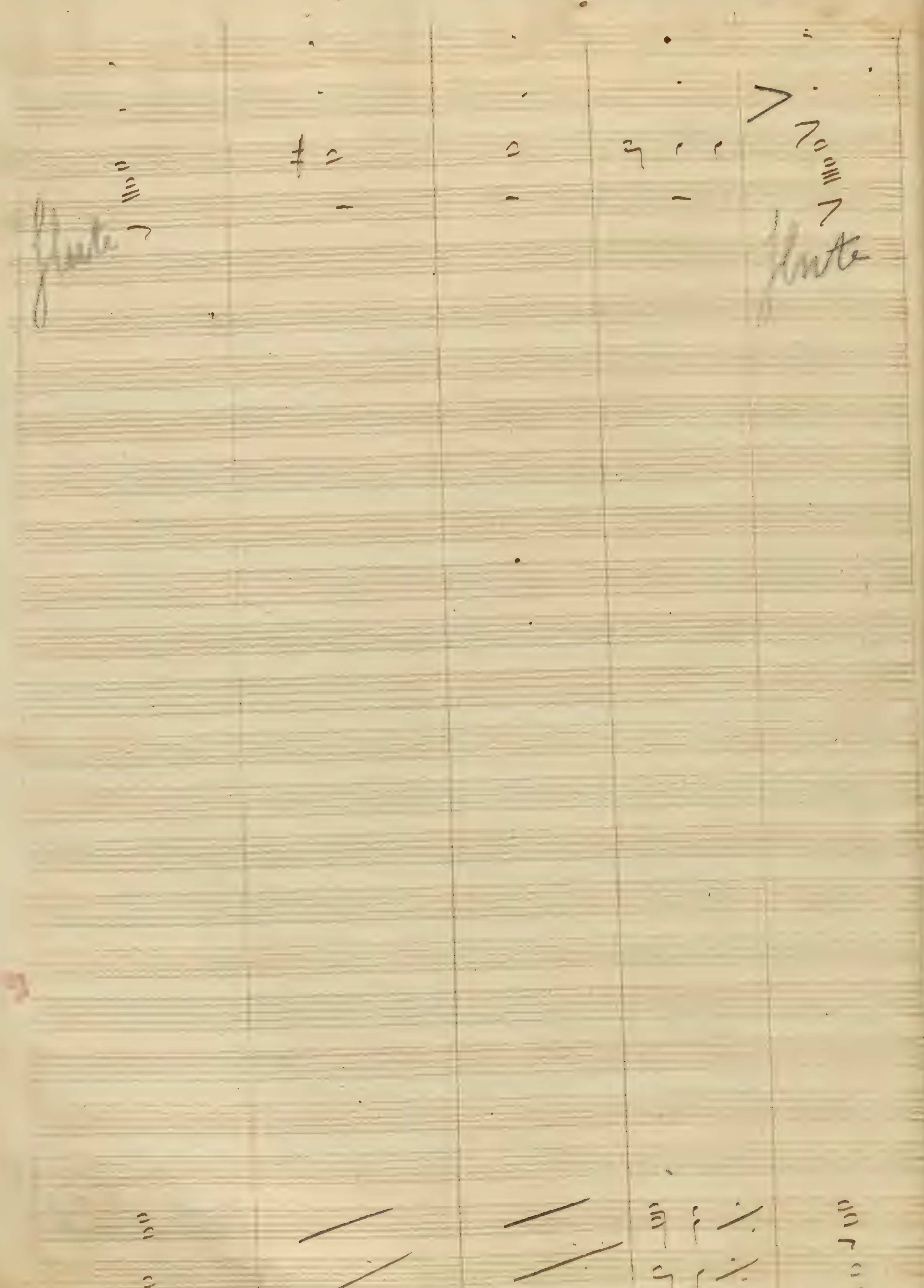


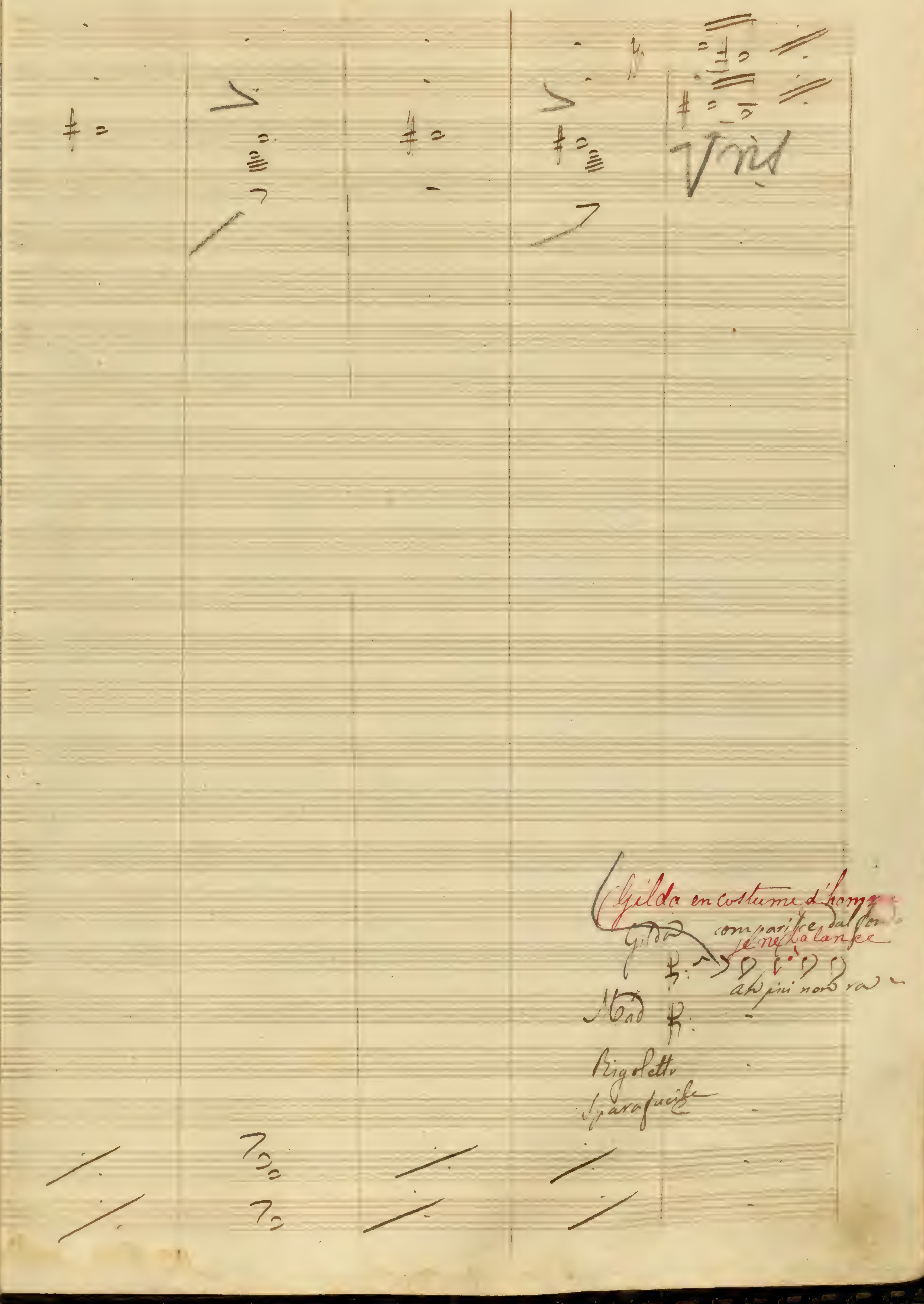
è amabile invero cotal giovi - notto
per
oh si venti scudi ne dadi pro . .

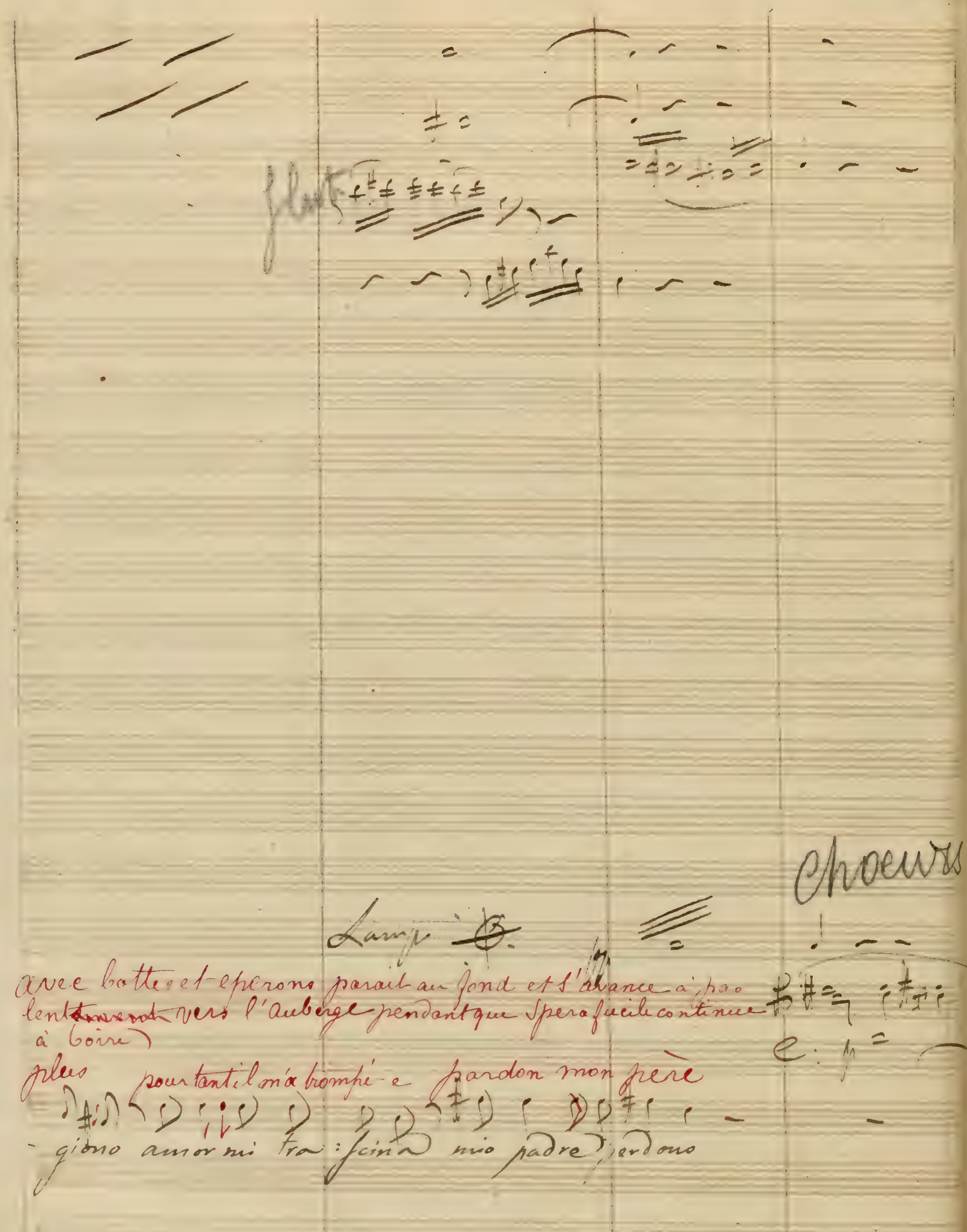

Seigneur de la sor-te! ...
vallait beaucoup plus ...
venti
fon
pochi
valeva di
più
eus
doto
apprête l'é
la spada



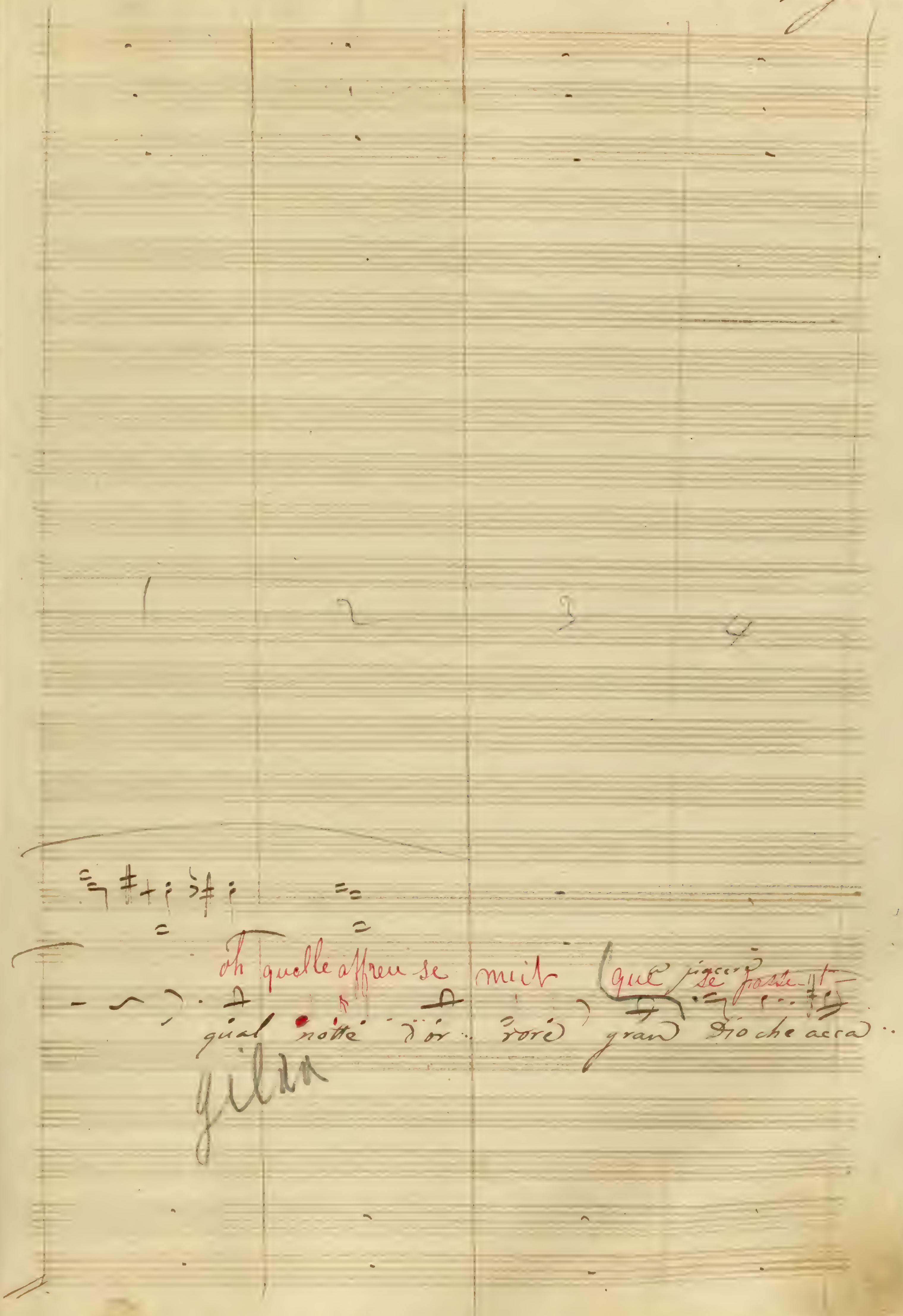
1
2
3
se-e
dont le temps fuit
orme
va portami giù

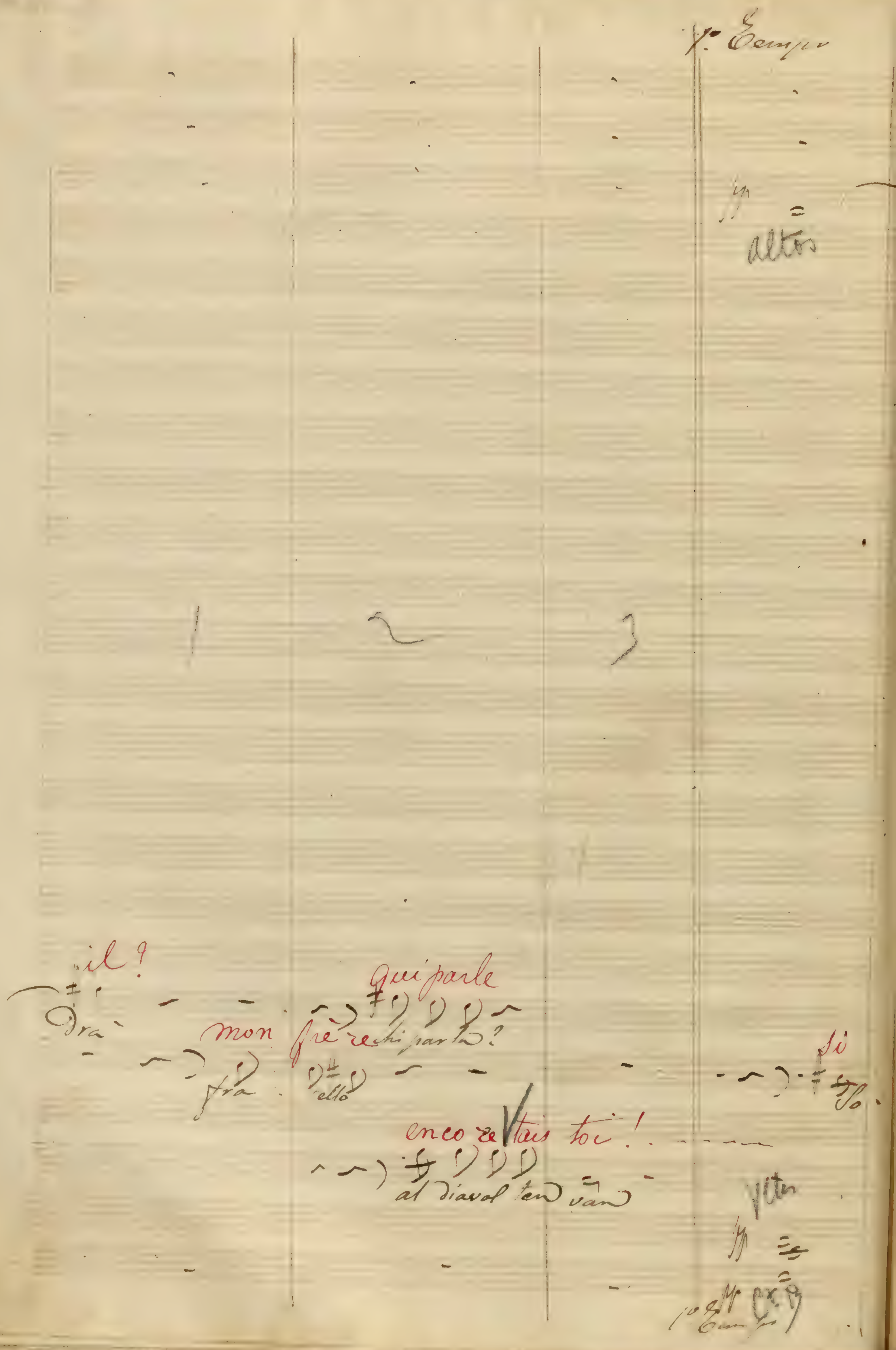

Flute
Flute


Vni
Gilda en costume d'homme
comparisce dal fondo
je ne balance
Gilda
ah più non ra
Mad
Rigoletto
Sparafucile

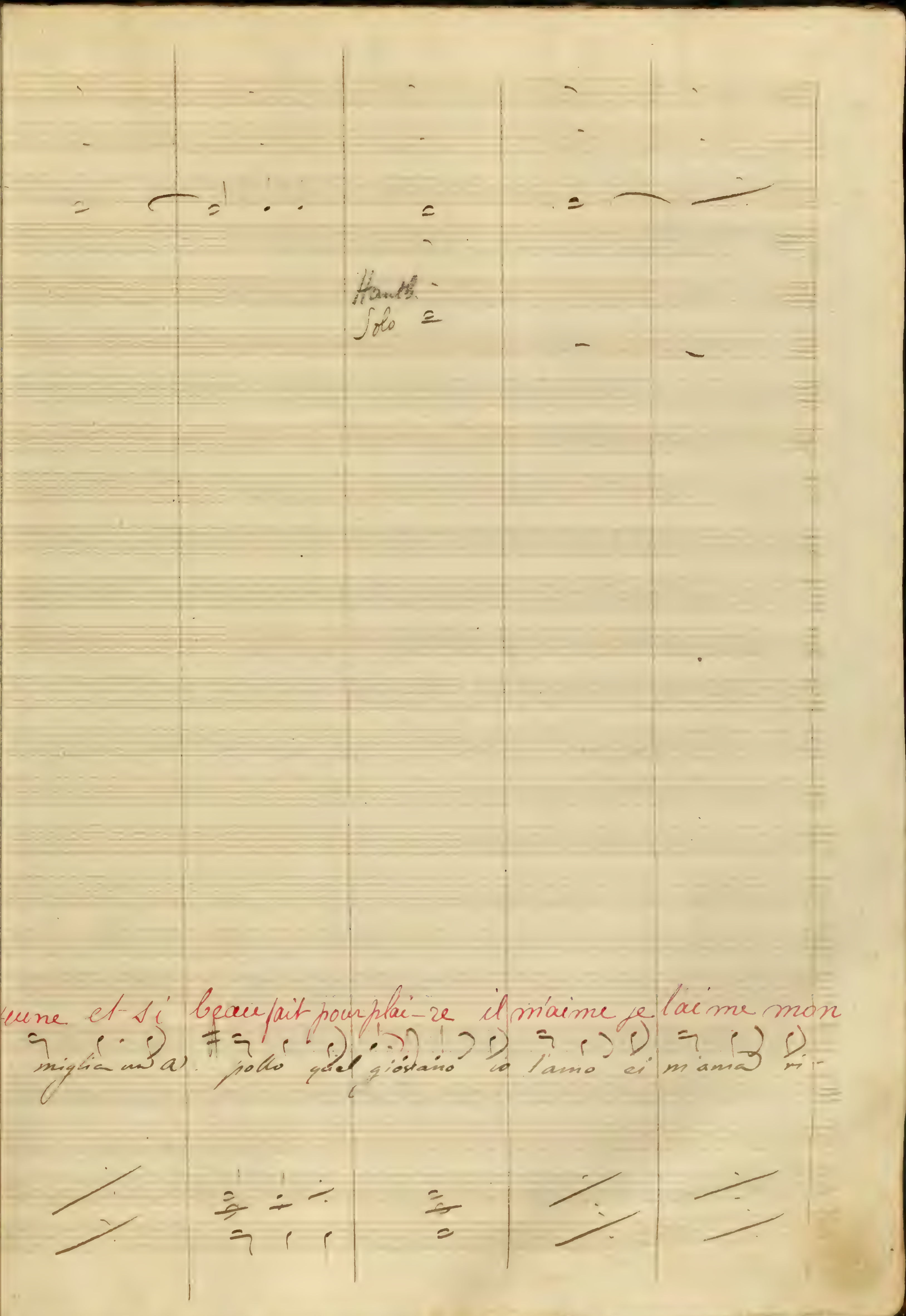

Largo
Choeurs
avec bottes et éperons parait au fond et s'avance à pas
lentement vers l'auberge pendant que Spera facile continue
à boire)
plus pourtant il m'a trompé e pardon mon père
giorno amor mi tra: scina mio padre perdono

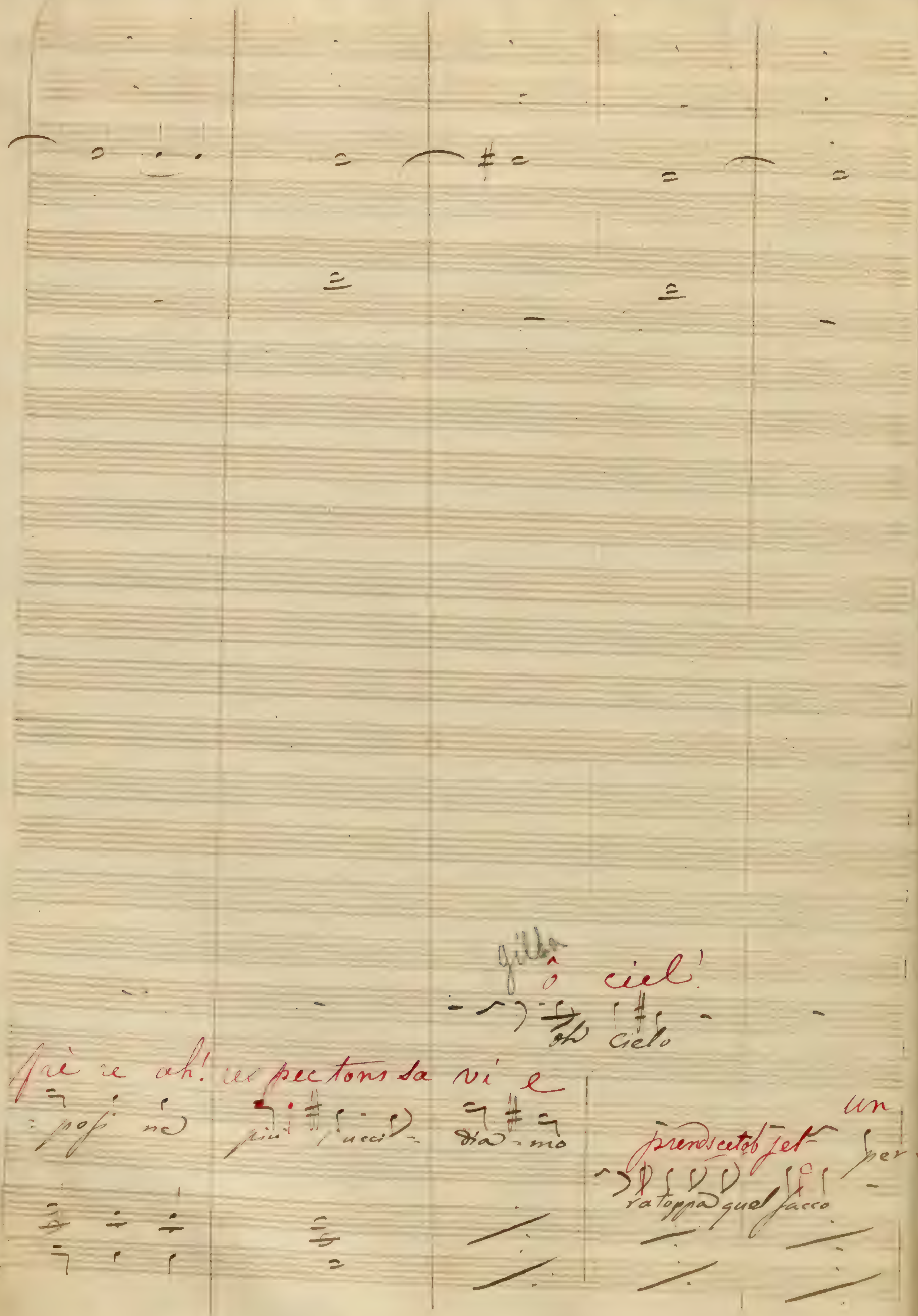
Rigoletto

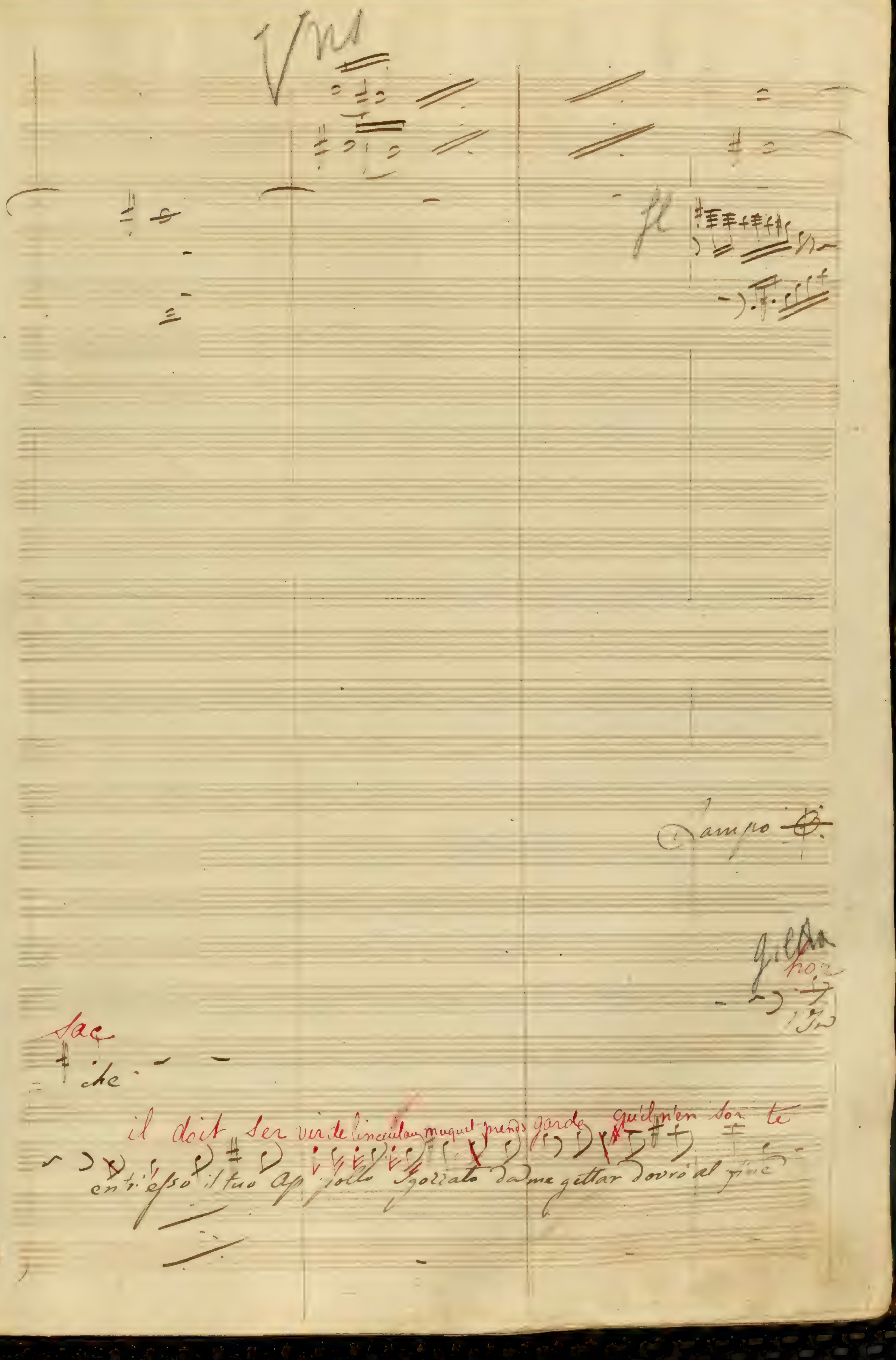

Oh quelle affreuse nuit que se passe
qual notte d'or.. rore gran Dio che acca..
Gilda

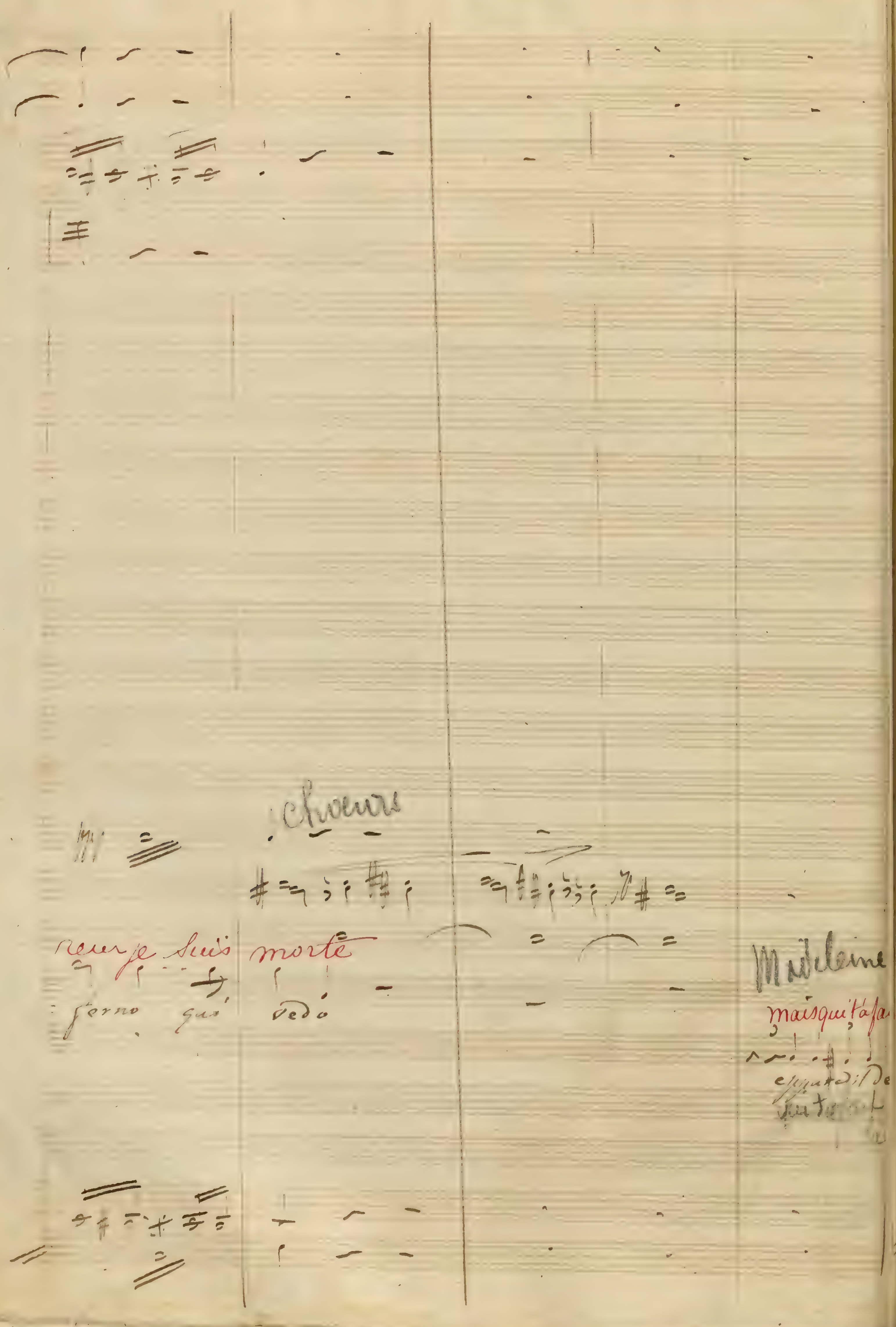


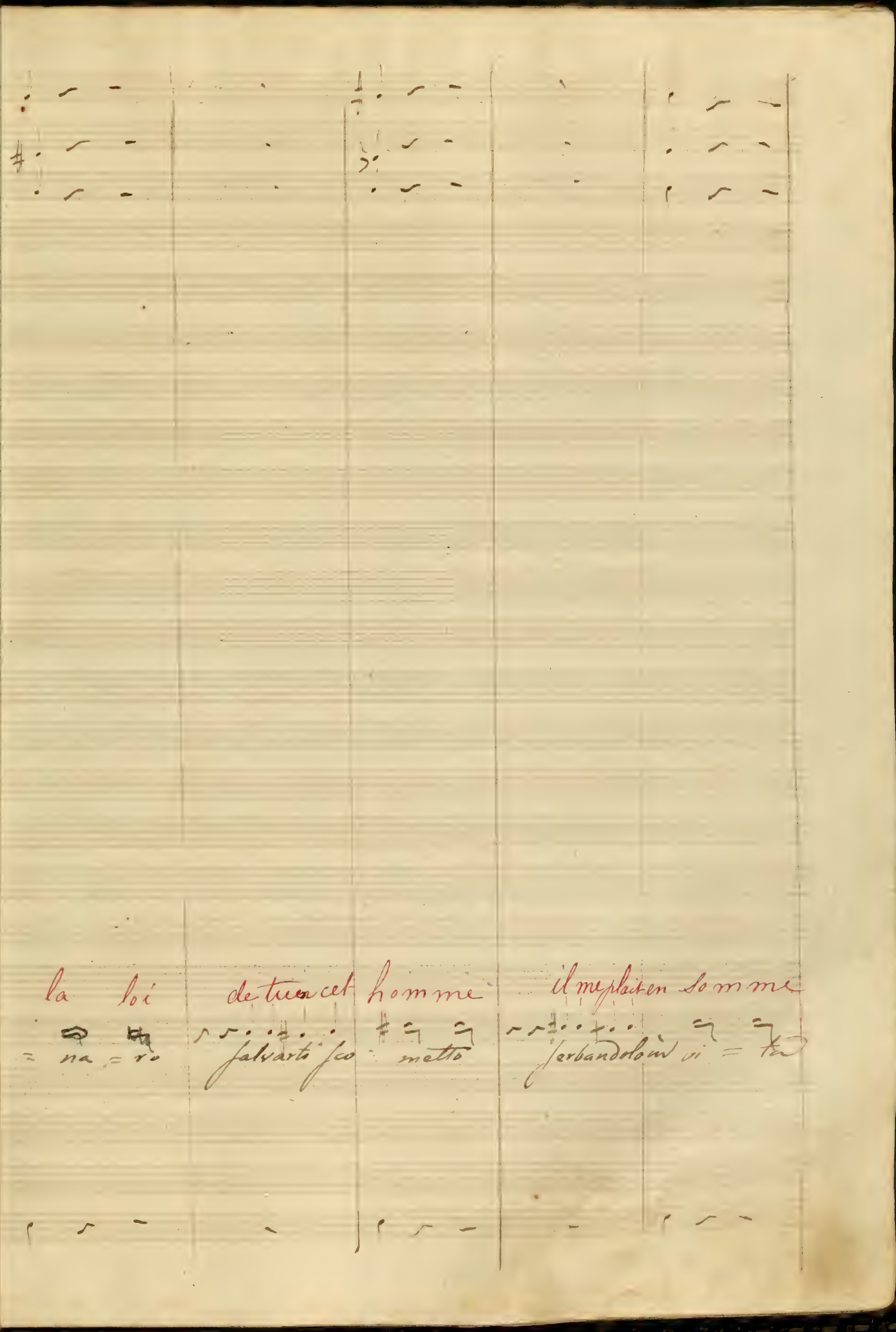
1° Tempo
altos
il ?
Qui parle
Dra
mon frère chi parla?
fra ello
encore tais toi !
al diavol ten van
si
1° Tempo

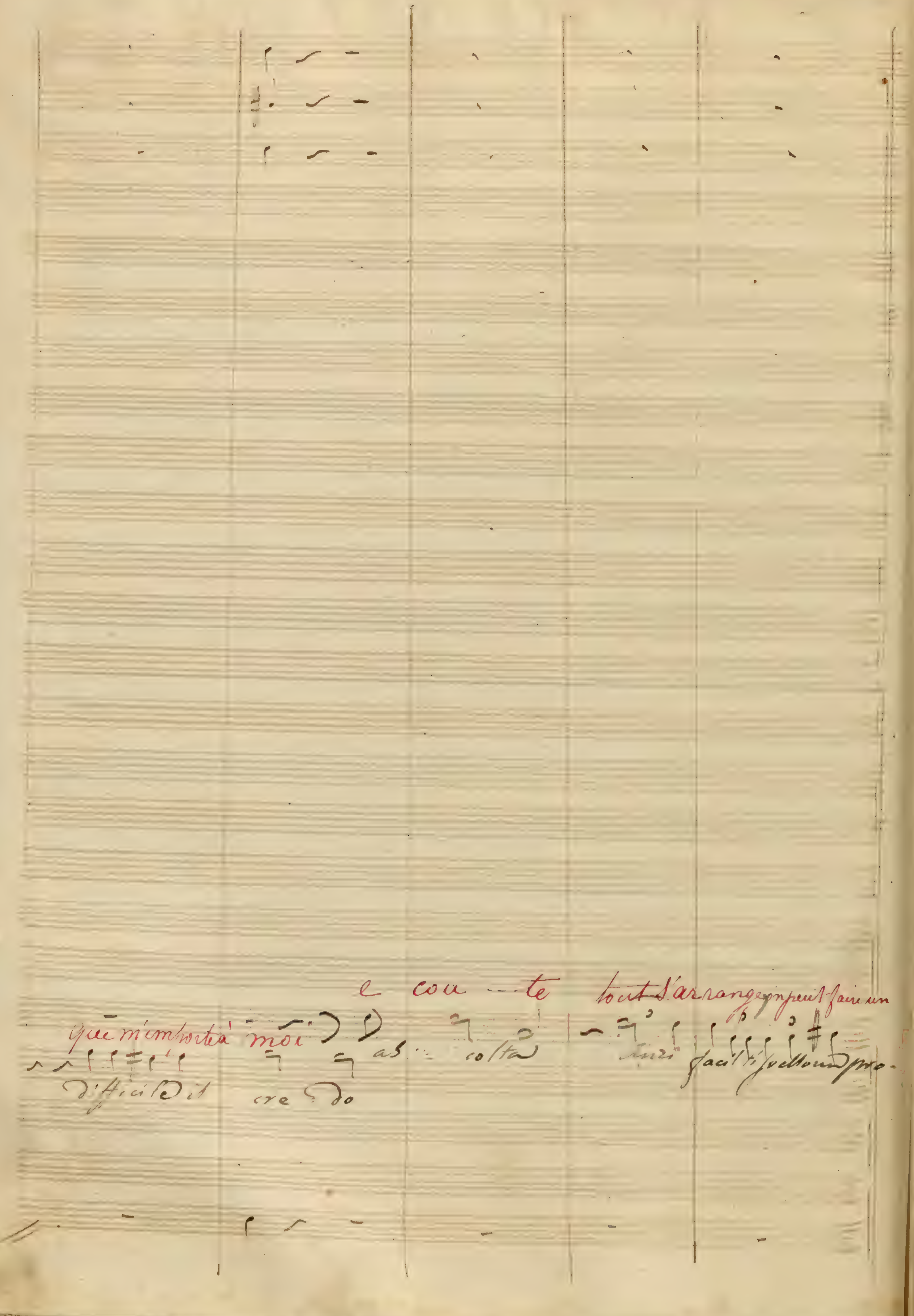

Hautb.
Solo
une et si beau fait pour plai-re il m'aime je l'aime mon
miglia un a) pollo quel giovano io l'amo ei m'ama ri-

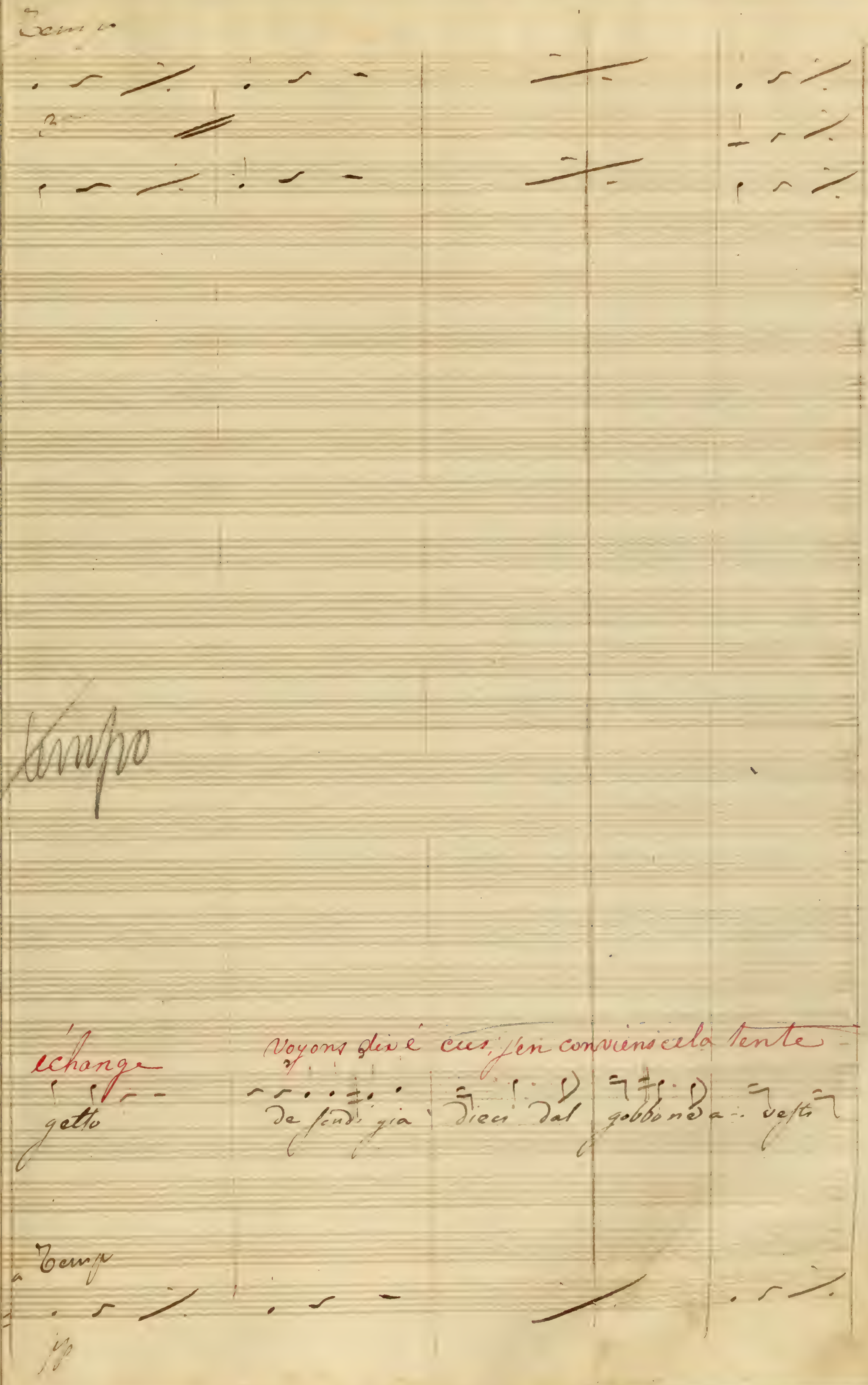

Gilda
ô ciel!
oh! cielo
ah!
dia-mo
un
per

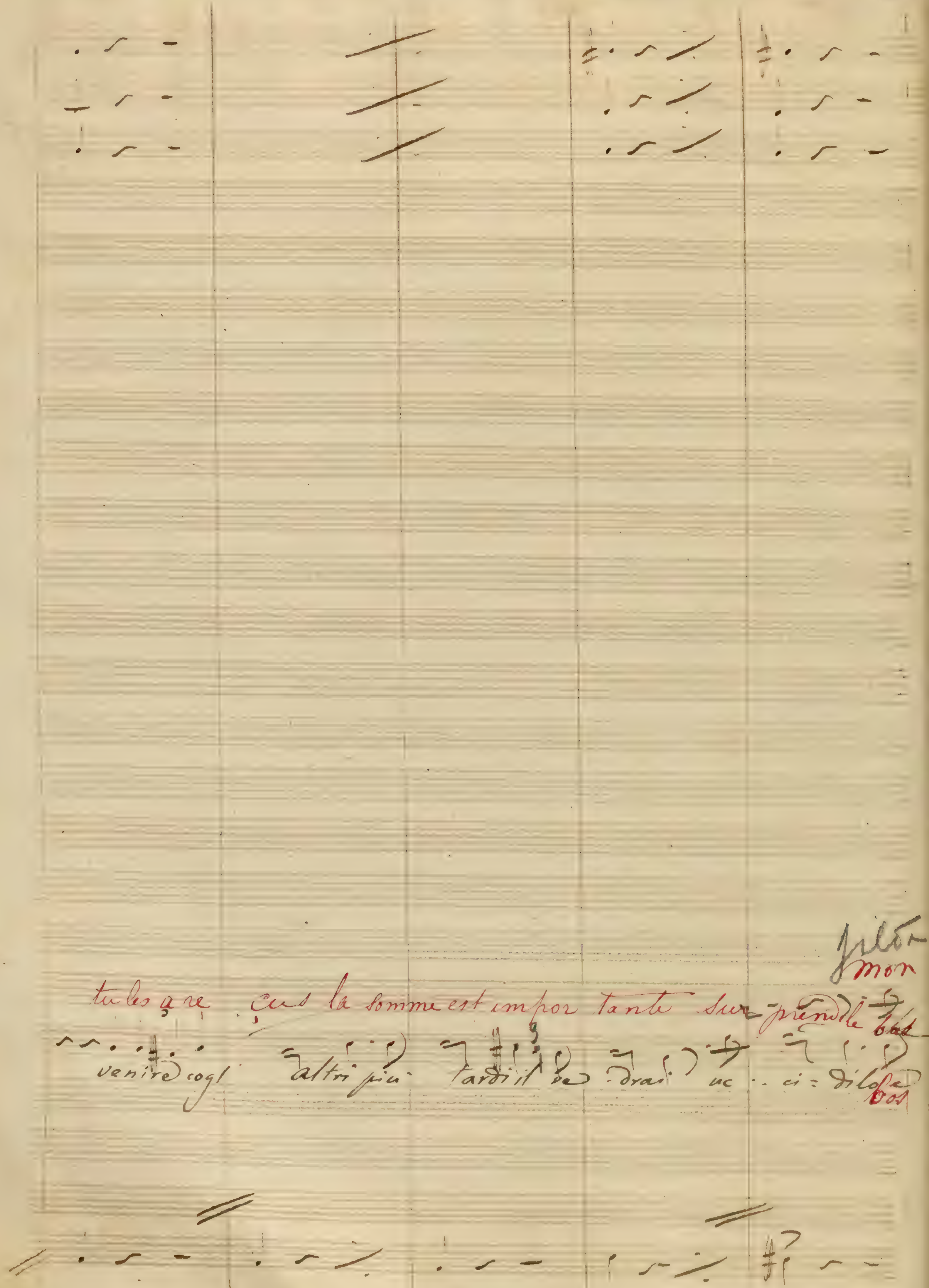

Vn
fl
Tempo
Gilda
Sac
che
il doit ser vir de linceul au maquel prends garde qu'il n'en sor te
en ti esso il tuo ap pollo sgozzato da me gettar dovrò al fine

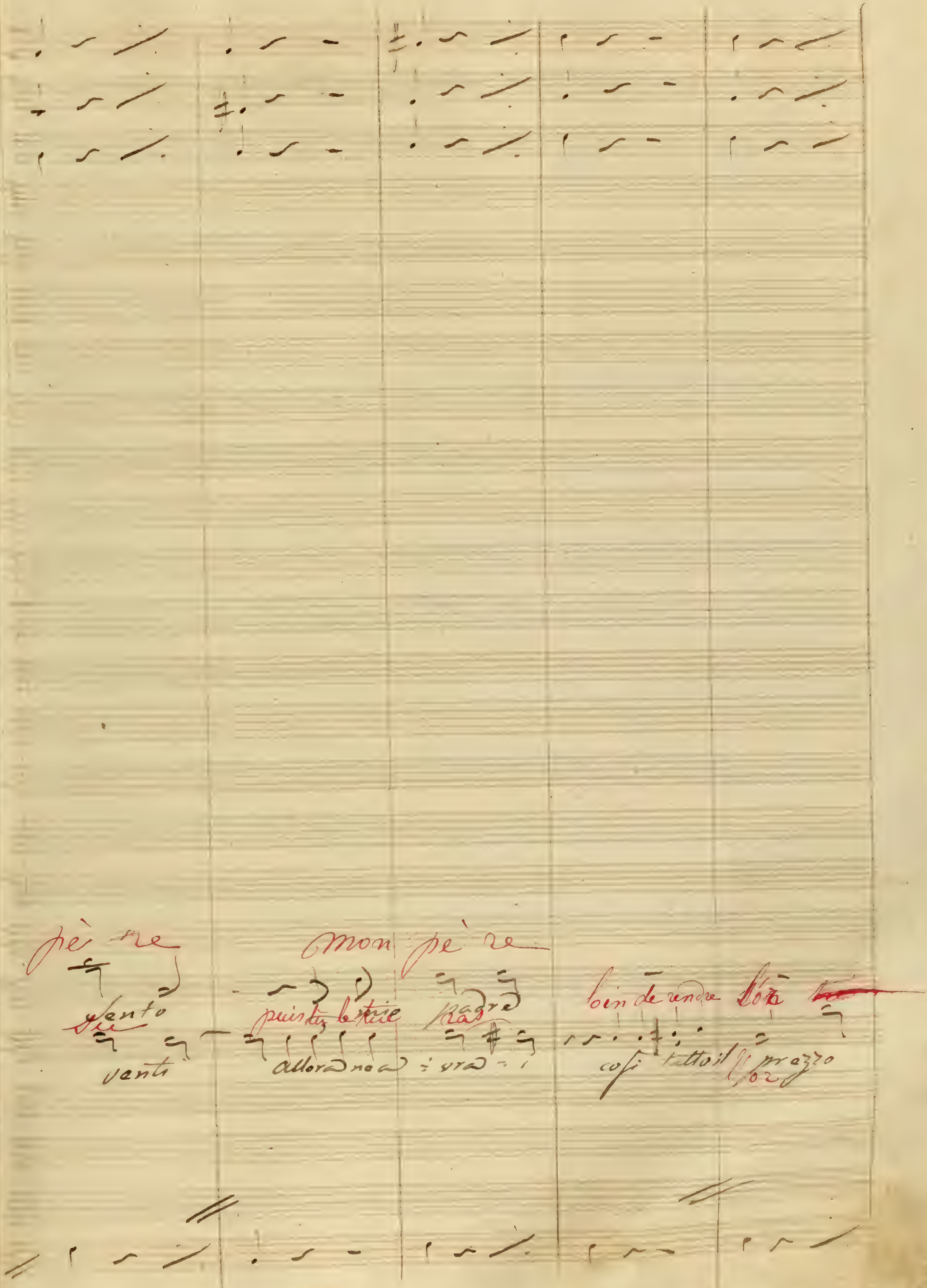

Chœurs
cœur je suis morte
ferno qui vedo
Madeleine
mais qui t'a fa

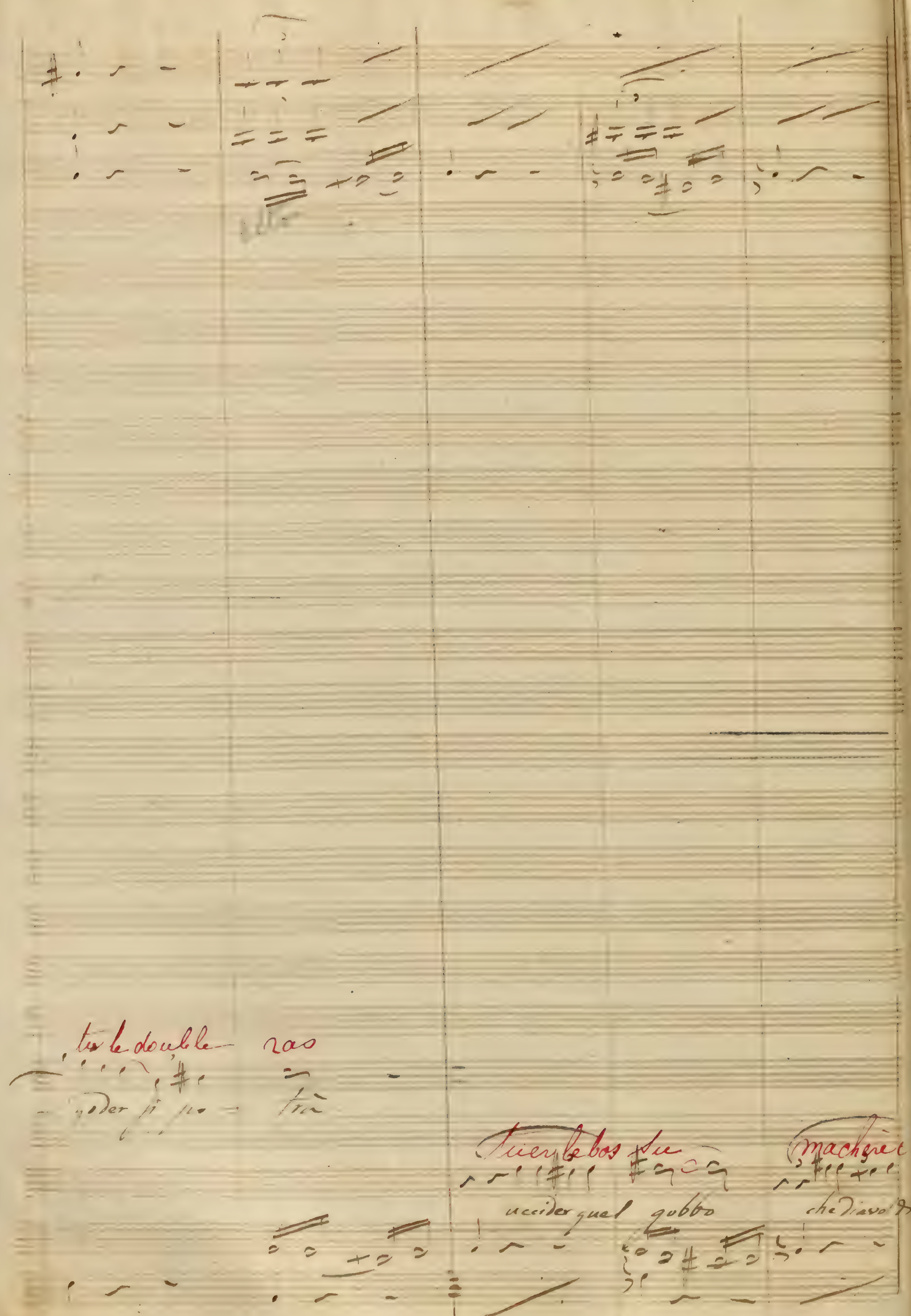

la loi de tuer cet homme il me plait en somme
= na = ro falsarti sco = metto serbandolo in vi = ta

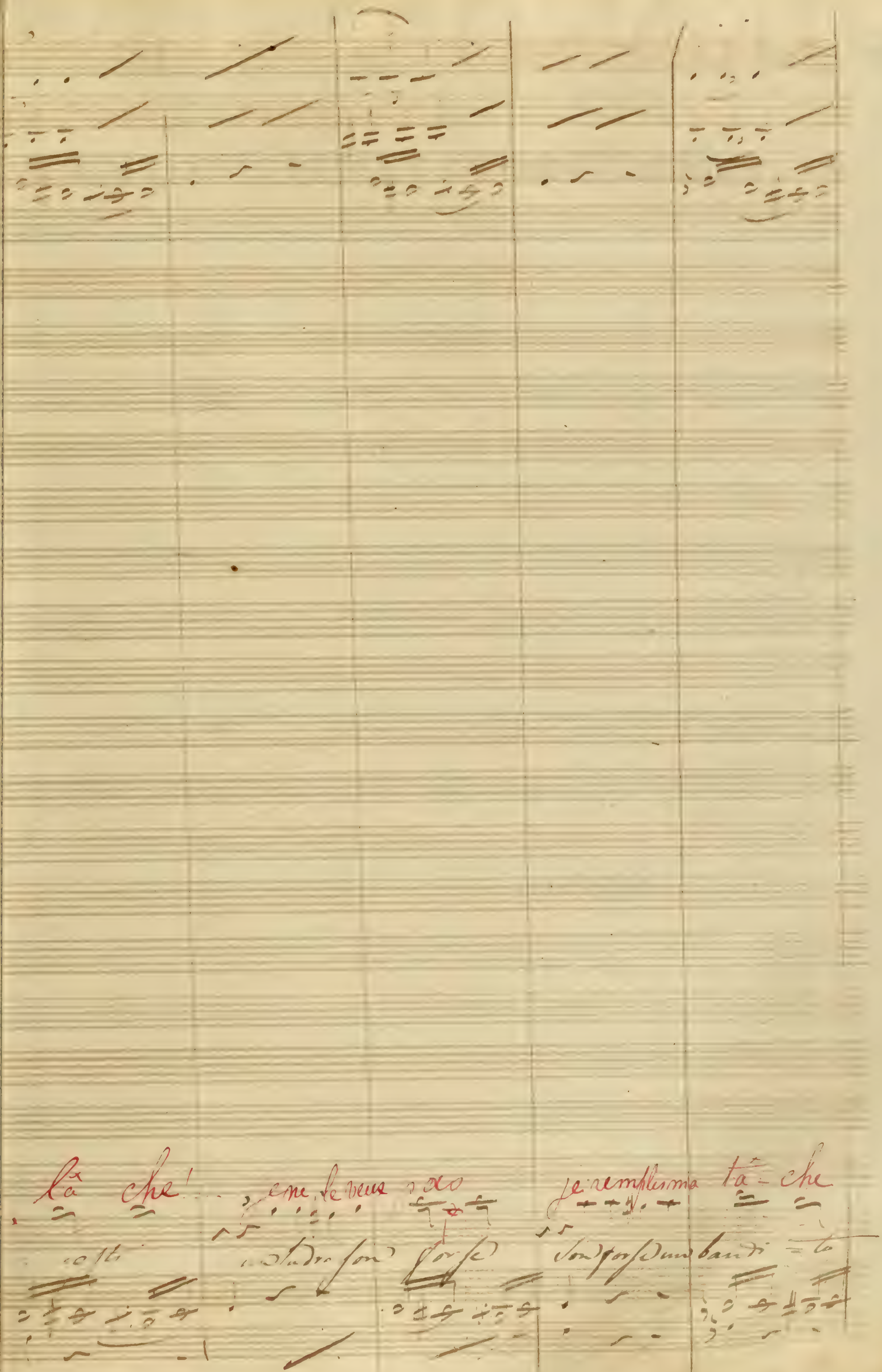

Que m'importe à moi
e cou - te
tout s'arrange on peut faire un
difficile il
cre - do
as - - colta
ainsi
facile il faut un pro-

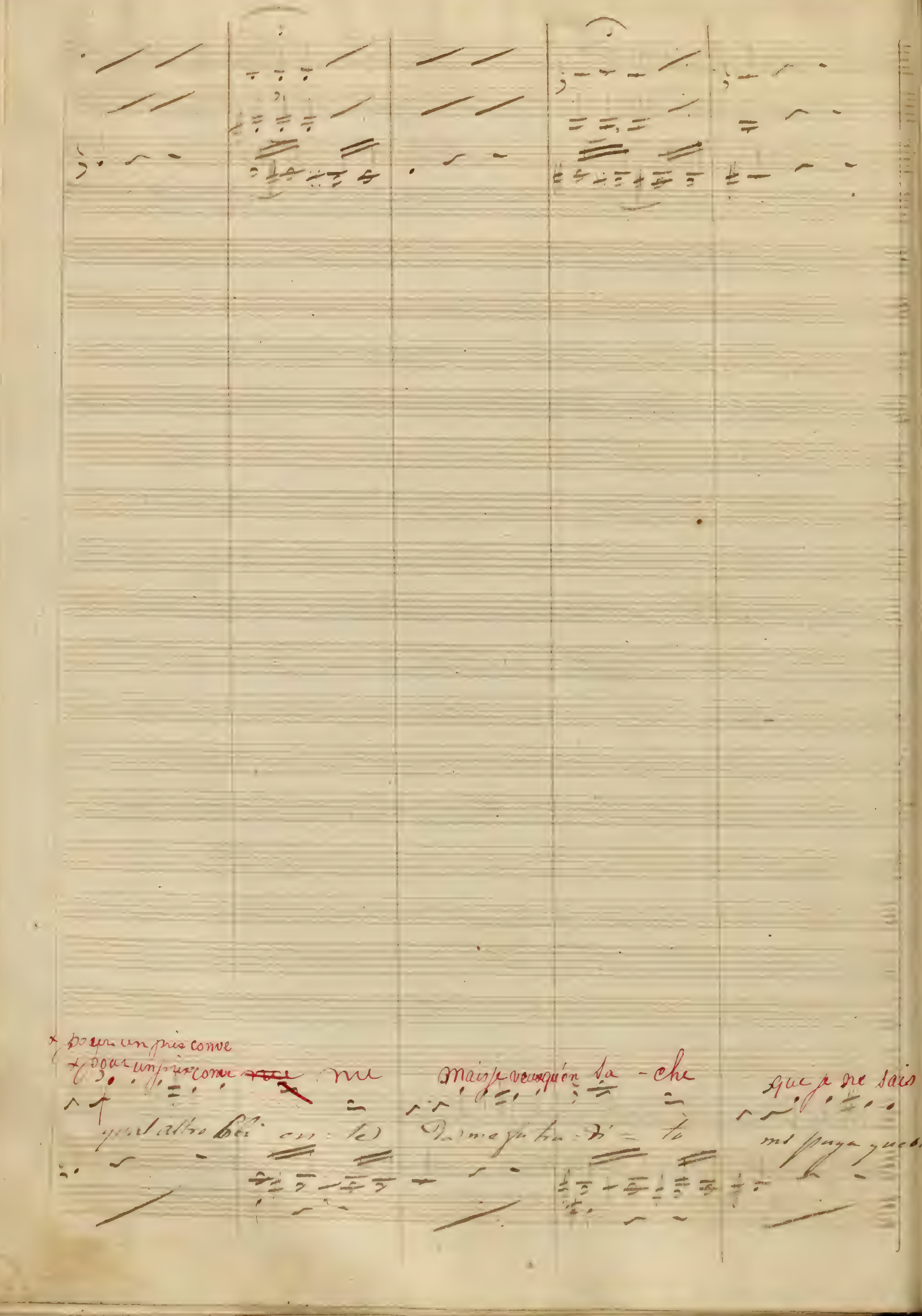

Tempo
tempo
échange
getto
Voyons dix écus, j'en conviens cela tente
De fendi già dieci dal gobbo ne a.. vesti
Tempo

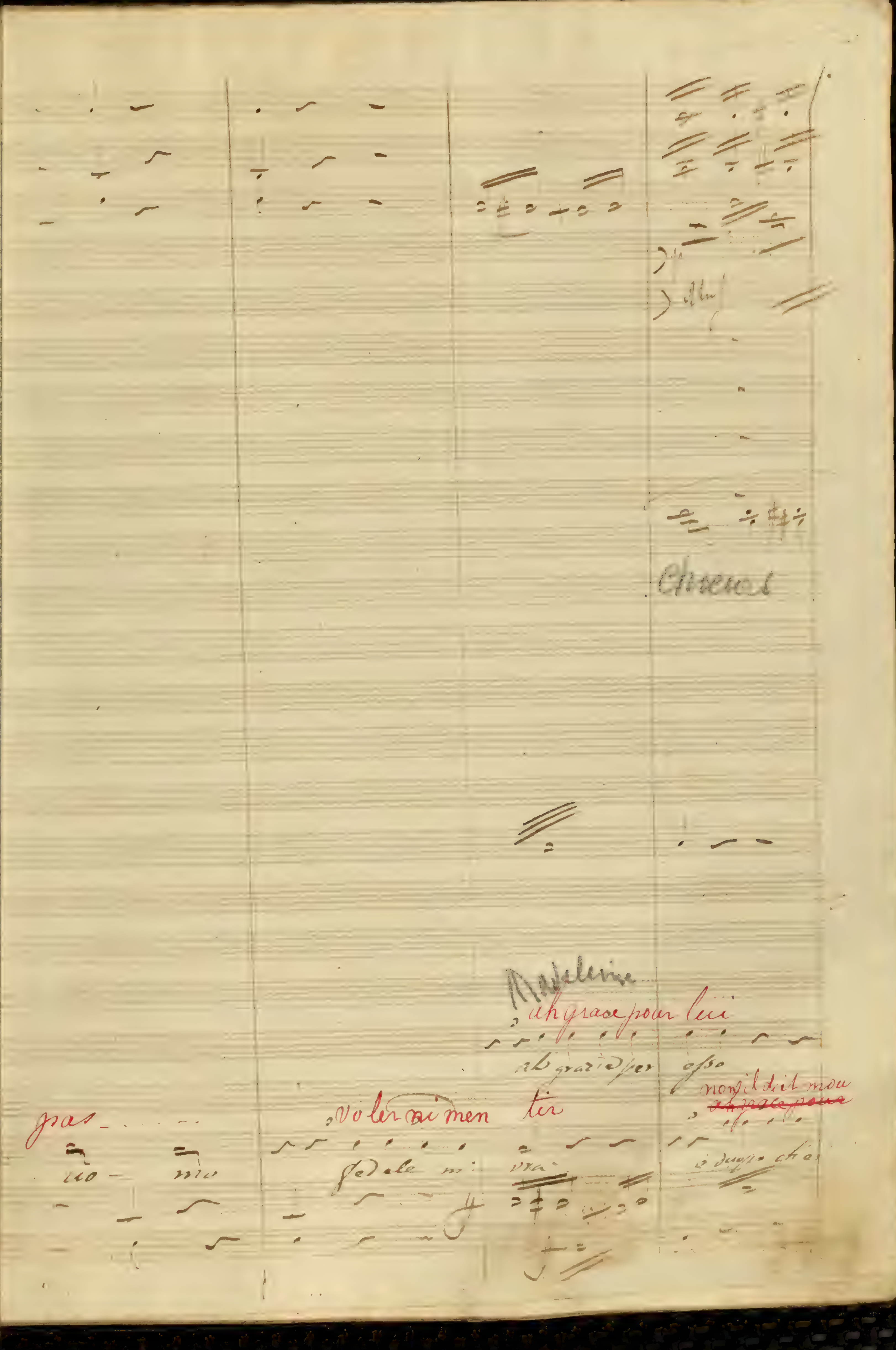

la somme est impor tante
venire cogl altri più tardi il ve drai


pè re
sento
venti
Mon pè re
padre
allora
così tutto il pezzo

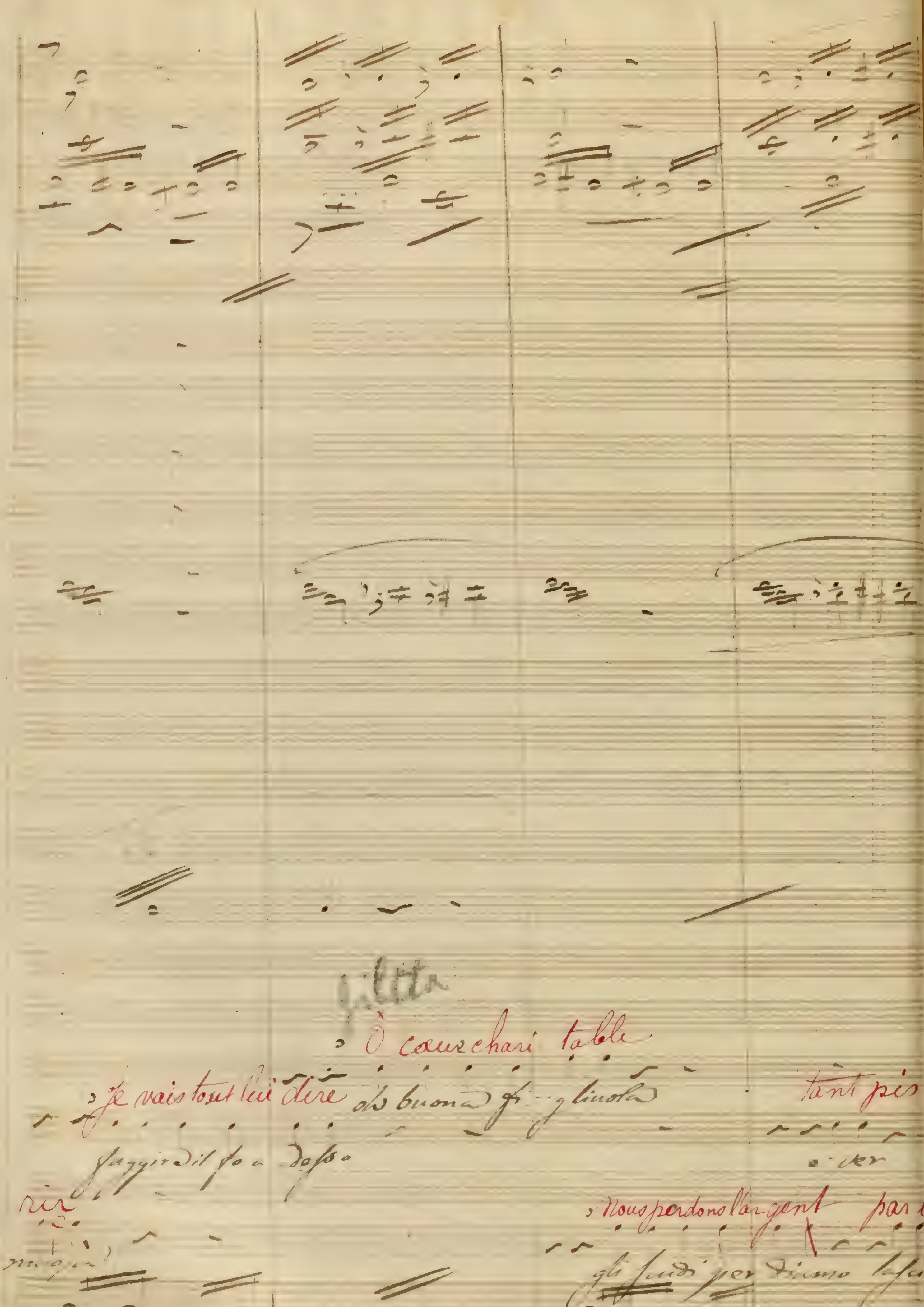

tu le double ras
tra
Tuer le bossu
uccider quel gobbo
ma chère
che diavolo

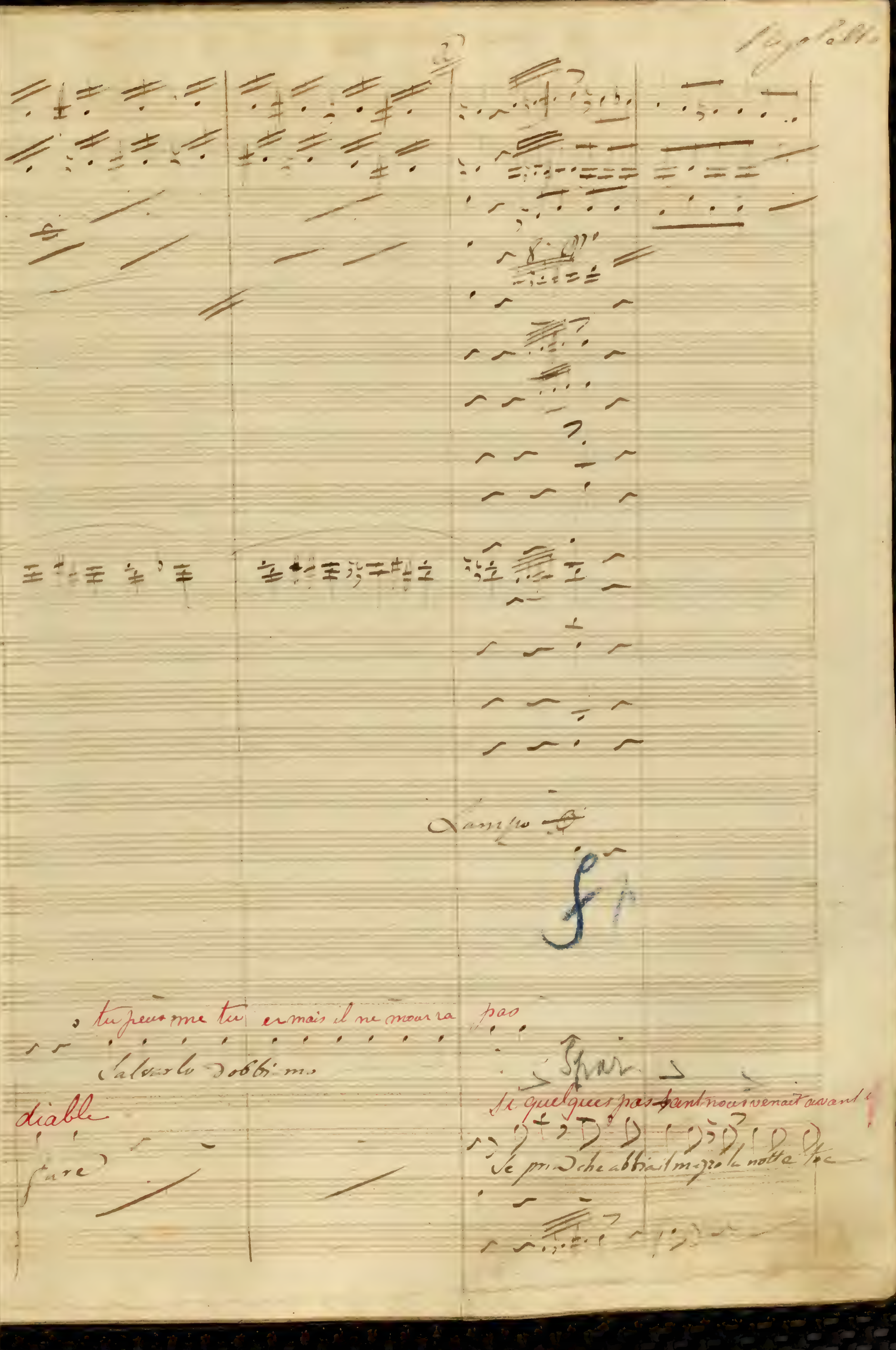

lâ che!
je me le veux
je remplis ma tâ-che
bandi-to


pour un prix comme
pour un prix comme
me
Mais je veux qu'on sa - che
que je ne sais

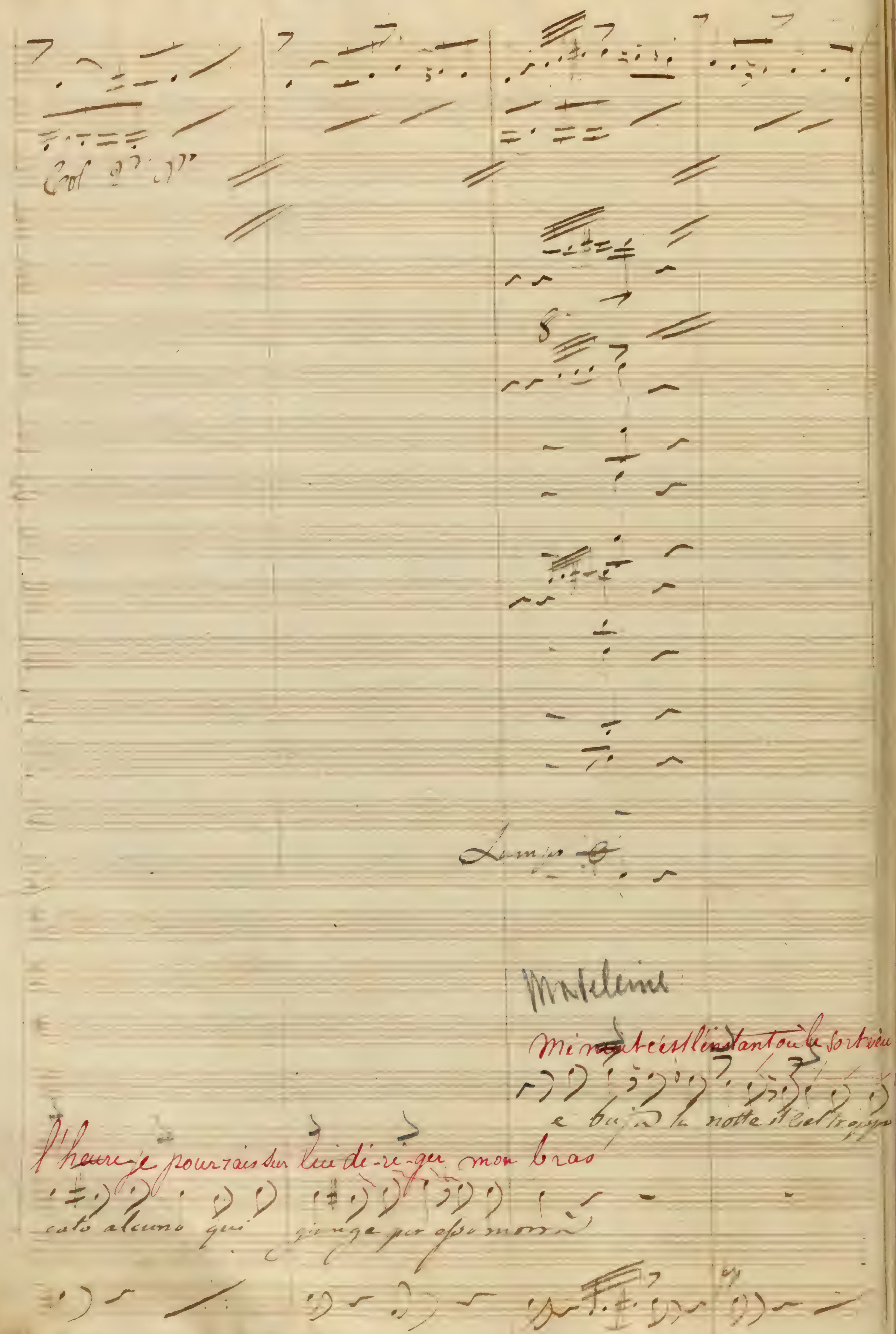


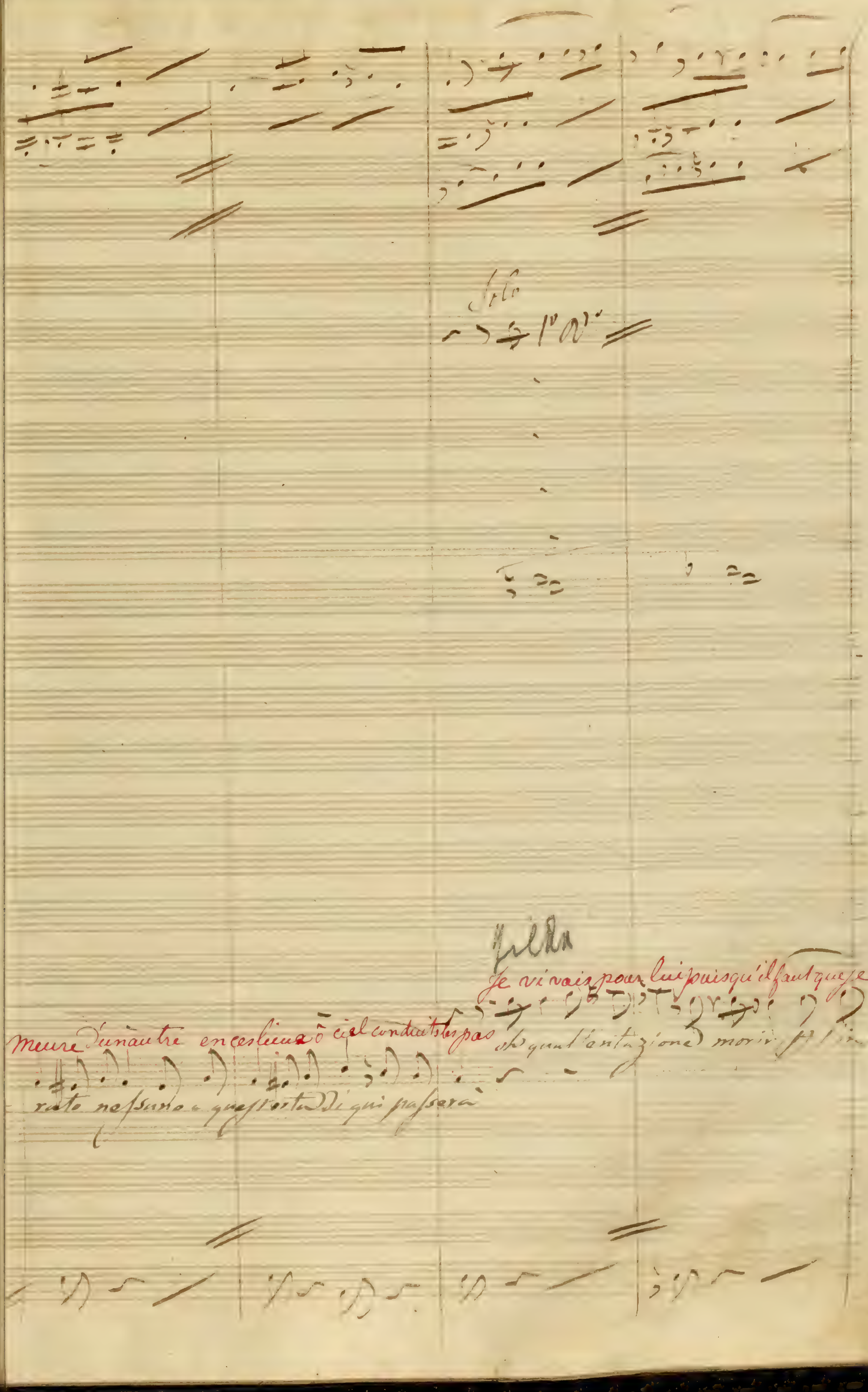
Chœur
Madeleine
ah grace pour lui
ah grazia per esso
pas
Voler vi men tir

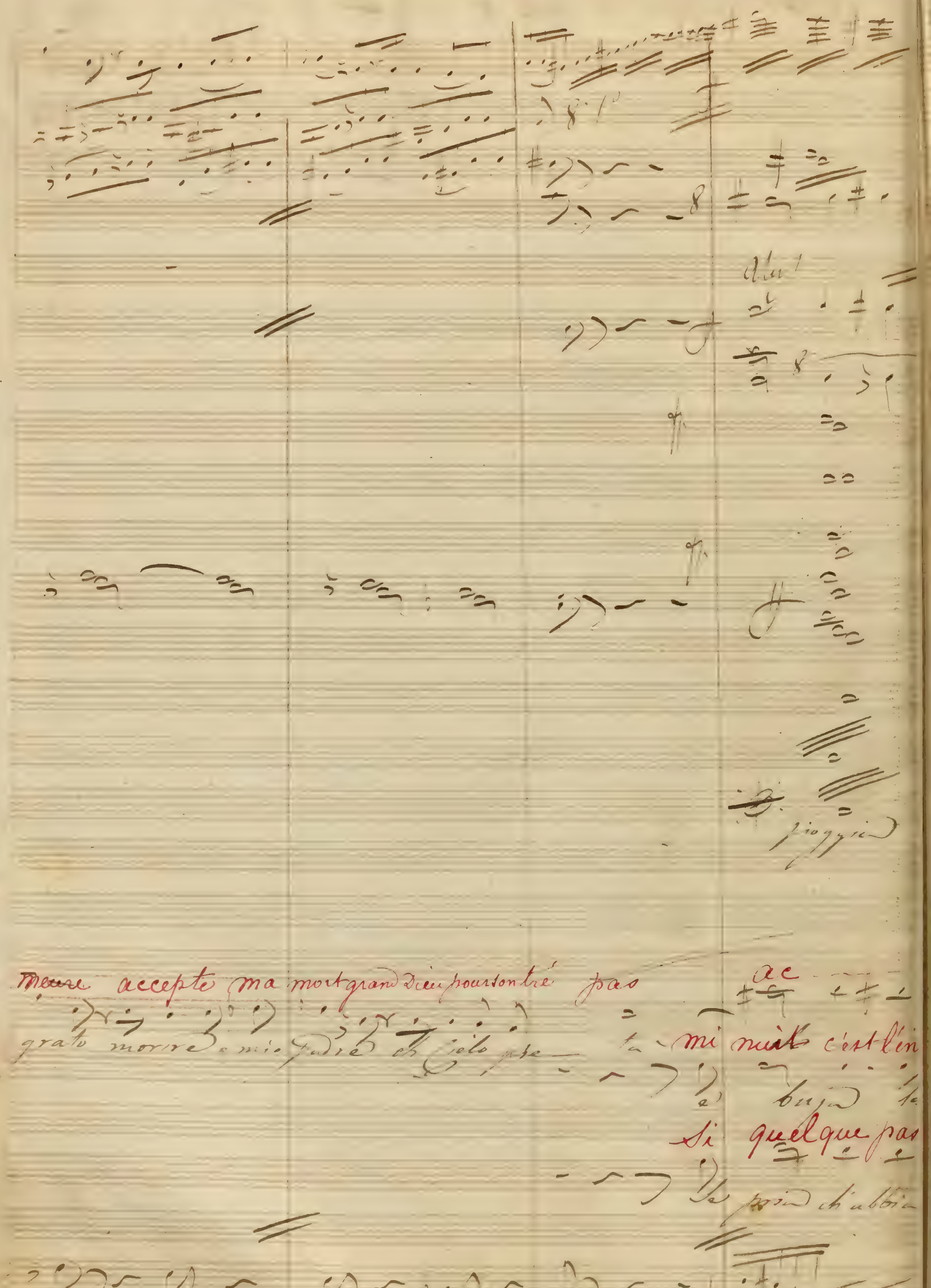

Ô cœur chari table
Je vais tout lui dire
oh buona figlinola
tant pis
fuggir dil fo a dosso
rir
Nous perdons l'argent
par
gli fondi per diamo

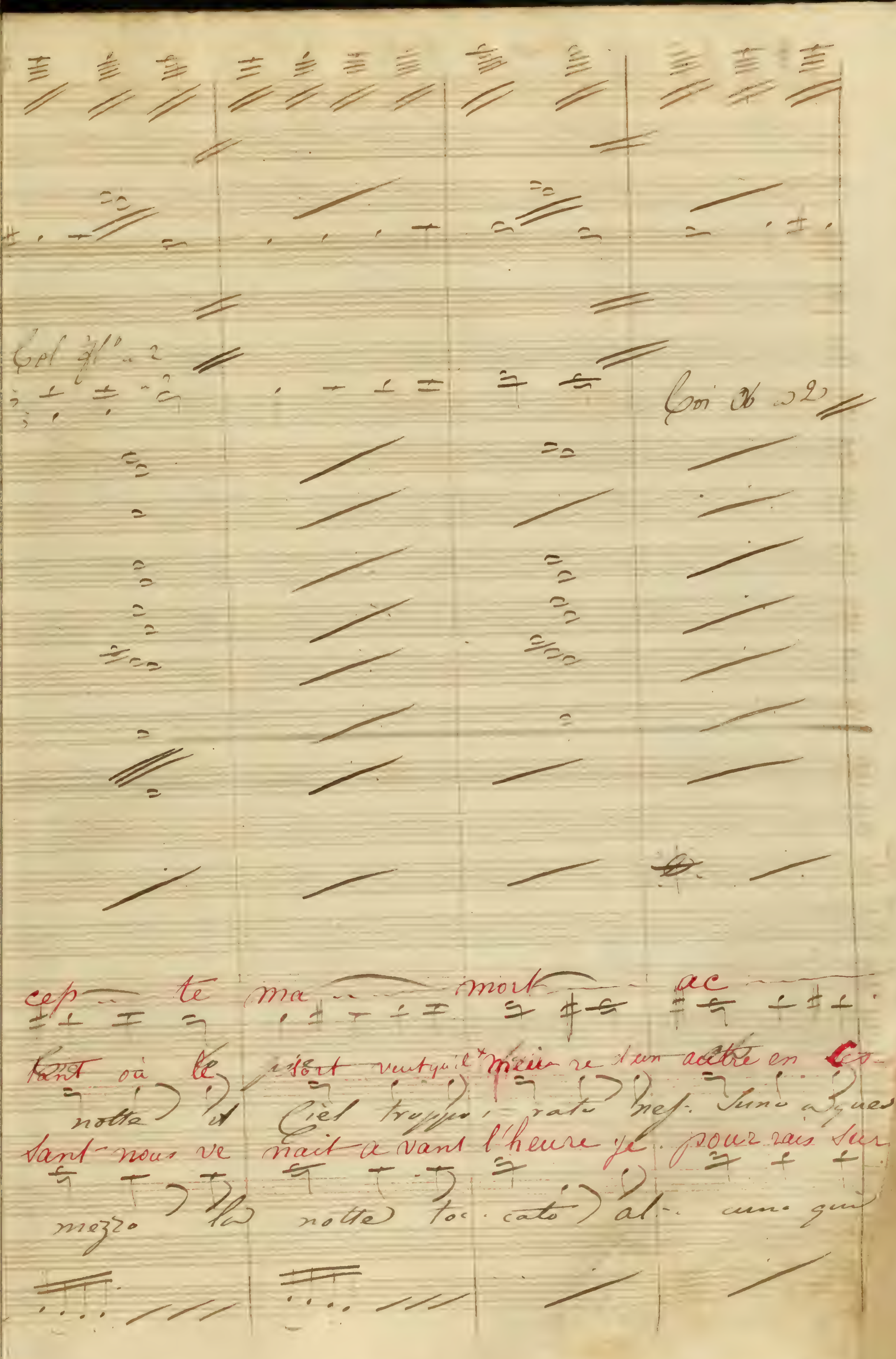


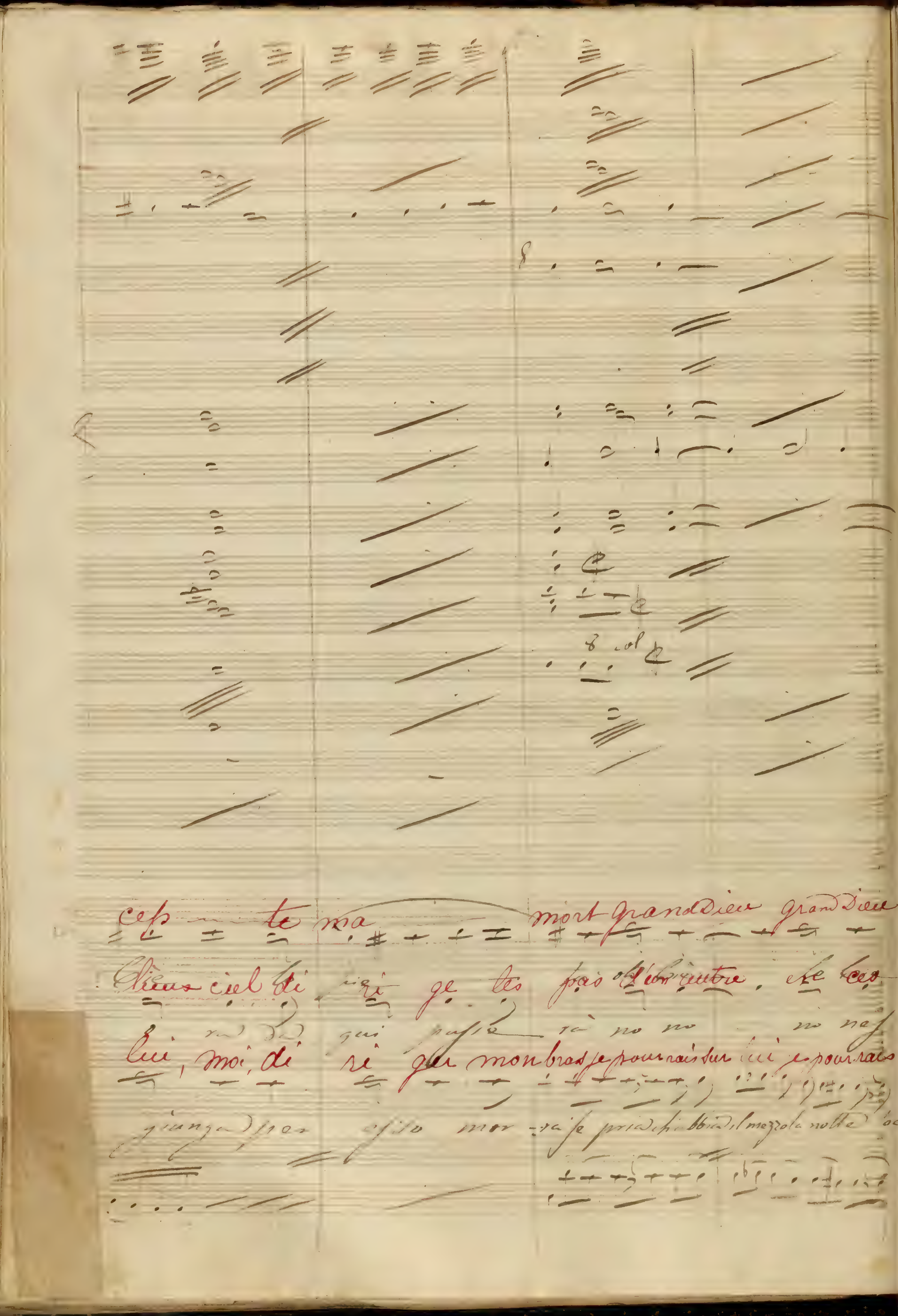
tu peux me tuer mais il ne mourra pas
Salvarlo dobbiamo
diable
Si quelques passant nous venait avant

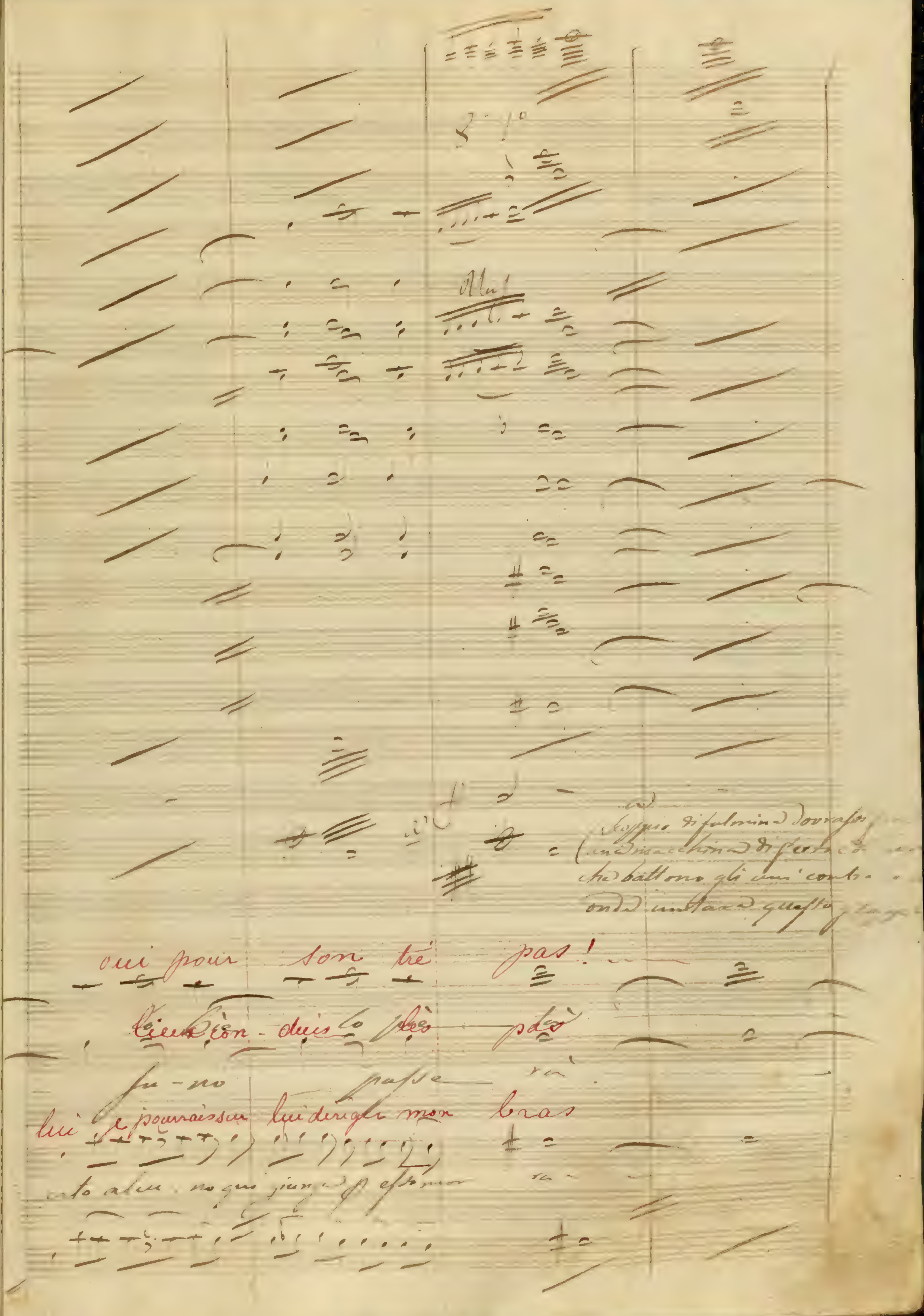

Madeleine
l'heure je pourrais sur lui di-ri-ger mon bras
cato alcuno qui

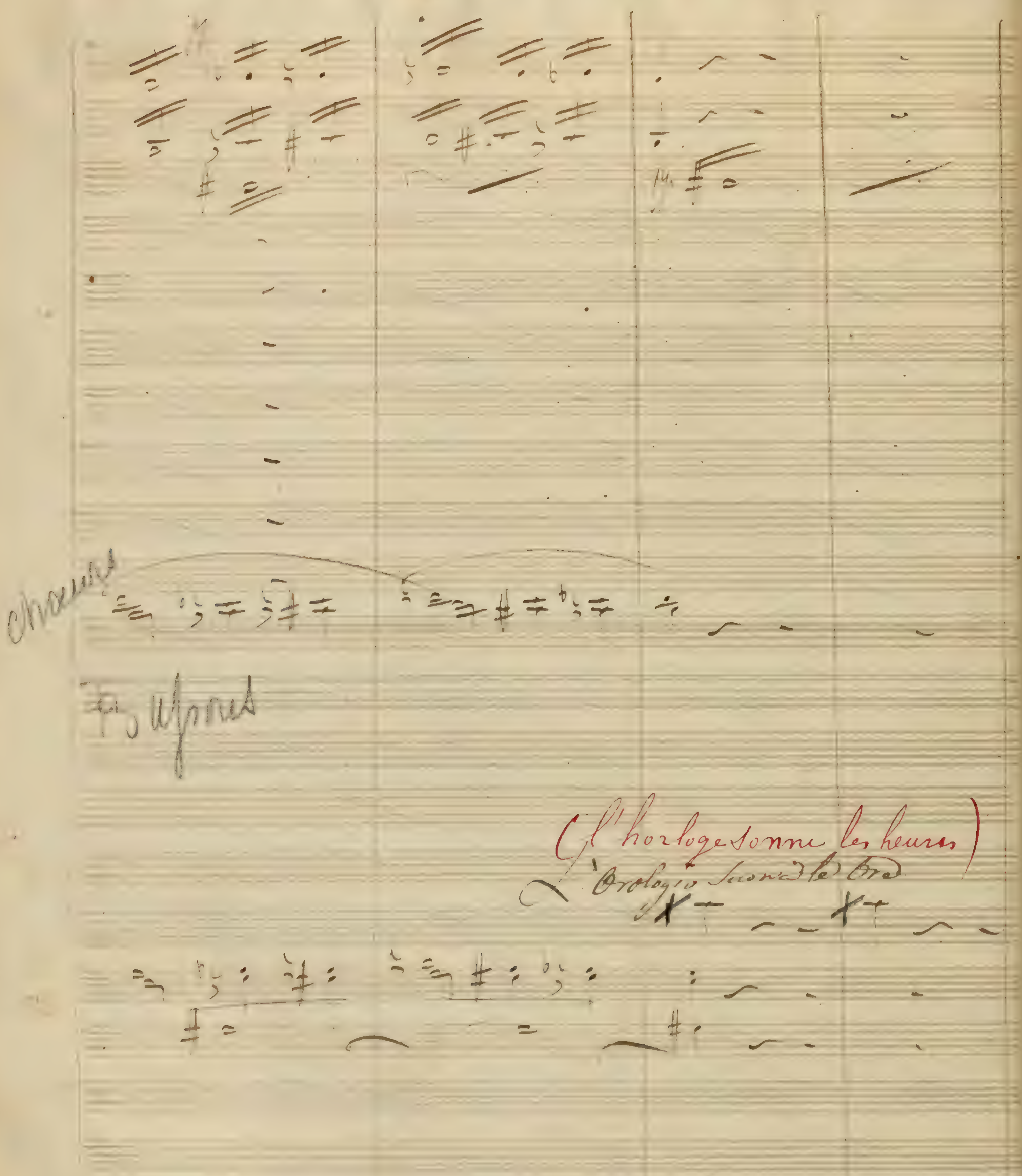

Solo
Gilda
Je vivais pour lui puisqu'il faut que je
Meure d'un autre en ces lieux ô ciel conduits ses pas
rato nessuno a quest'ora di qui passerà


Meure accepte ma mort grand Dieu pour son tré pas
grato morire e mio padre ch' cielo pre-
mi
Si quelque pas

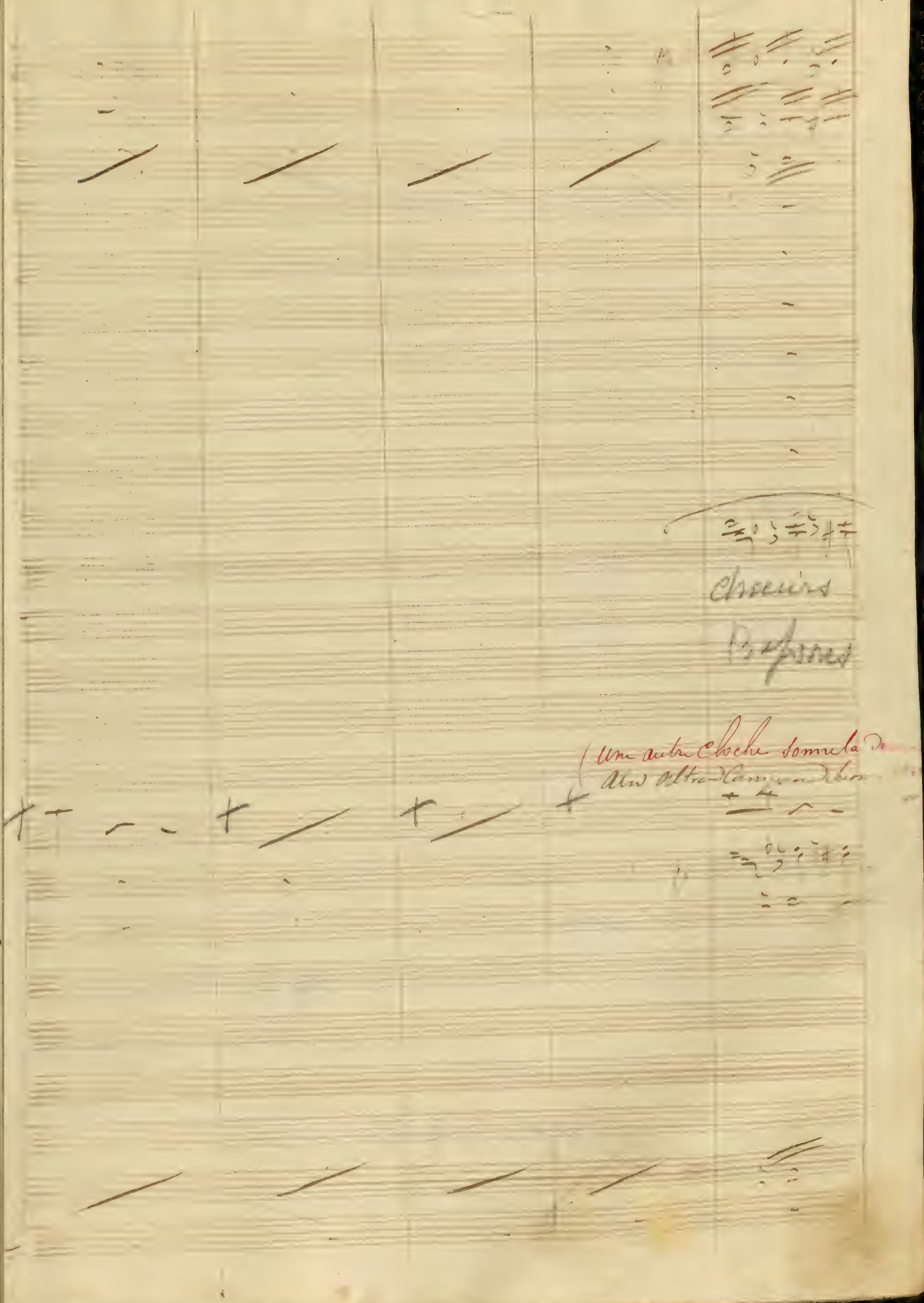

cep te ma mort ac
tant où le sort veut qu'il meure d'un autre en
sant-nous ve nait a vant l'heure je pour rais sur
mezzo la notte to cato

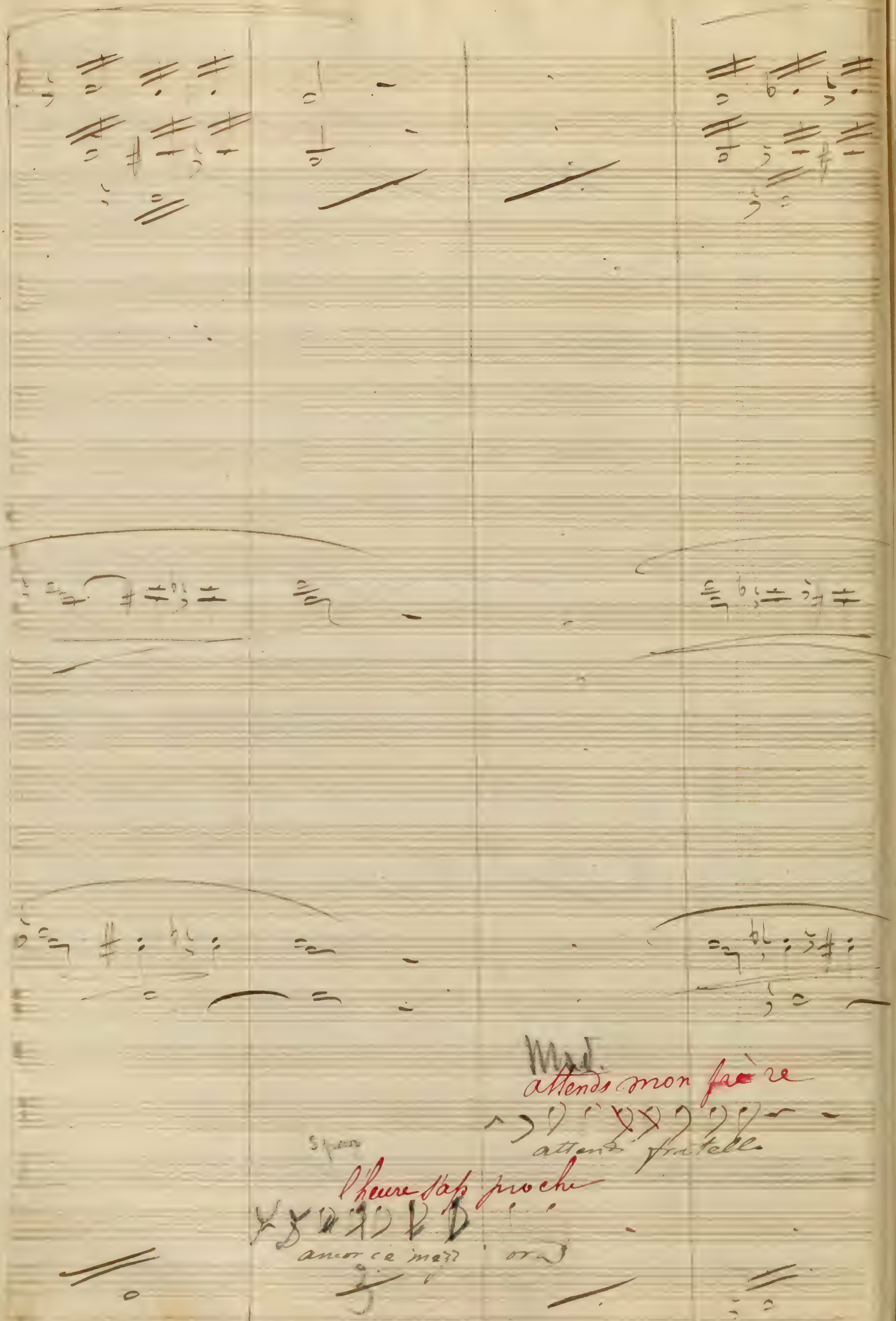

ces te ma mort grand Dieu grand Dieu
lui, moi, di qui mon bras je pourrais sur lui je pourrais

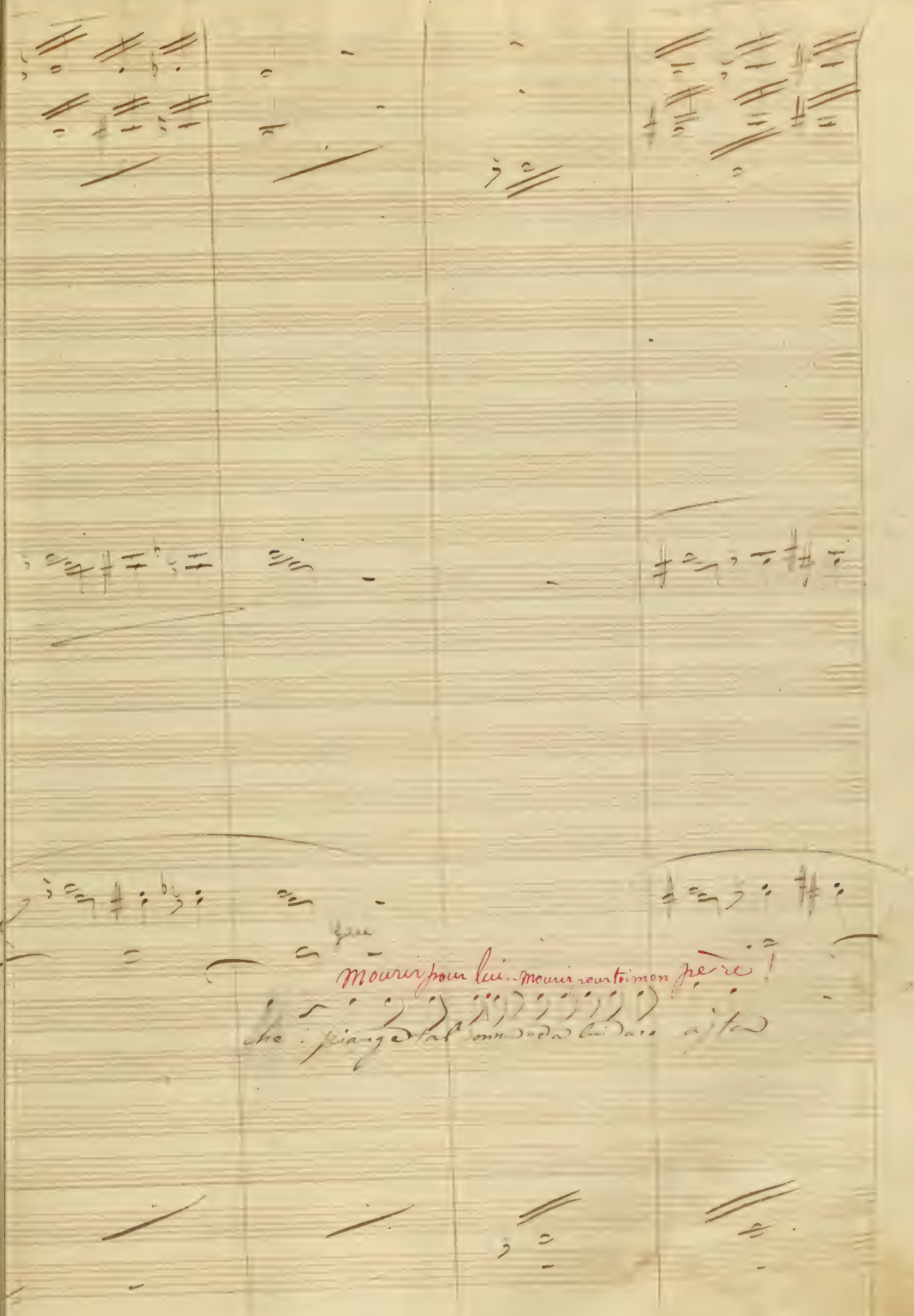

oui pour son tré pas!
con - duis le pas
fu - no passe
lui pourraissai lui dirigeai mon bras
che battono gli uni contro
onde imitare questo

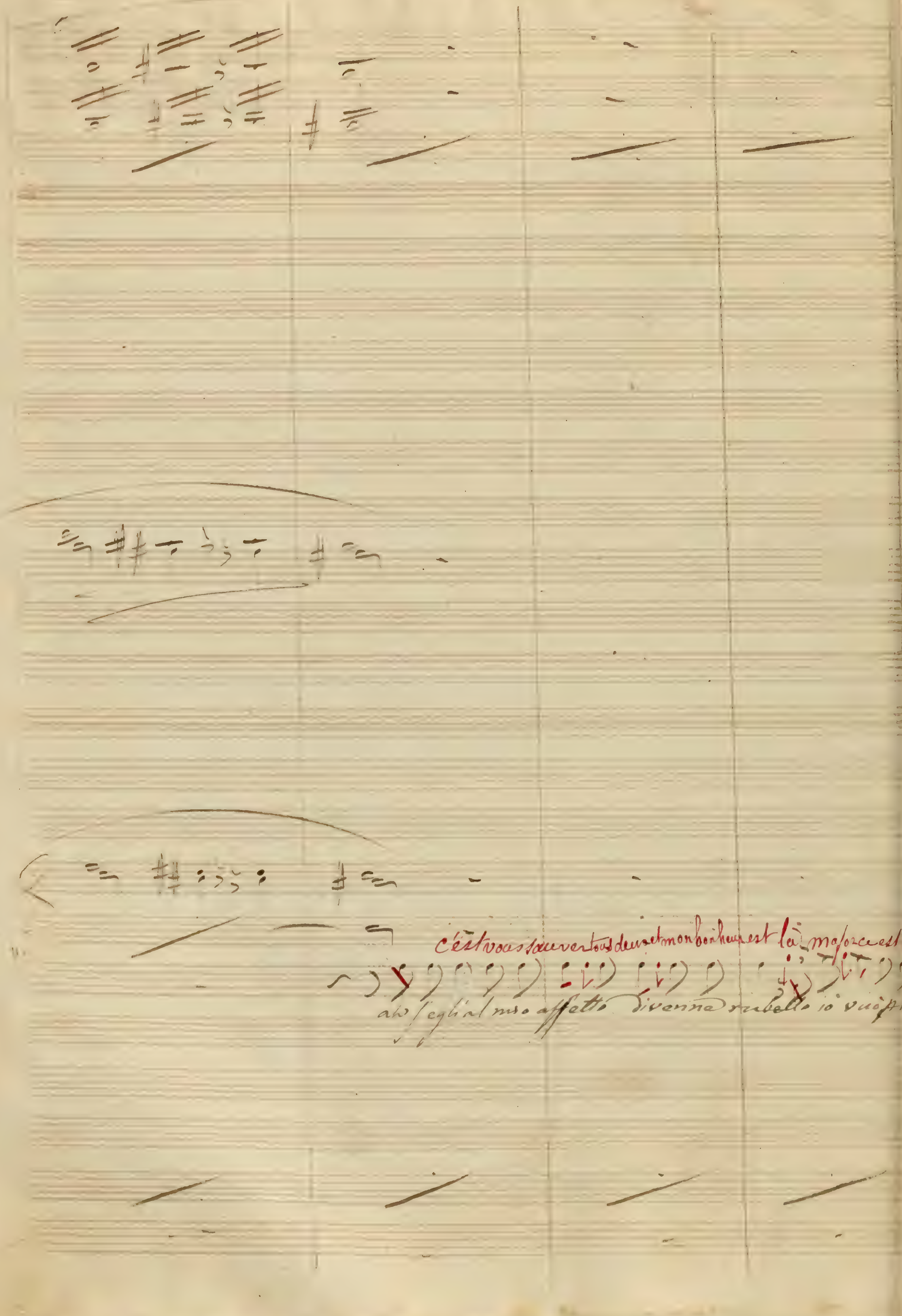


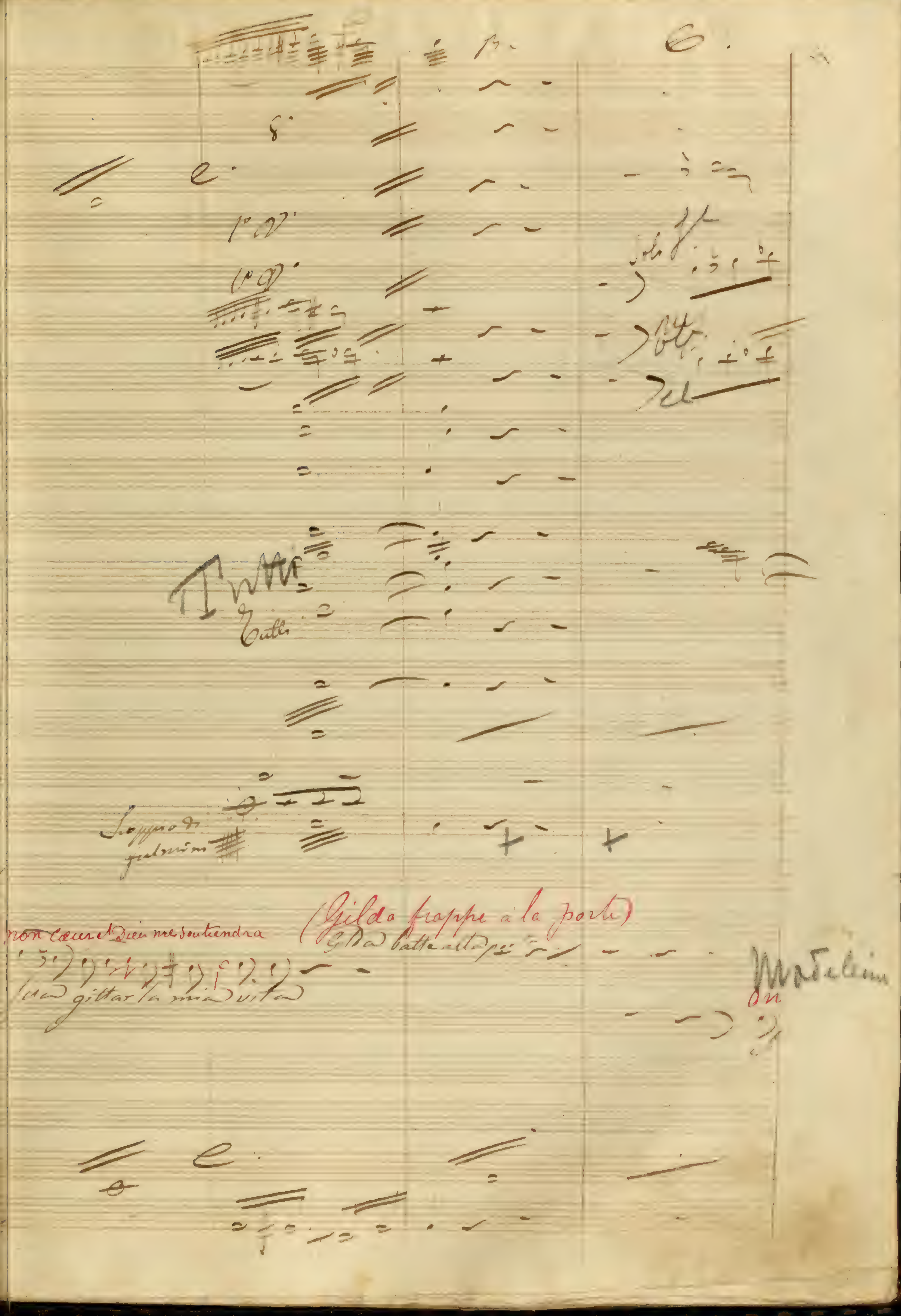
Chœurs
(l'horloge sonne les heures)
L'Orologio suona le ore

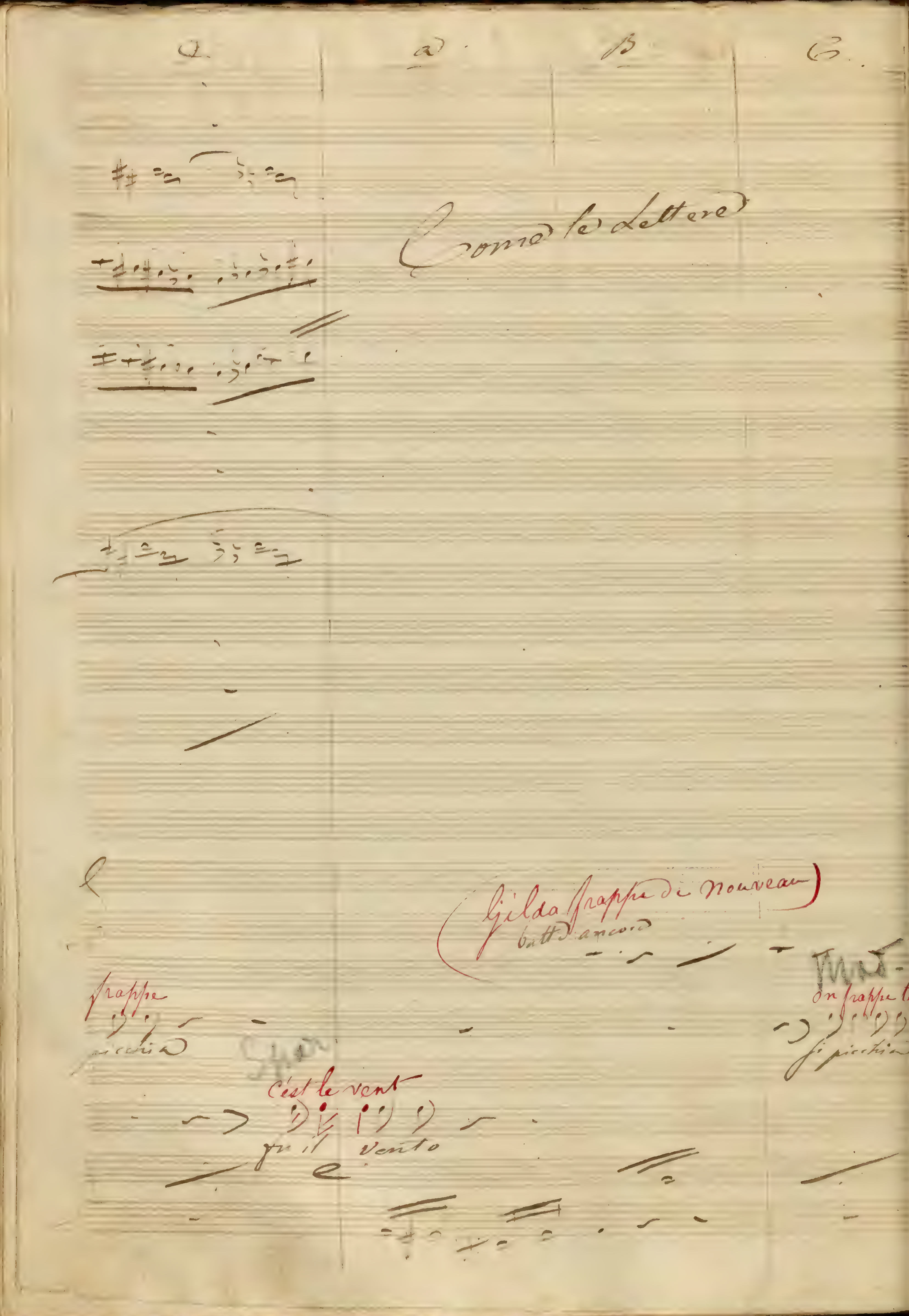

Choeurs
Basses
(Une autre Cloche sonne la Do


Mad.
attends mon frère
attends fratello
l'heure s'approche
amor ce mezz ora

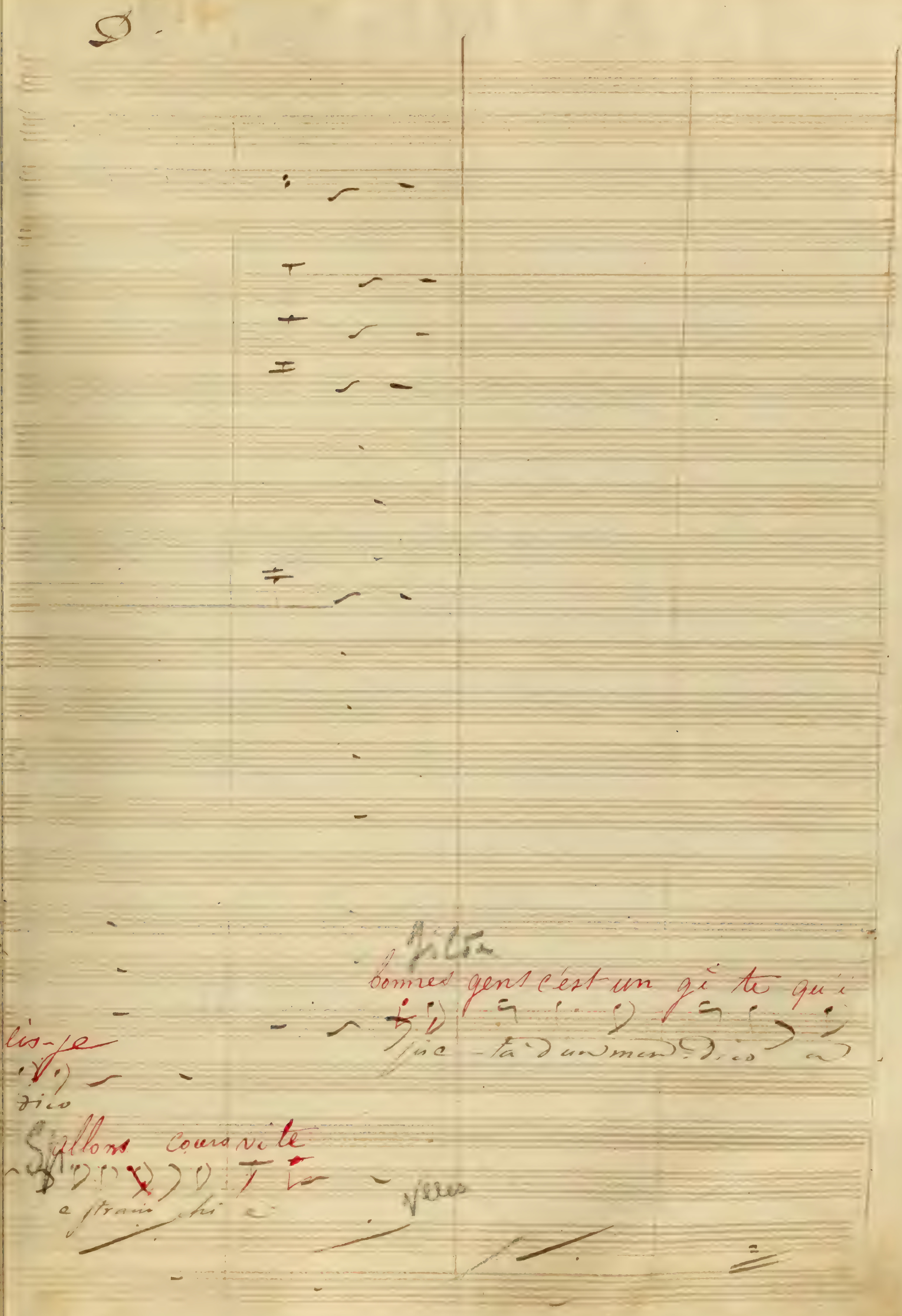

Mourir pour lui.. mourir pour toi mon père!

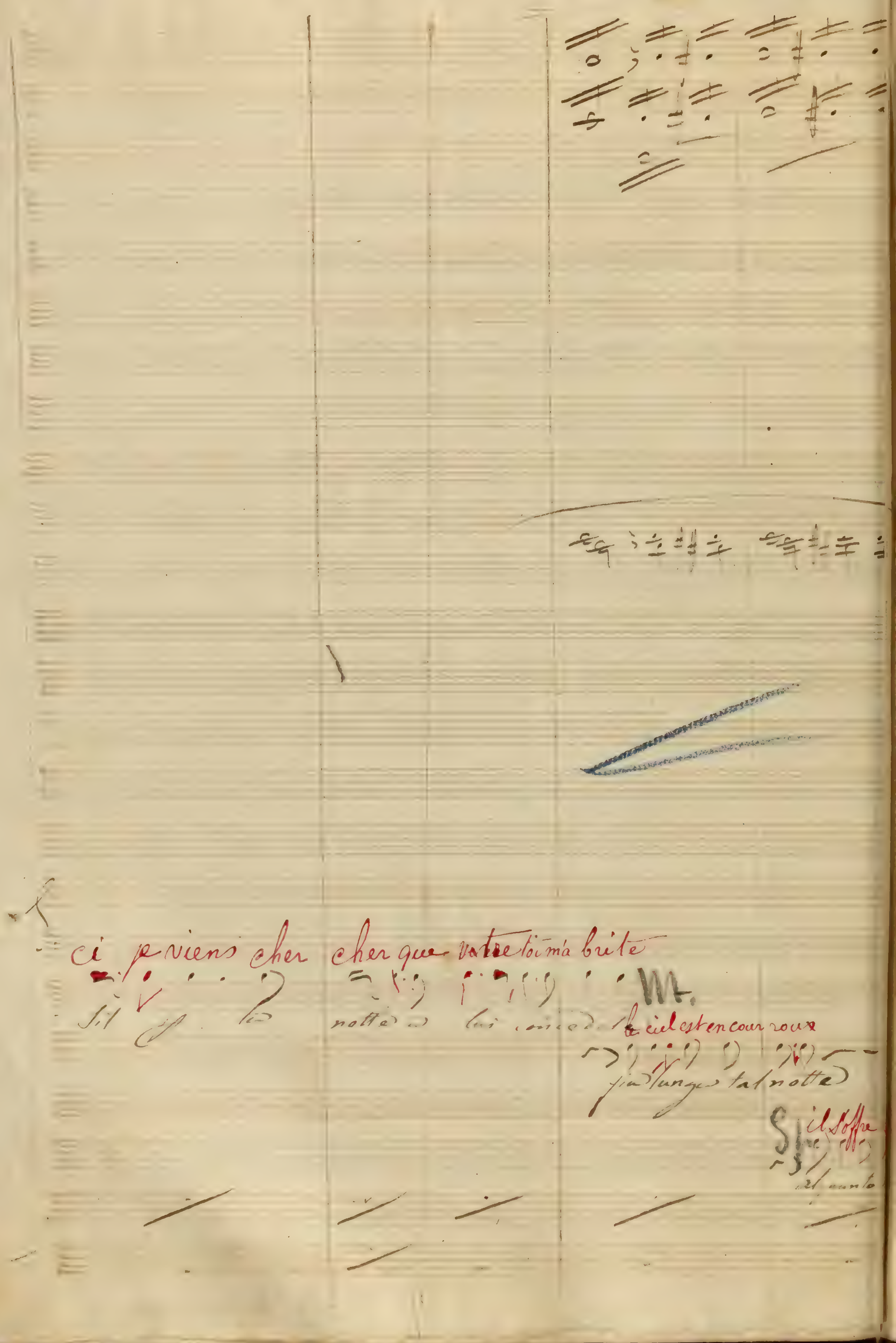

c'est vous sauver tous deux et mon bonheur est là ma force est
ah s'egli al mio affetto divenne rubello io vuò

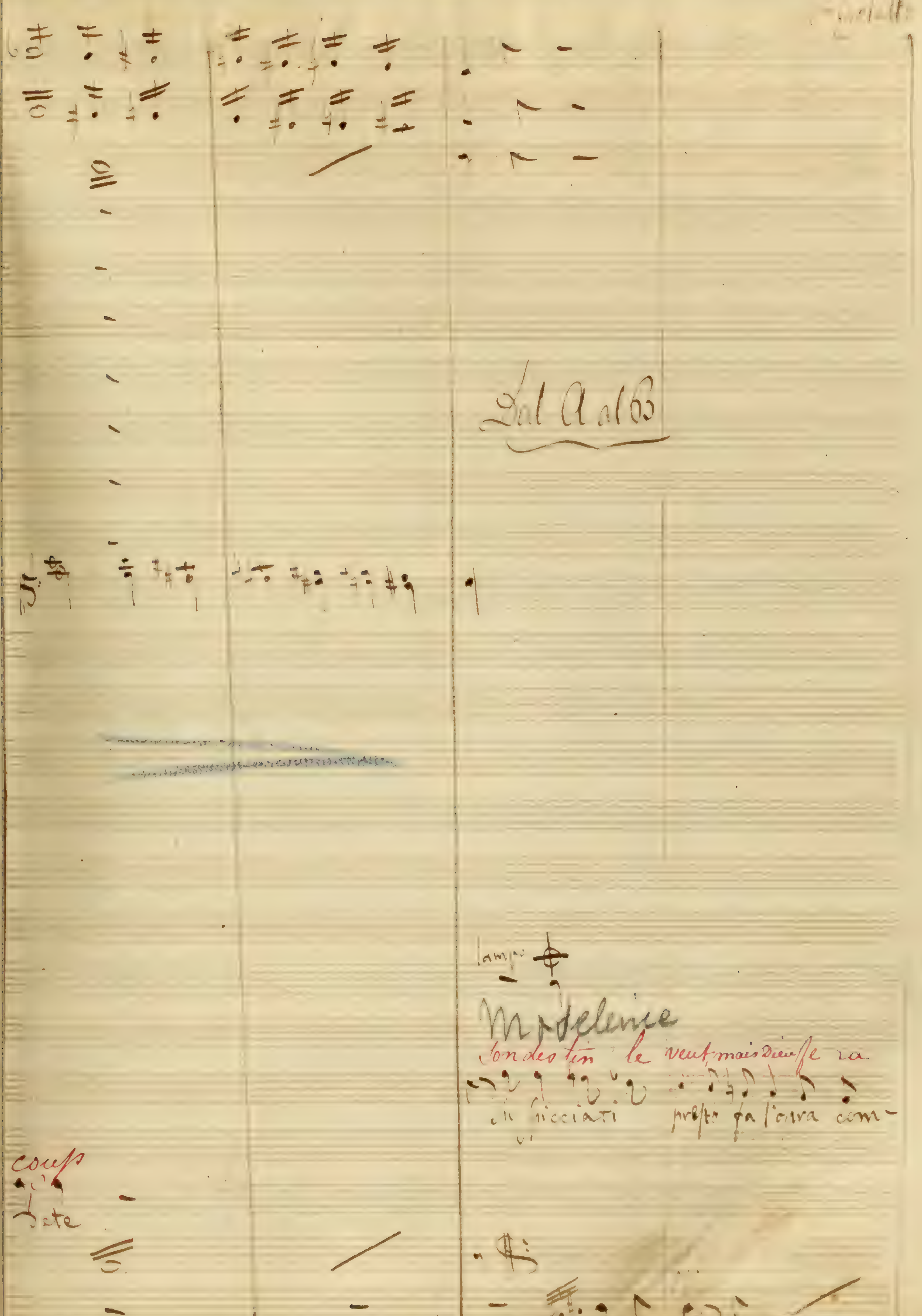

6.
Tutti
Celli
non cœur et Dieu me soutiendra
gittar la mia vita
(Gilda frappe à la porte)
Gilda batte alla por
Ou



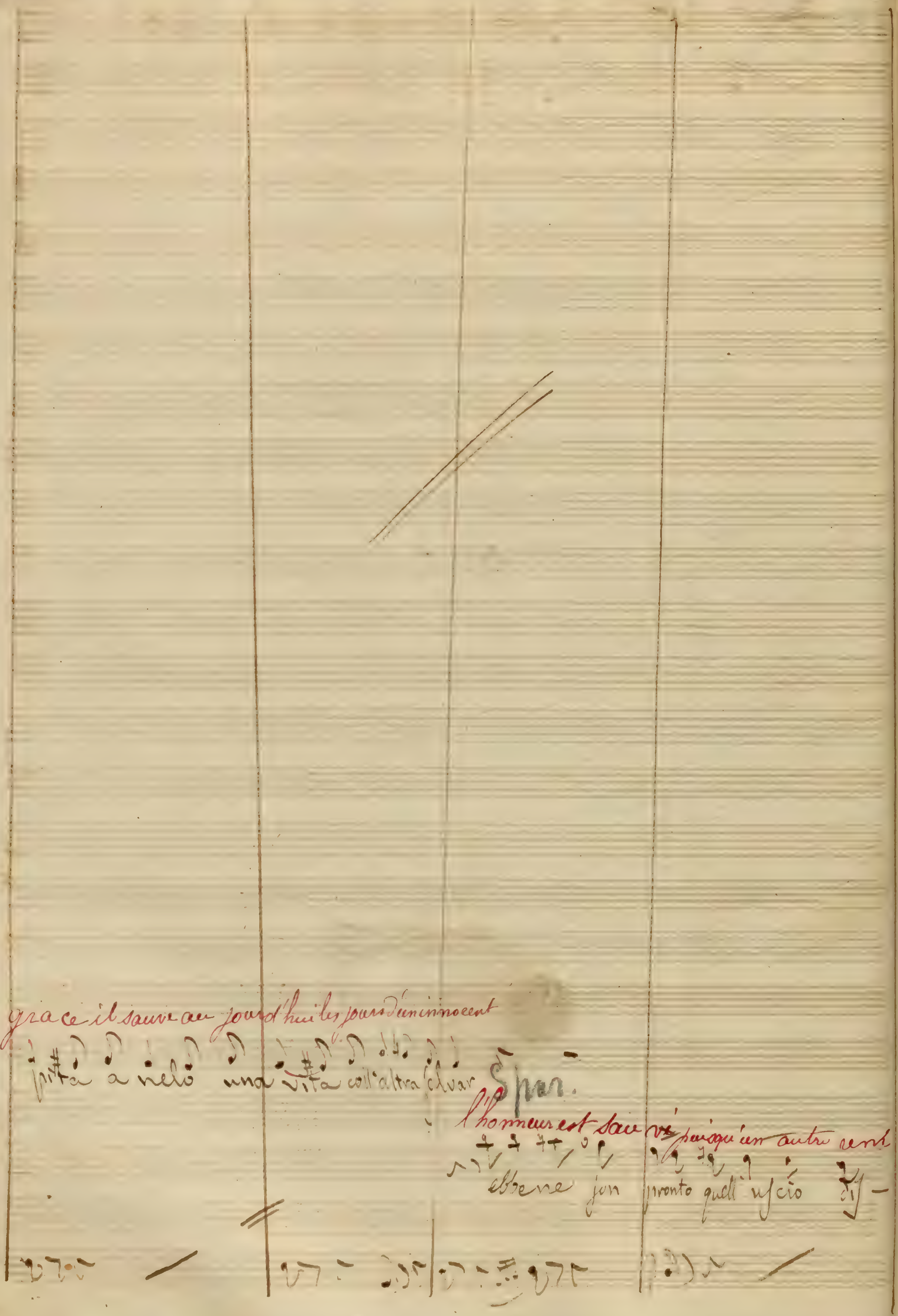
B
C
Come le Lettere
Gilda frappe di nouveau
batte ancora
frappe
picchia
On frappe
si picchia
C'est le vent
vento

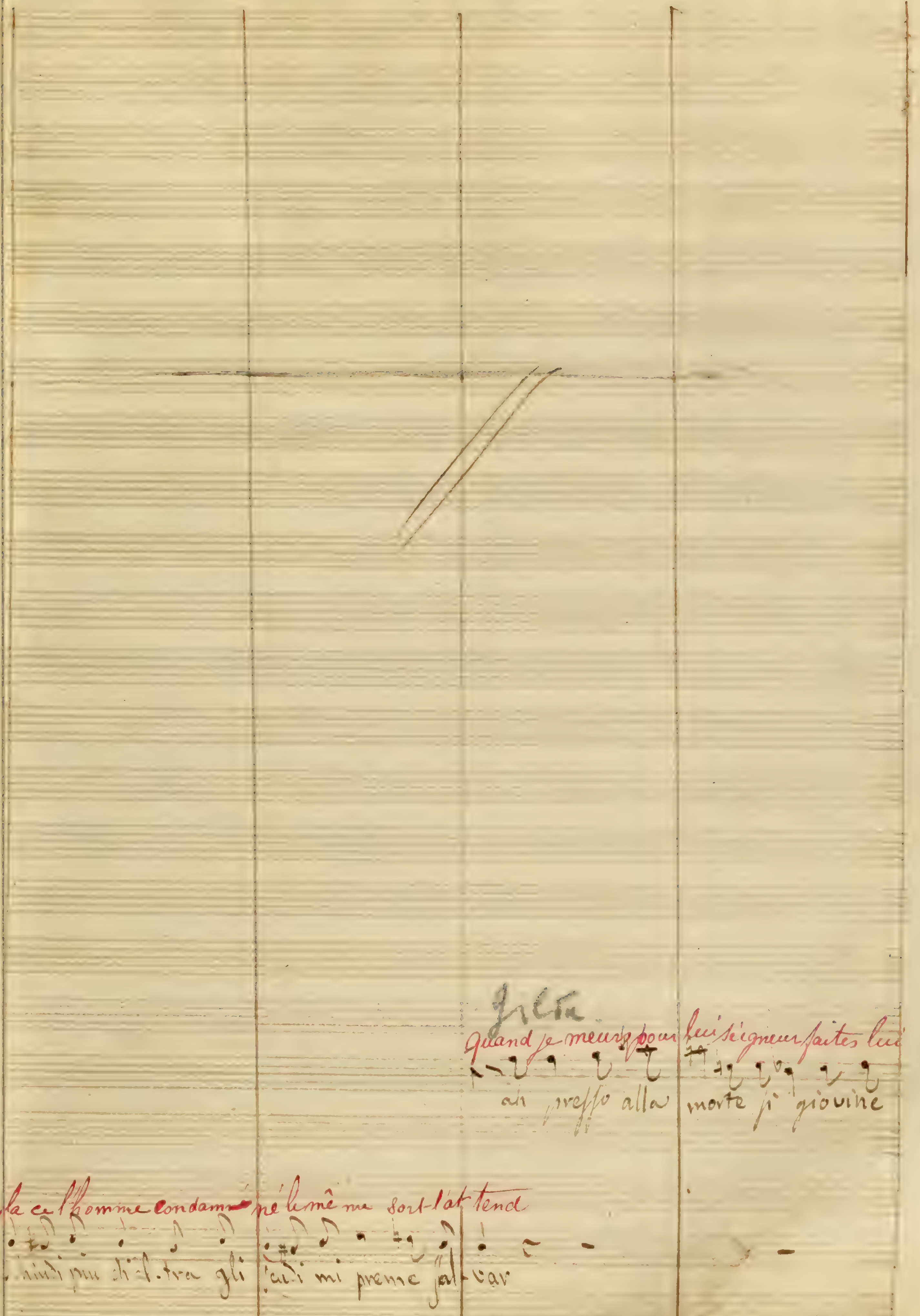

bonnes gens c'est un gî te qui
lis-je
Allons cours vite


ci je viens cher cher que
il ciel est en courroux

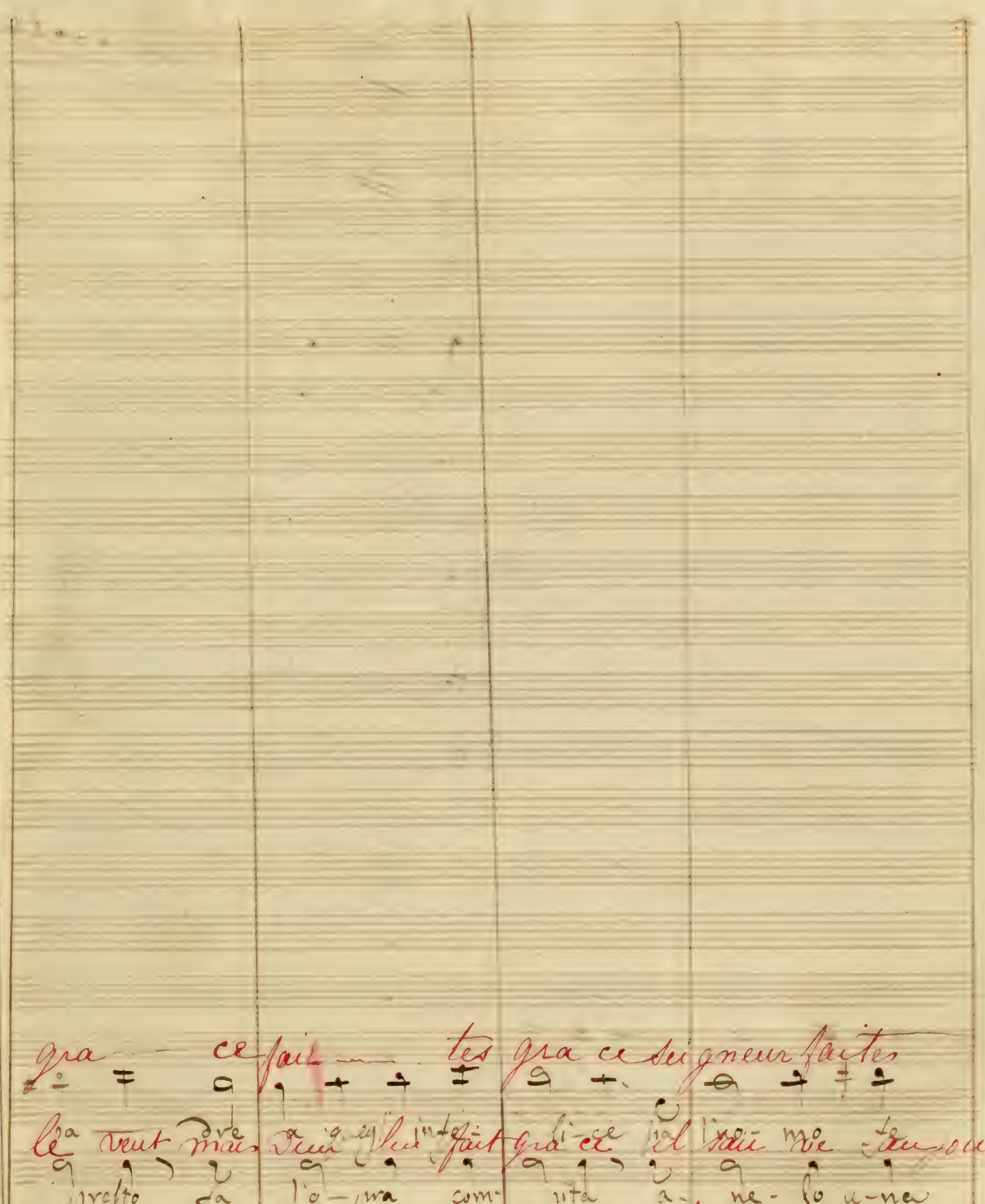


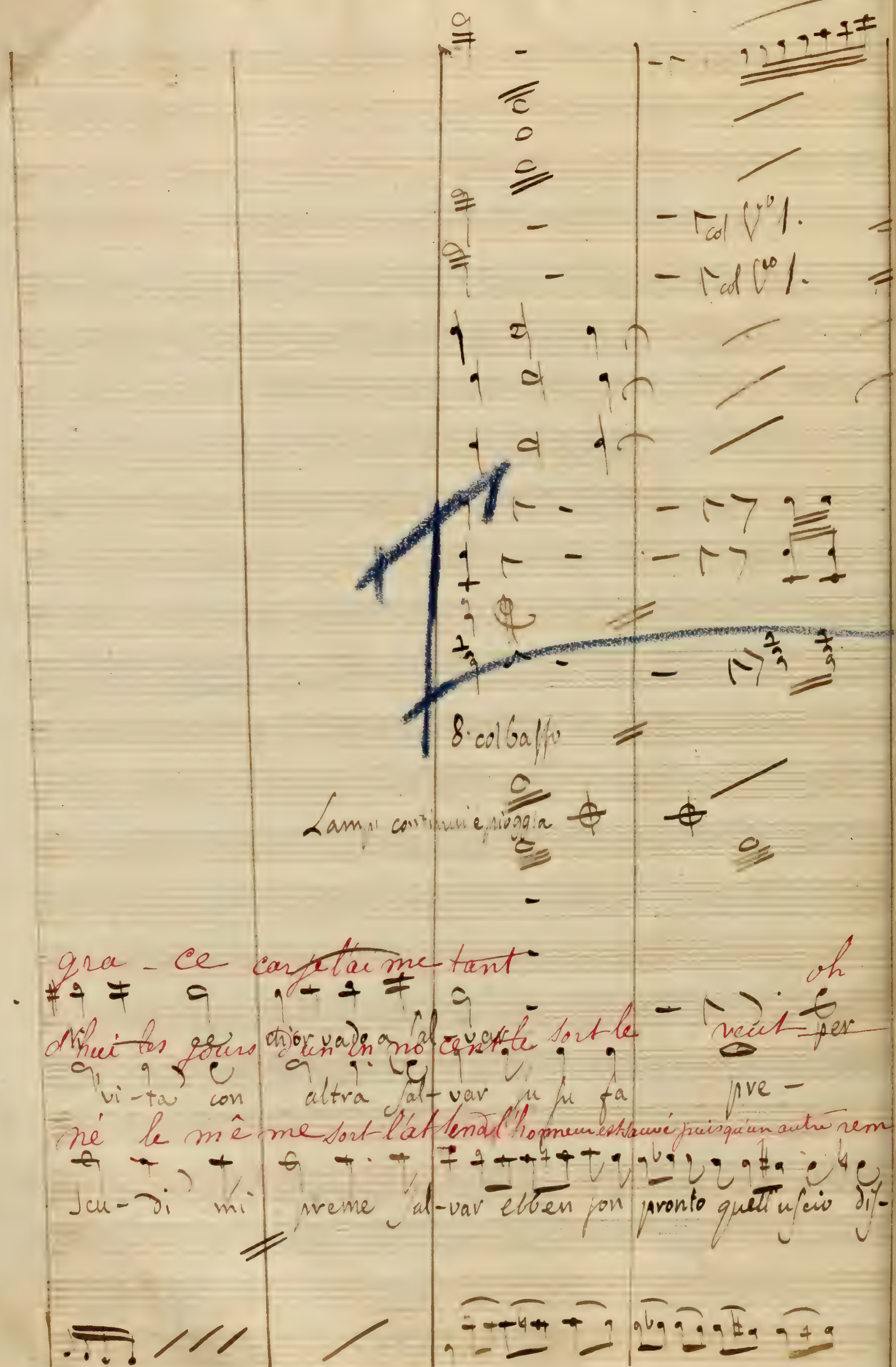
Dal A al B
Tempo
Madeleine
Son destin le veut, mais dieu se ra
presto fa l'ora com-
coup
tête

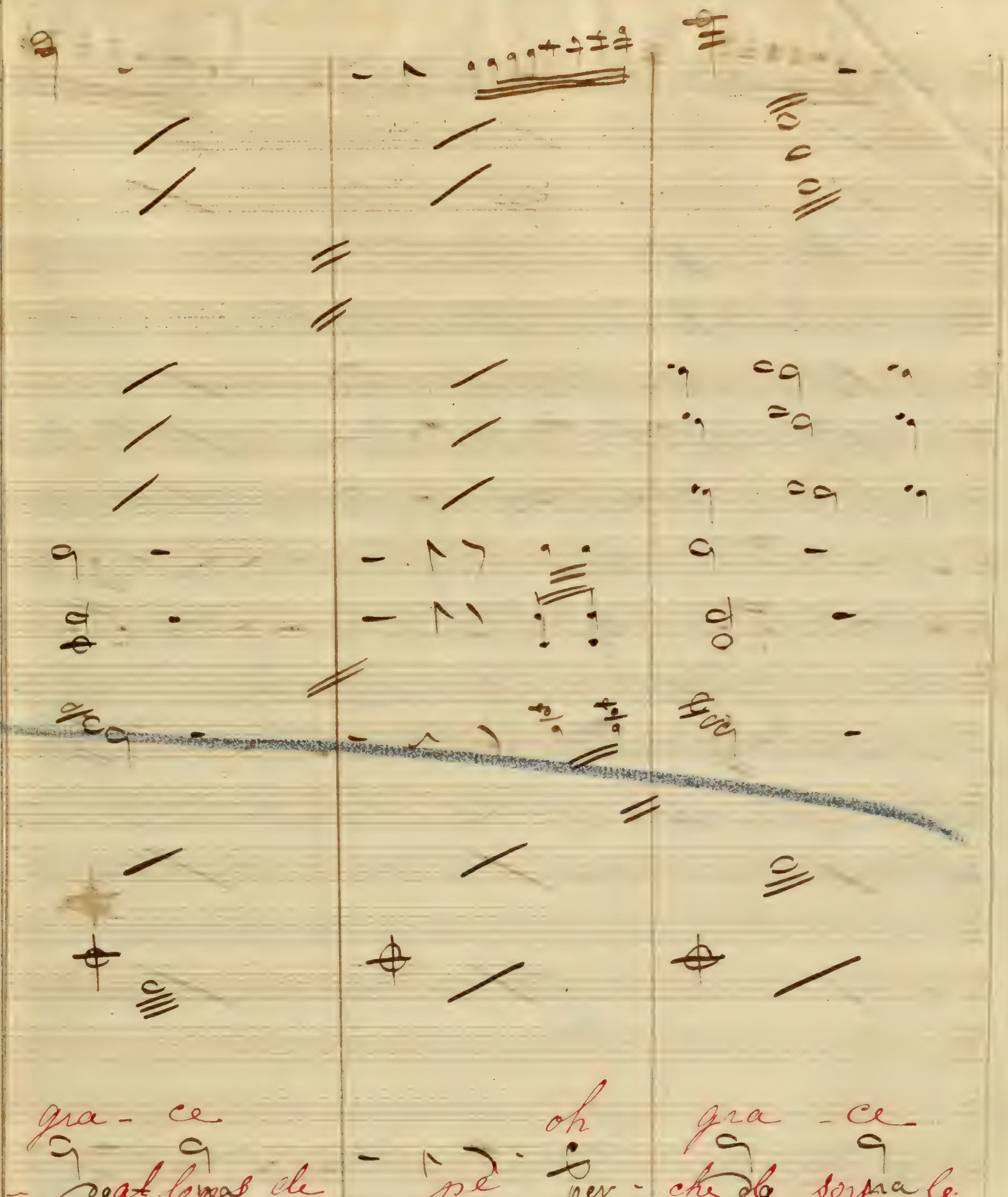

grace il sauve au jourd'hui les jours d'un innocent
pità a nelò una vita coll'altra elvar
Spar.
l'honneur est sauvé puisqu'un autre rend
ebbene son pronto quell'uscio

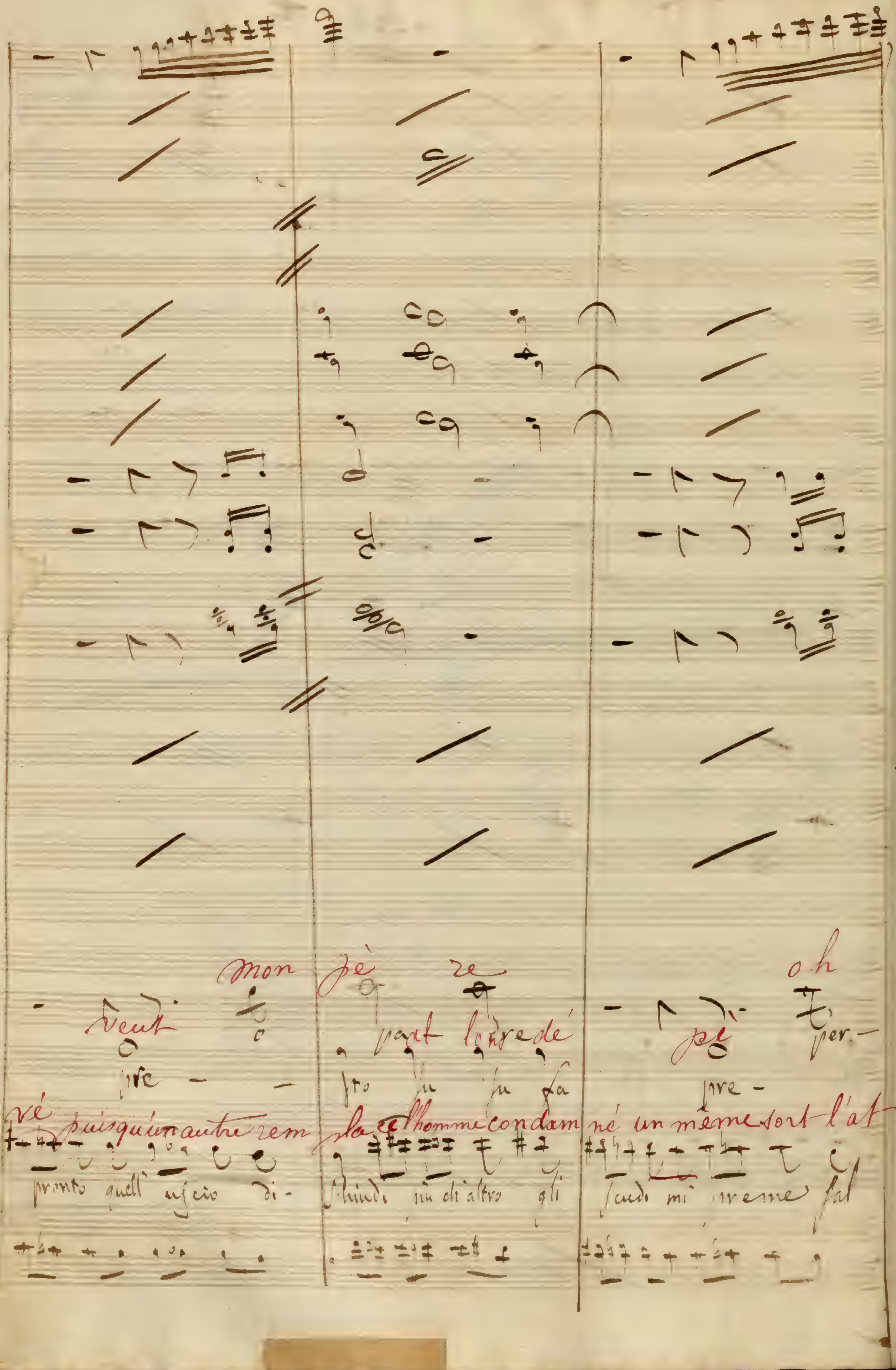

Gilda
quand je meurs pour lui seigneur faites lui
ah presso alla morte si giovine
la ce l'homme condamné le même sort l'attend
quindi più ch'il tra gli
mi preme salvar

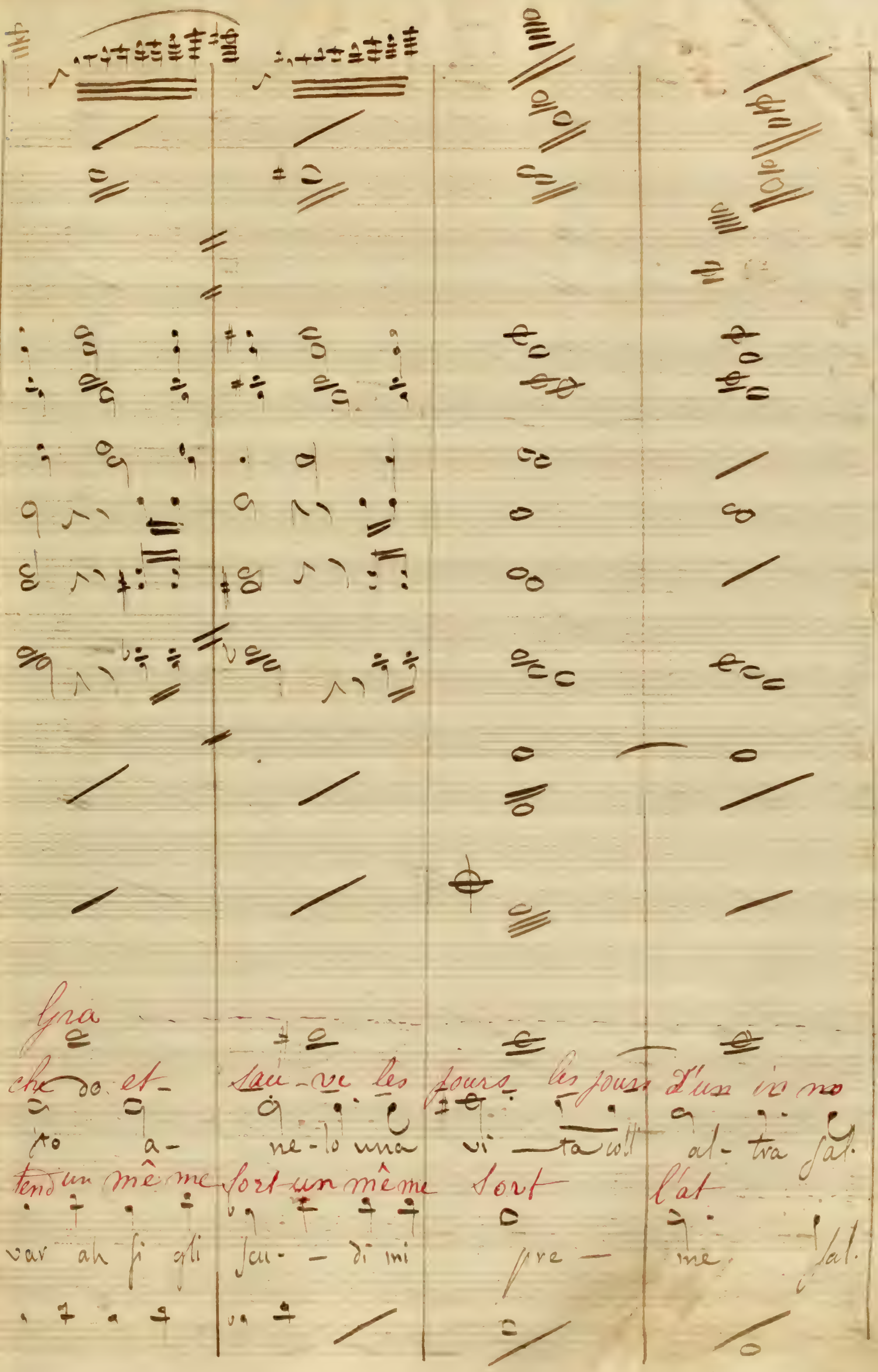
grace il ne m'aimait pas et moi je l'aimais tant ah... seigneur faites
l'honneur est


gra - - ce fait - tes gra ce seigneur faites
sauve puisqu'un autre rem pla ce l'homme condam-

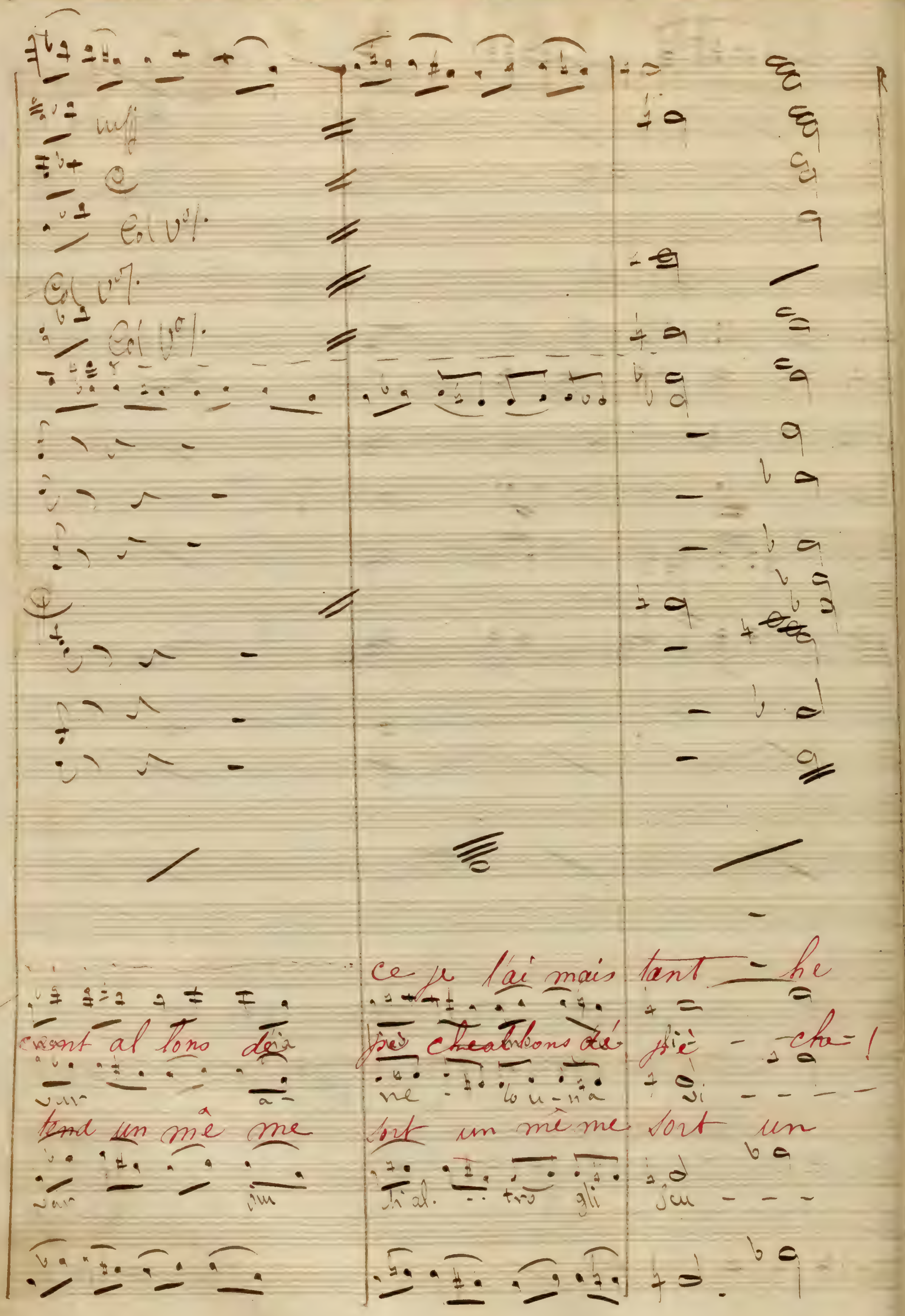

col Vno 1.
col Vno 1.
8. col basso
Lampi continui e pioggia
gra - ce car je t'aime tant
oh
vi - ta con altra sal - var si fa pre -
né le même sort l'attend l'homme est sauvé puisqu'un autre rem
Scu - di mi preme sal - var ebben son pronto quest'uscio dis -

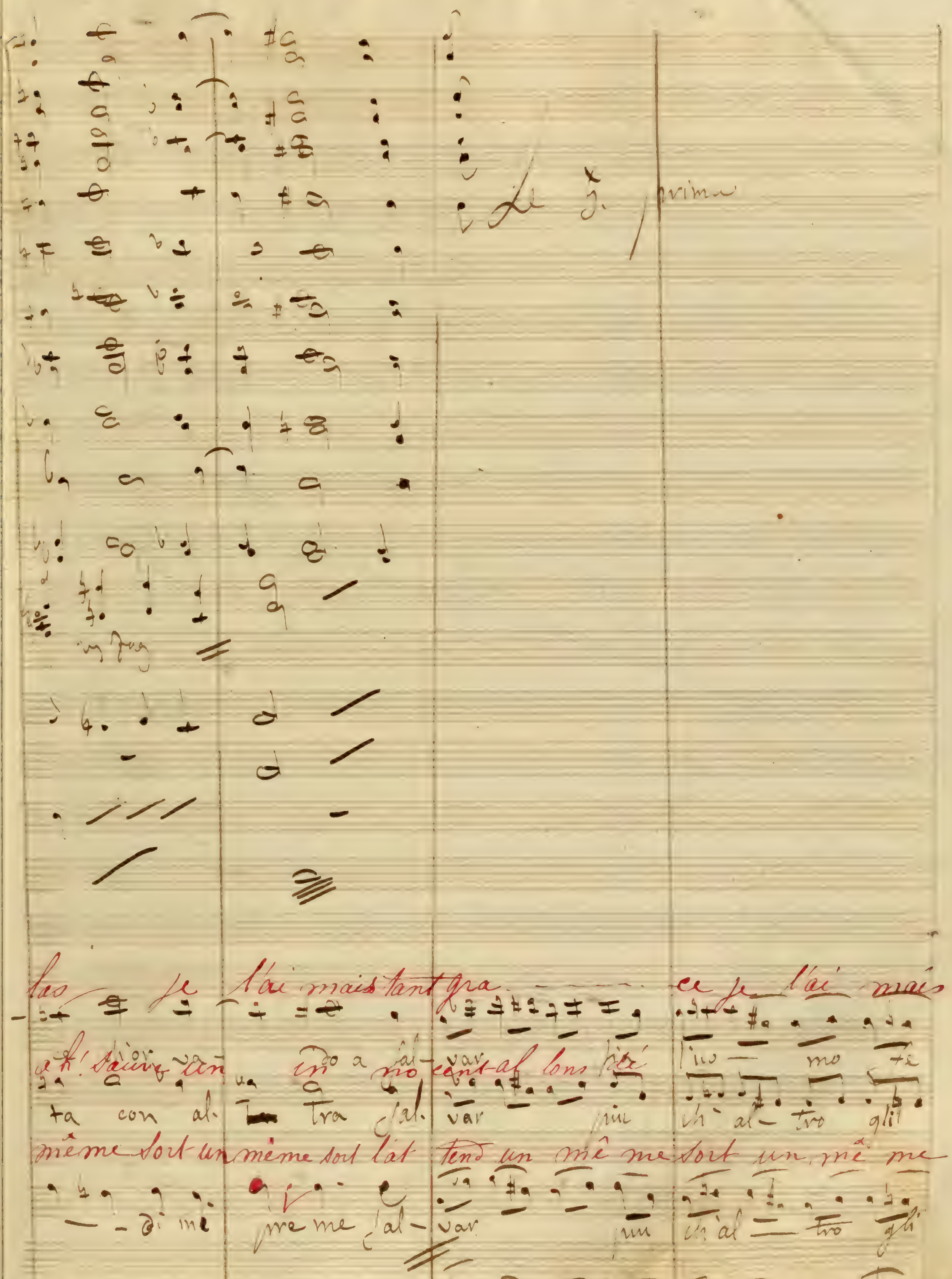

gra - ce
oh
gra - ce
per - che da
sto fu fu fa
pre - sto apri fa
la ce l'homme condam né un même sort l'at tend l'honneur est sau -
schiudi più ch'altro gli
sen di mi preme salvar et be - ne son

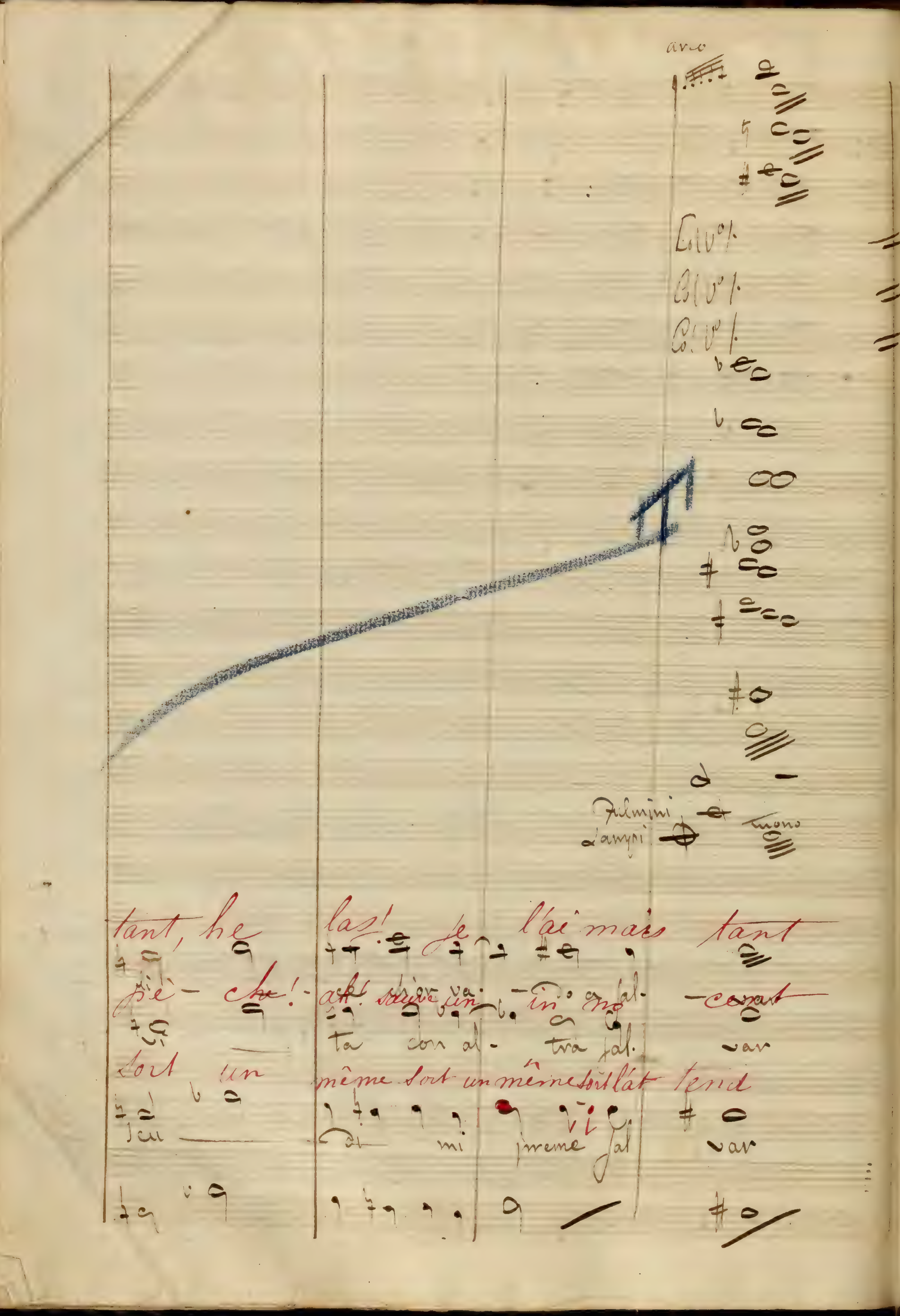

mon pè re
oh
Veut
pè
per-
vé puisqu'un autre rem pla ce l'homme condam né un même sort l'at
pronto quell' uscio di- schiudi più ch'altro gli
mi preme fal

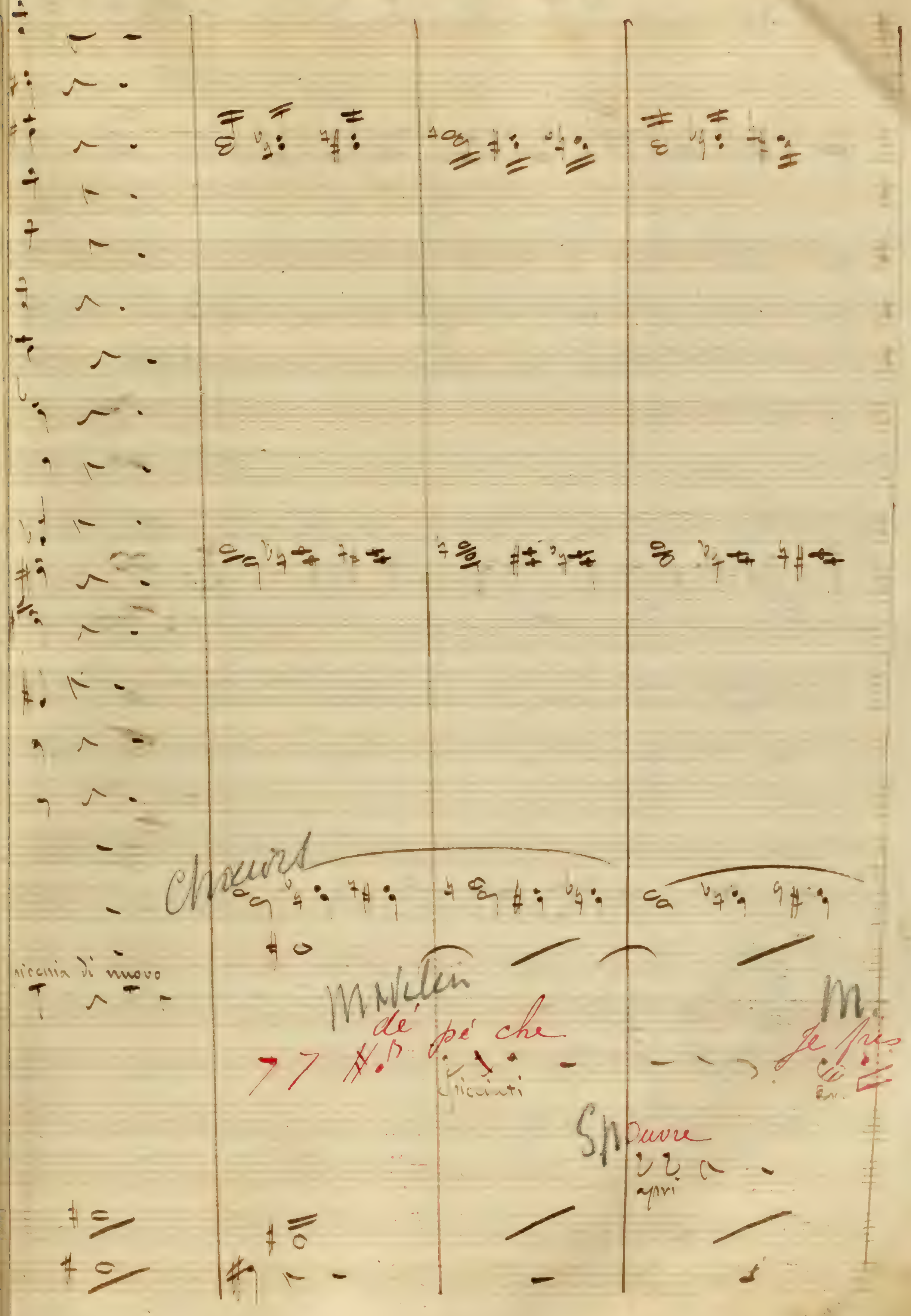


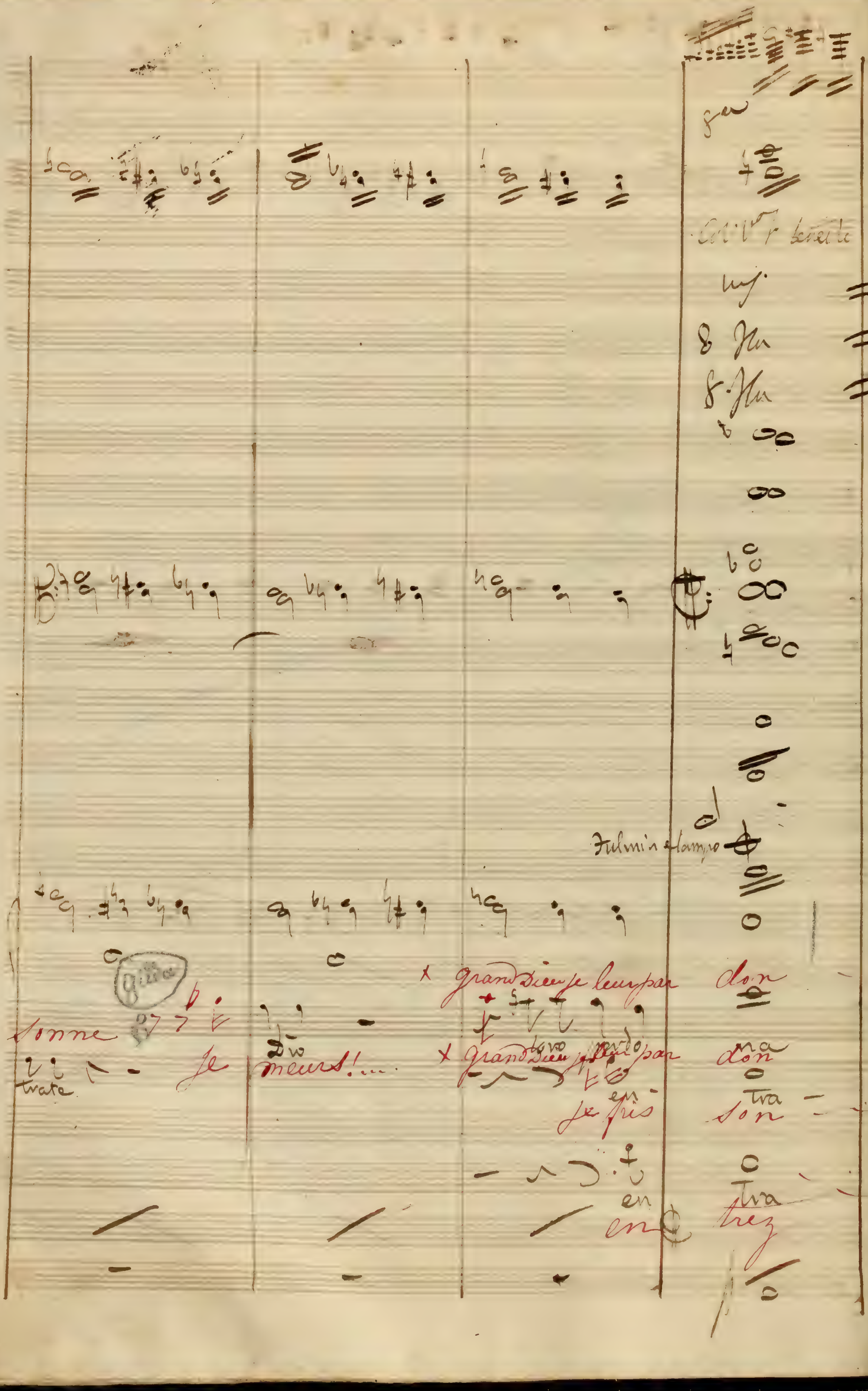
Gra
che do et- sau-ve les jours les jours d'un
to a- ne-lo una vi ta col al- tra fal.
tend un même me sort un même sort l'at
var ah fi gli fu- di mi pre- me fal.


Col V°.
Col V°.
Col V°.
ce je l'ai mais tant he
avant al lons dé-ja
cha!
tend un mê me
sort un mê me sort un

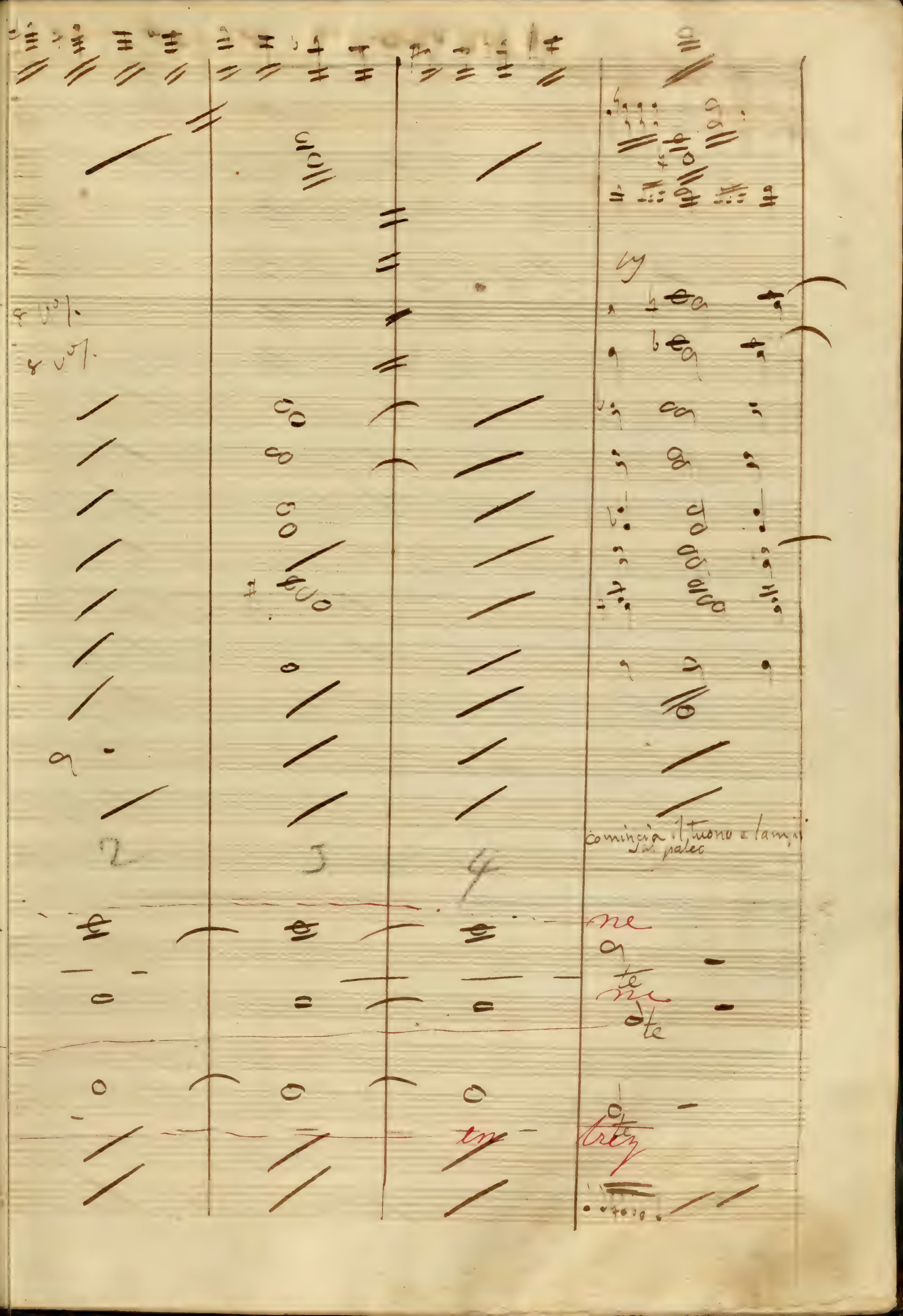

las je l'ai mais tant gra ce je l'ai mais
ta con al- tra l'al- var piu ch' al- tro gli
même sort un même sort l'at tend un mê me sort un mê me
di me pre me l'al- var piu ch' al tro gli


arco
Fulmini
Lampi
tuono
tant, he las! je l'ai mais tant
ta con al - tra fal - var
sort un même sort un même sort l'at tend
mi freme fal var

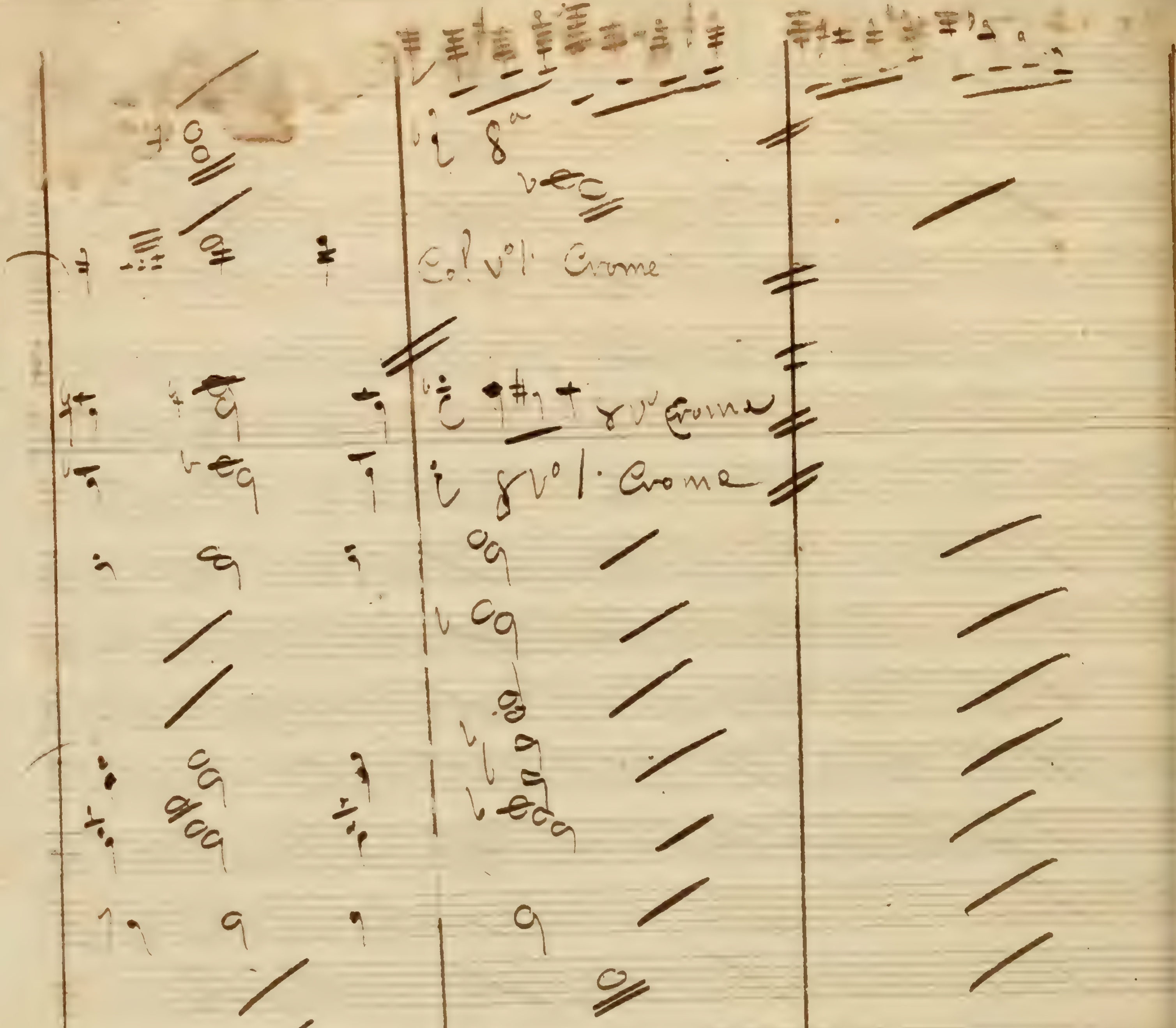

Choeurs
dé pé che
pizzicati
Je pris
ouvre
apri

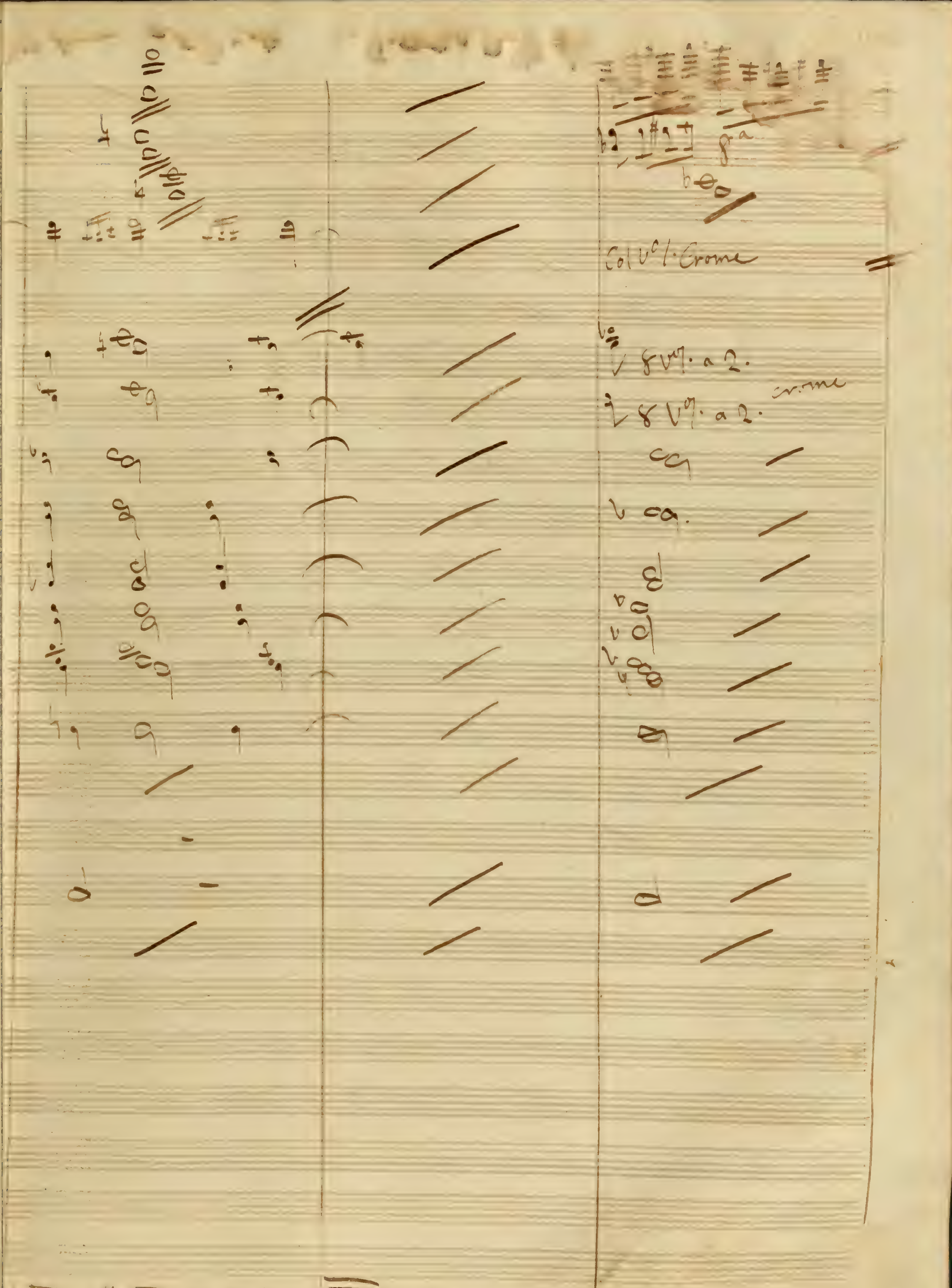


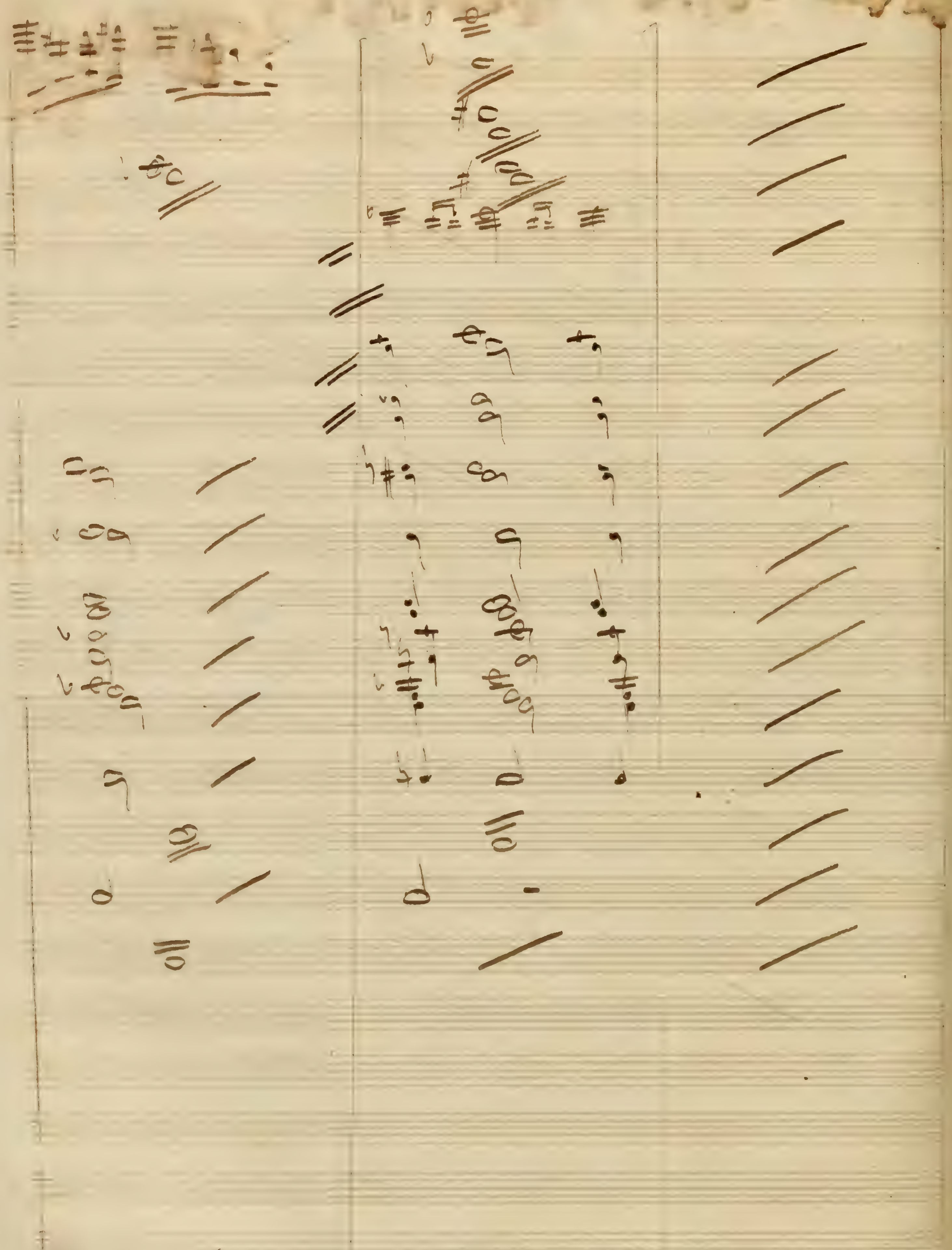
sonne
trate
je
meurs!...
Grand Dieu
je puis
en
don
na
tra
son
trez

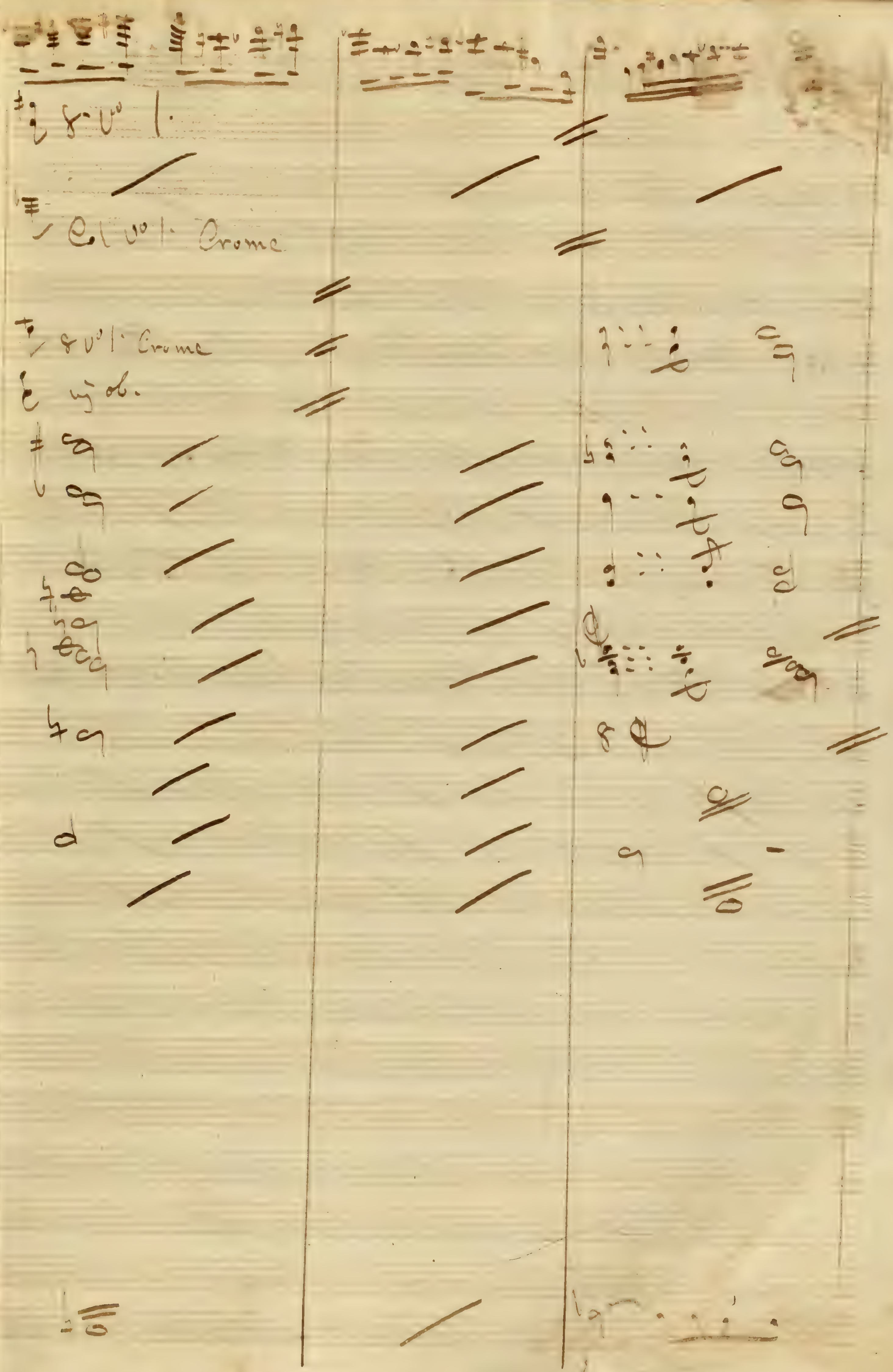


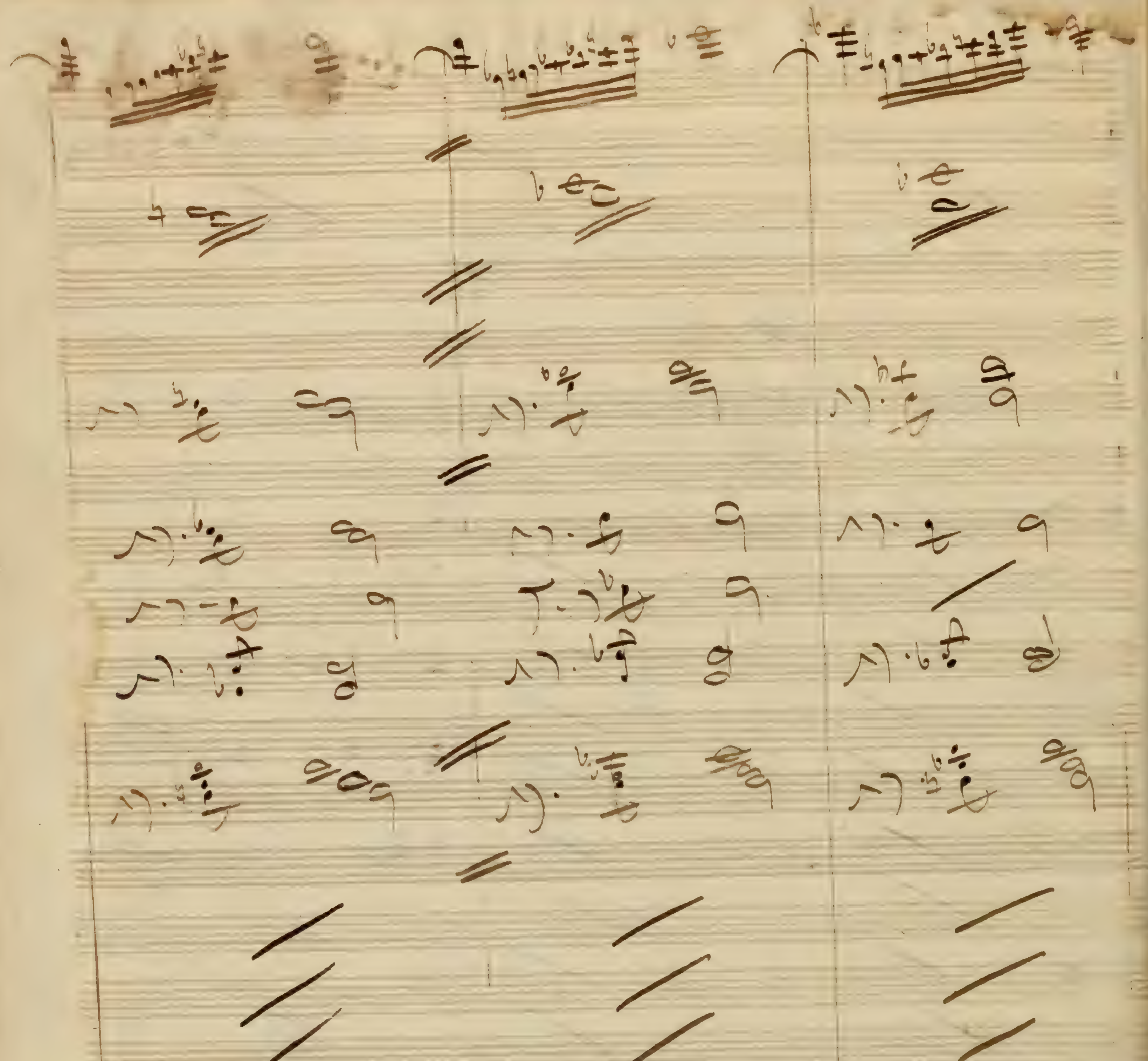
8va
8va
2
3
4
comincia il tuono e lampi
sul palco
ne
te
ne
te

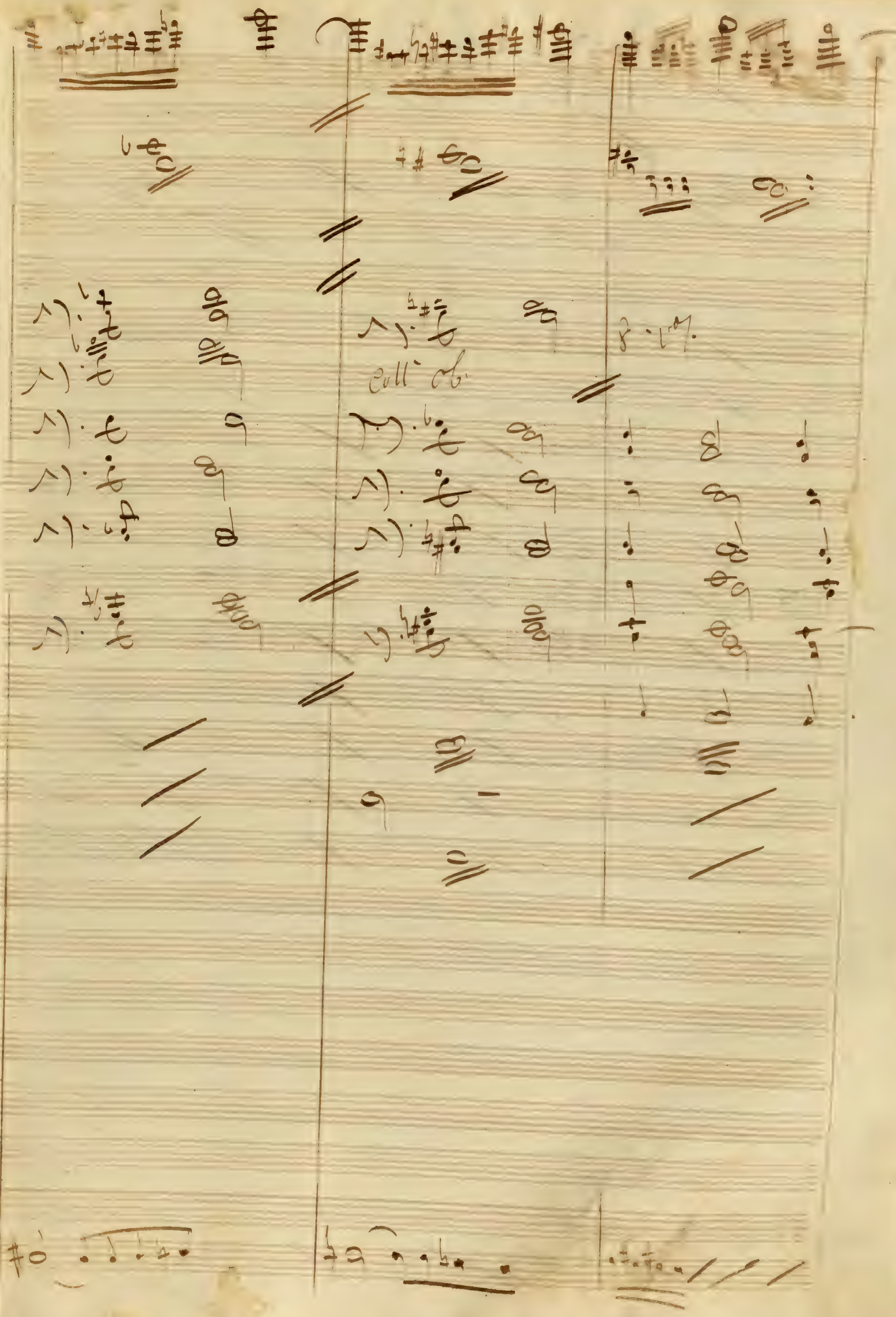

Col. v.º 1. Crome
Fulmini continui

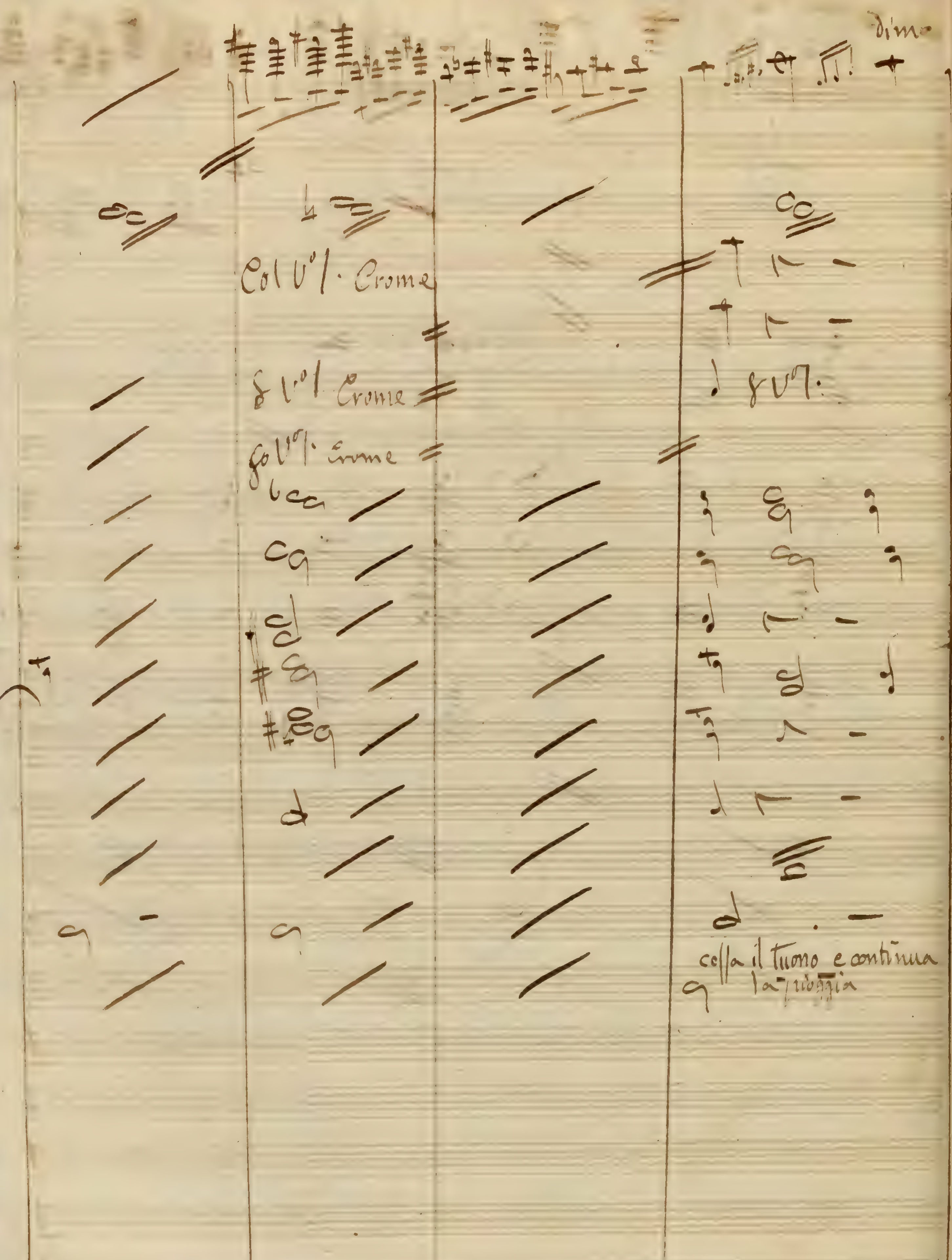

Col Vc° I. Crome
8 Vn. a 2.
8 Vn. a 2.
Crome

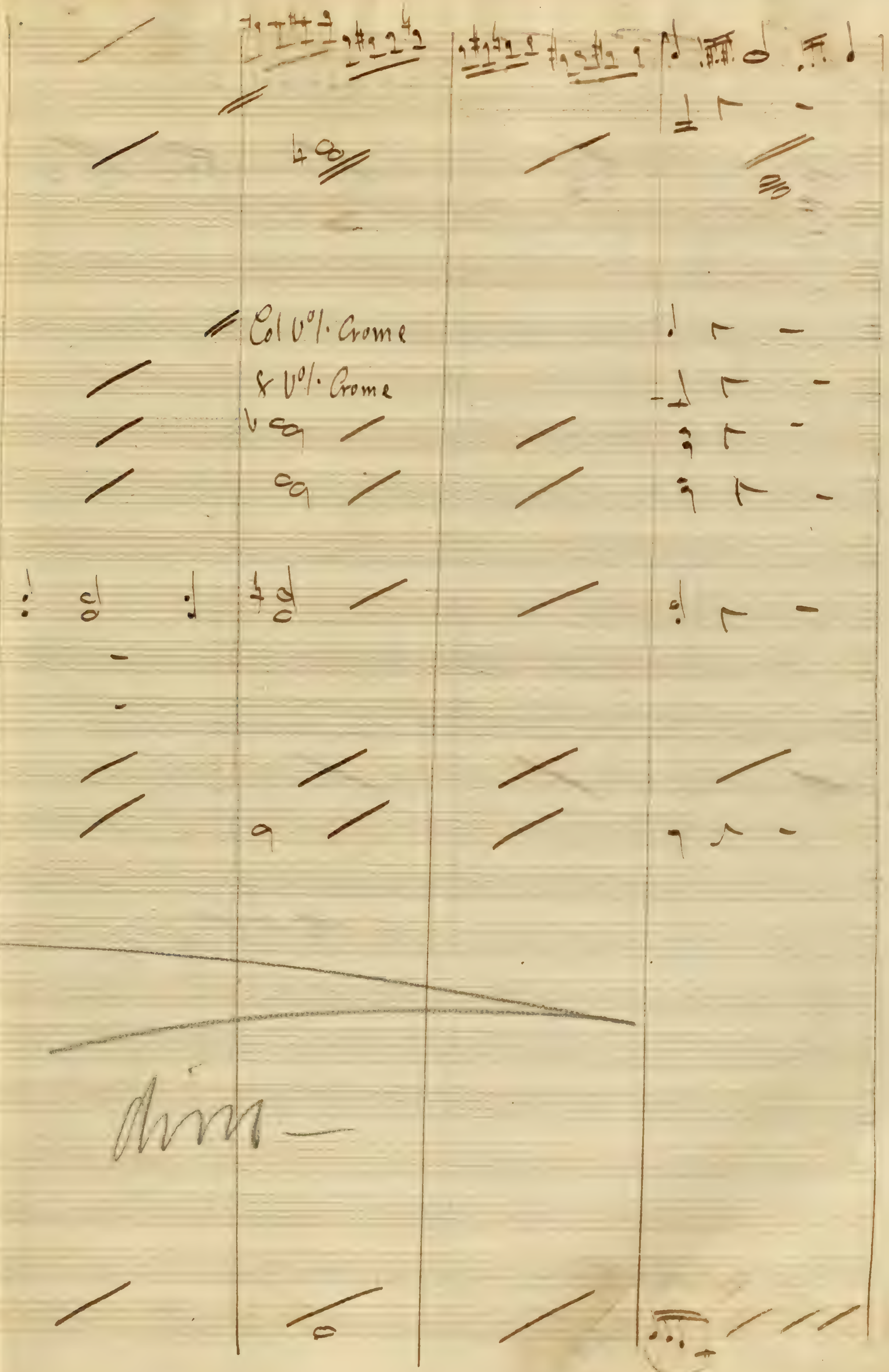


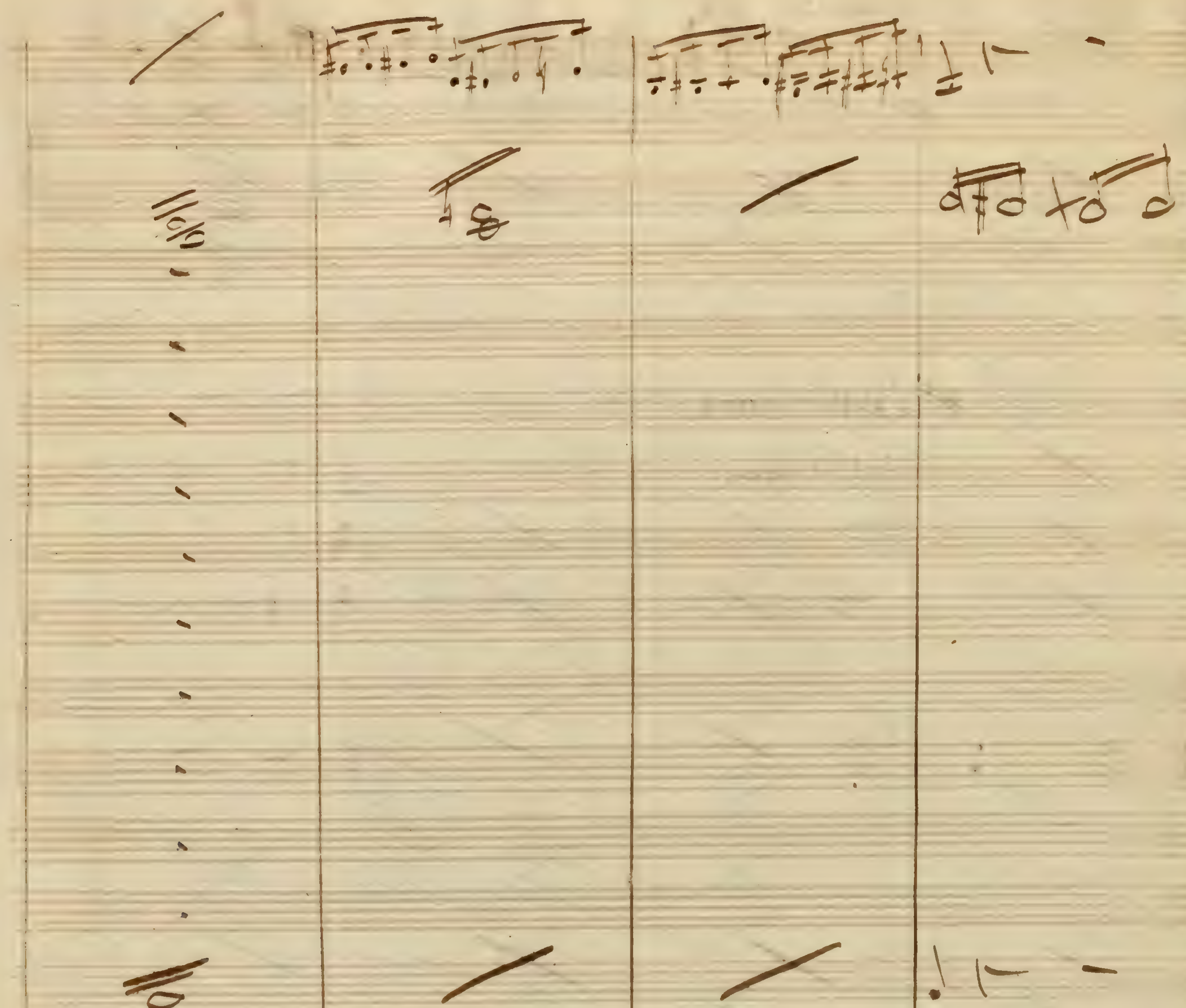

Col V.o I. Crome
8 V.o I. Crome

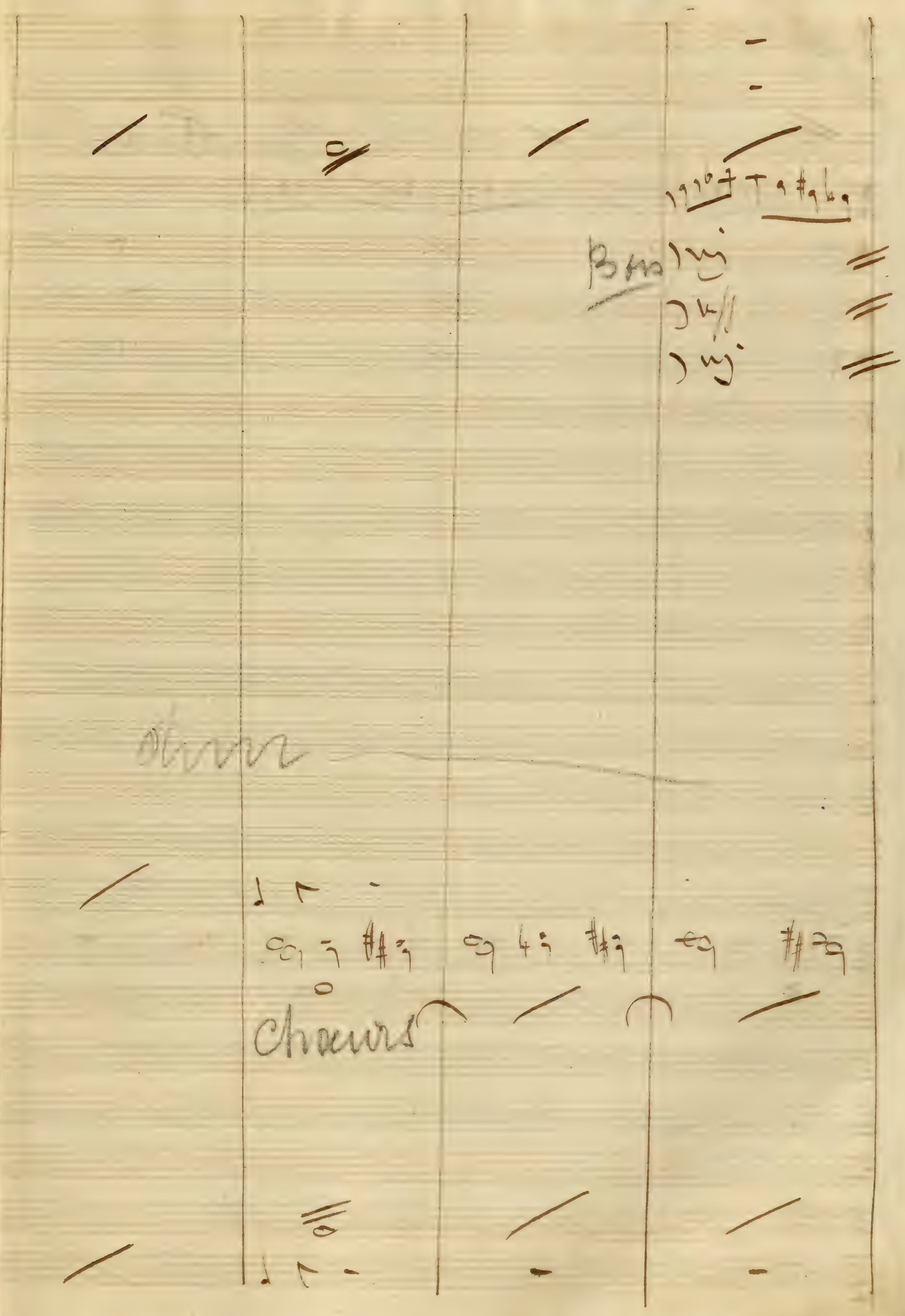


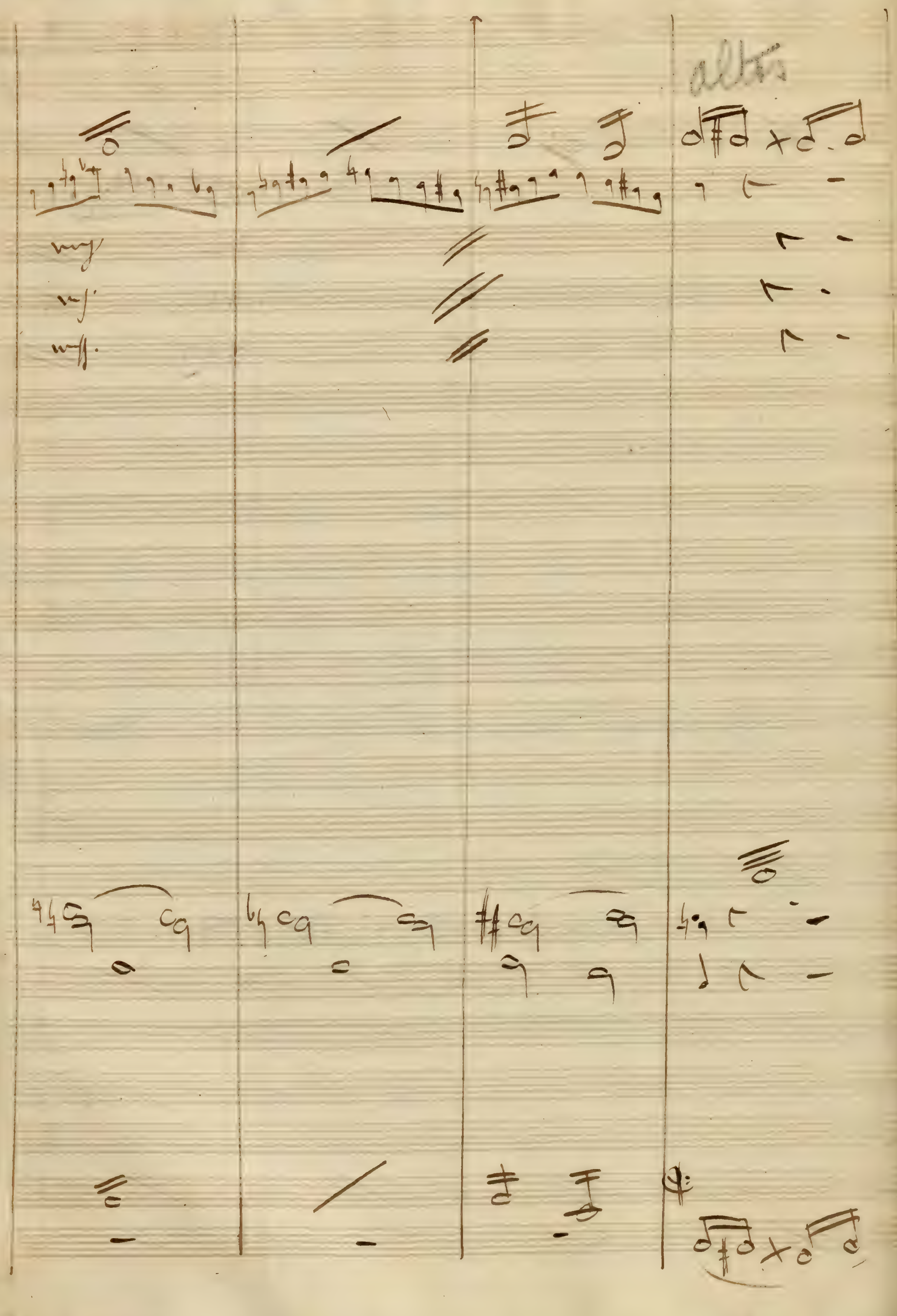

Coll' ob.

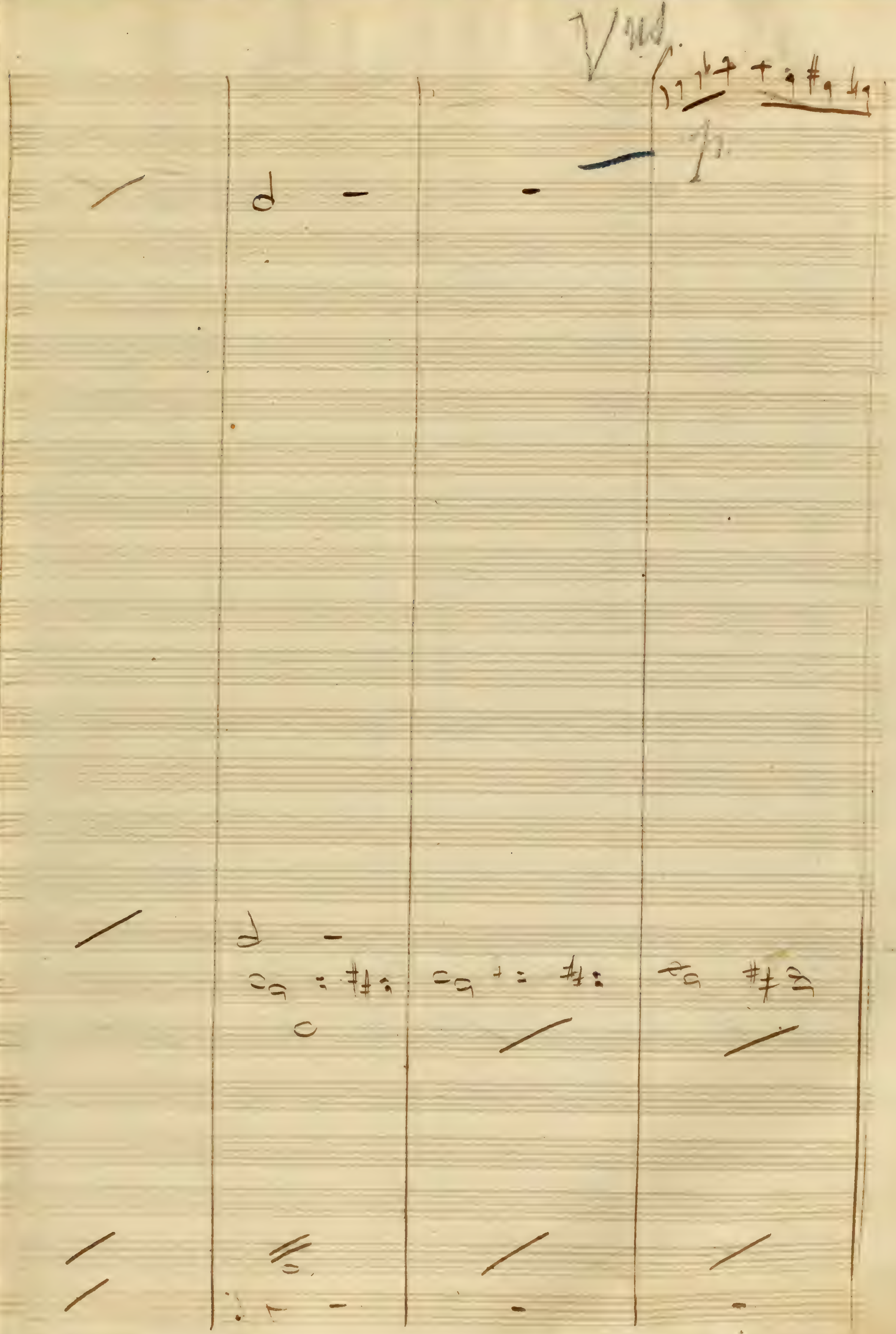

dimo
Col V.o I. Crome
8 V.o I. Crome
Col V.o I. Crome
8 V.o I.
cessa il tuono e continua la pioggia

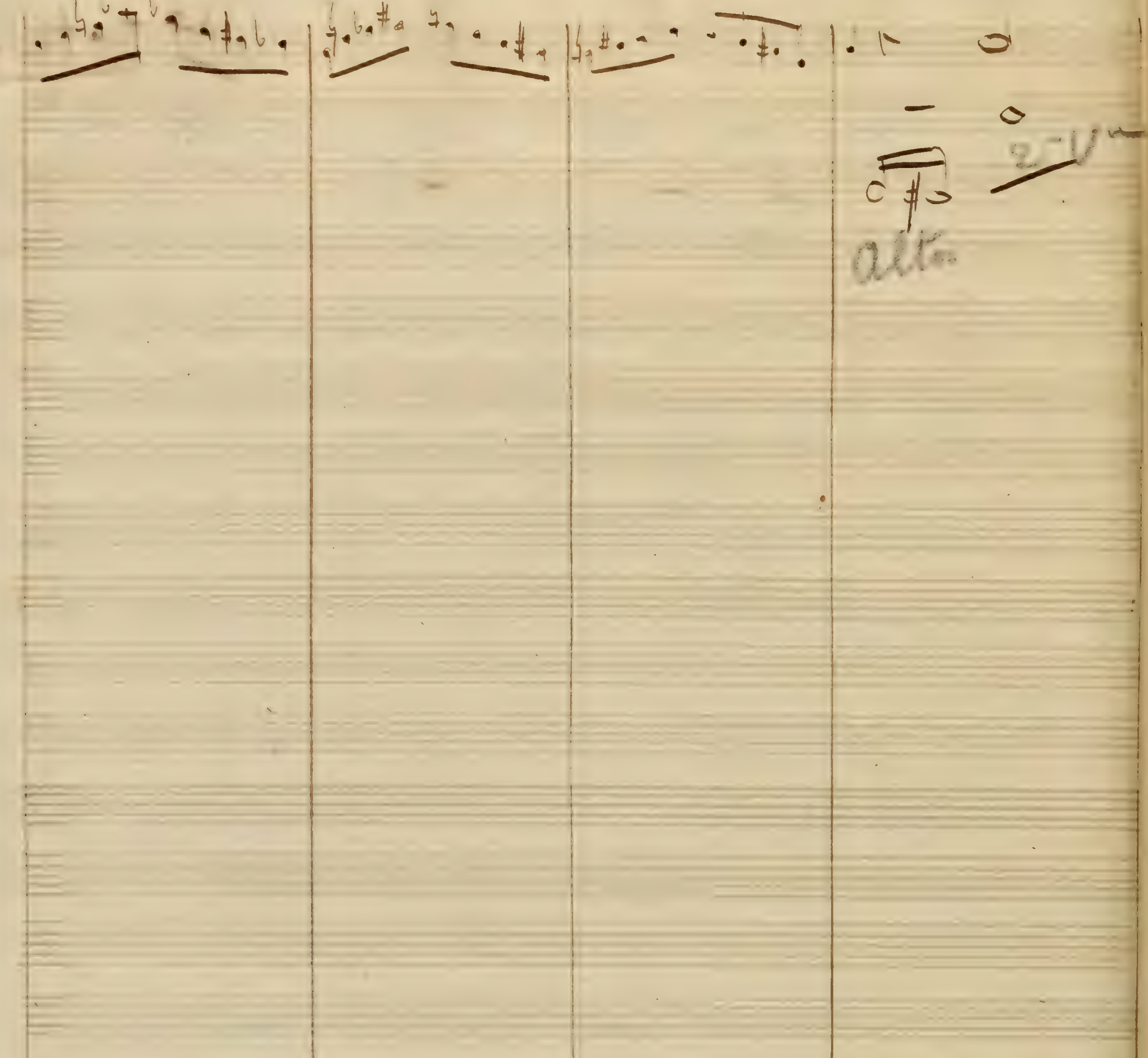

Col V°l. Crome
& V°l. Crome
dim —

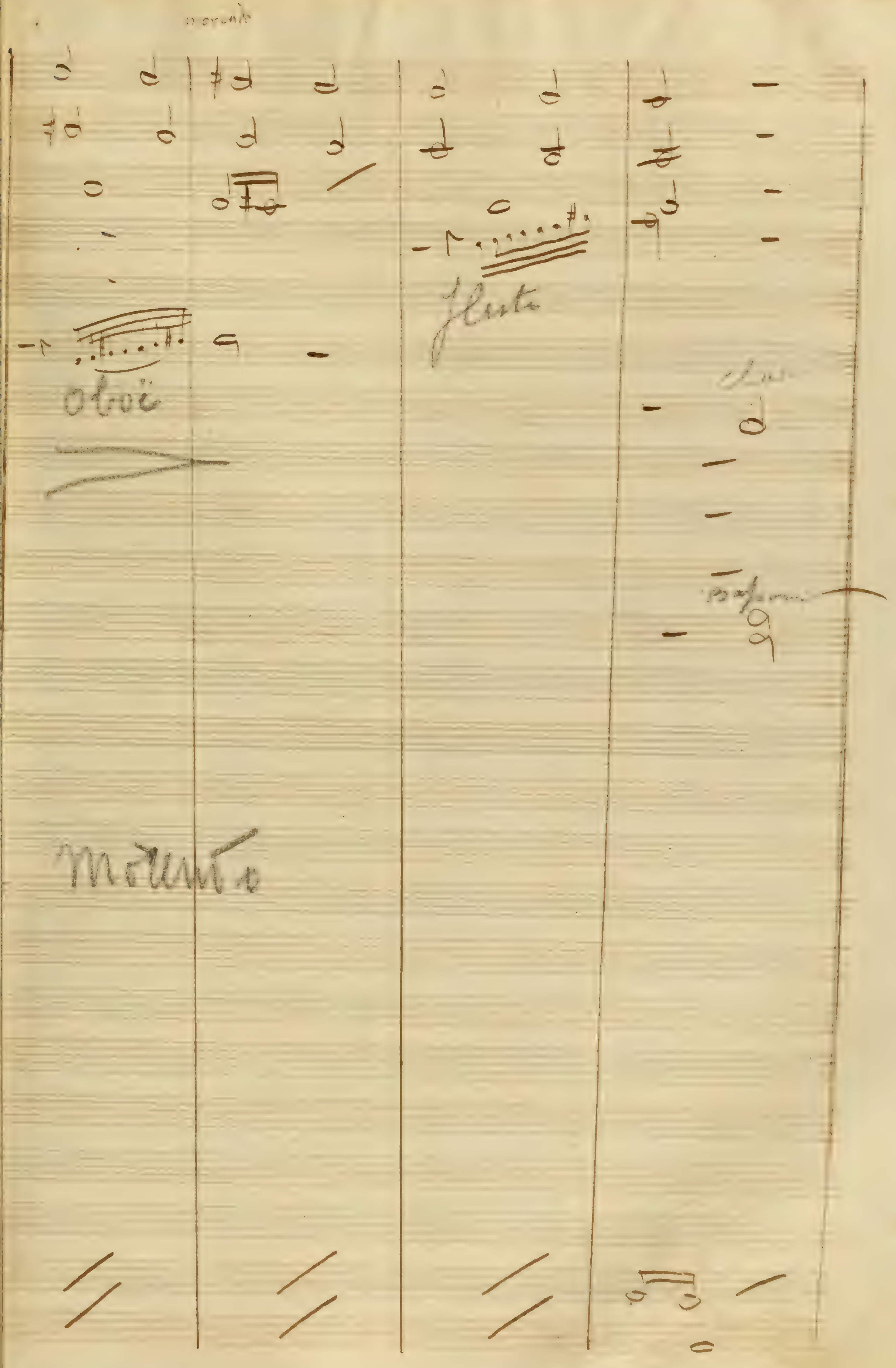

Cassa sulla scena

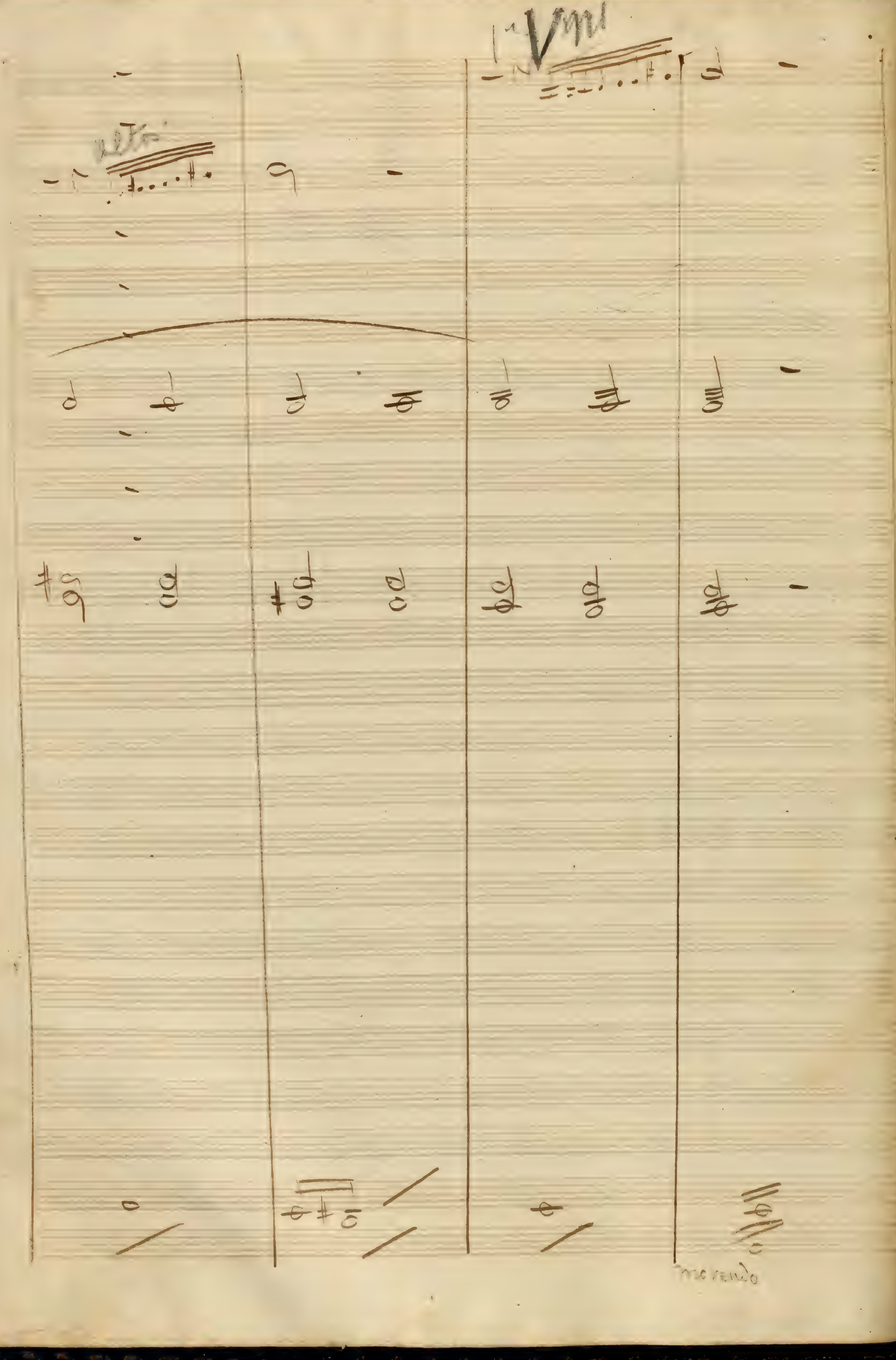

Chœurs

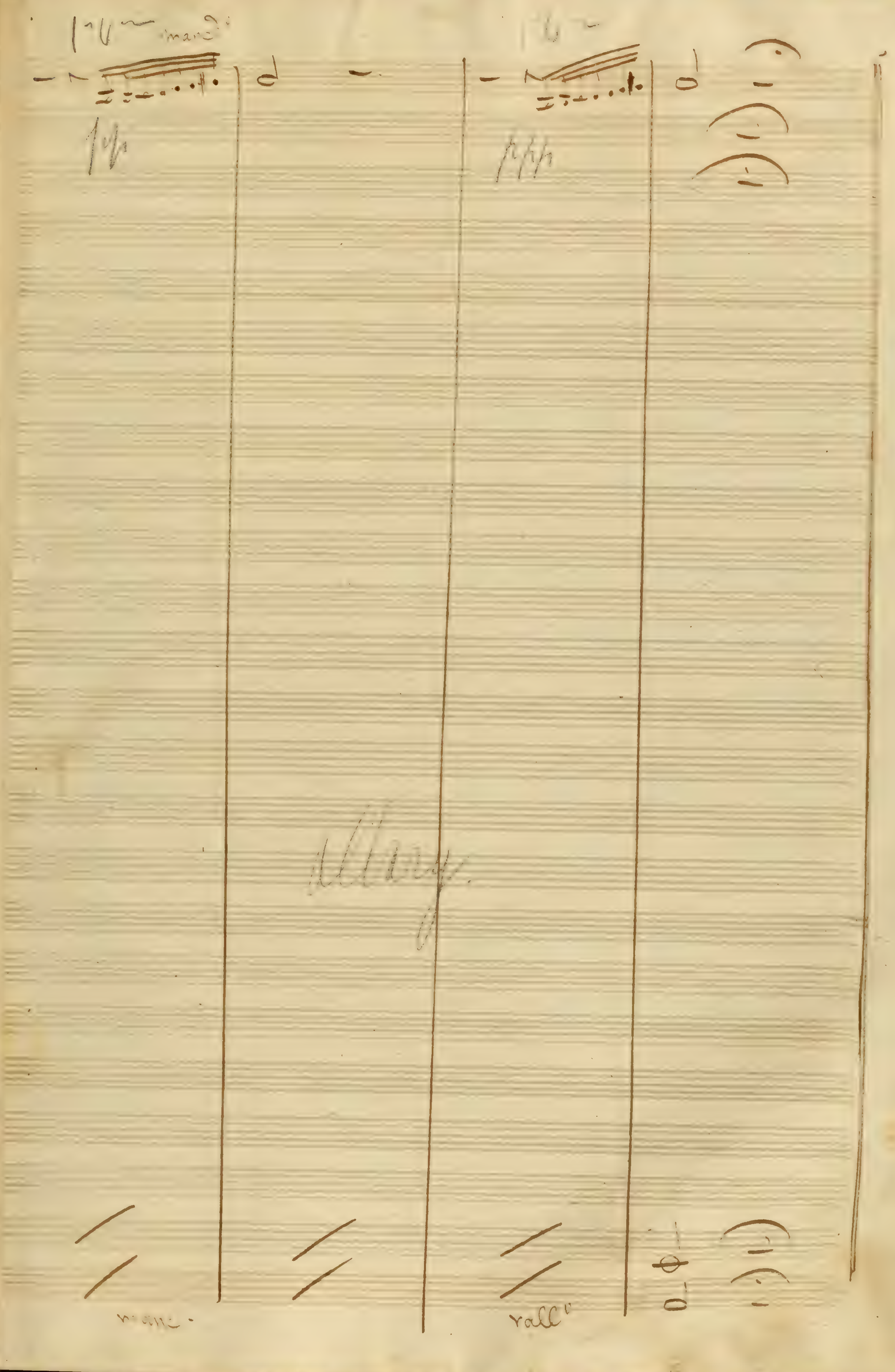

altos



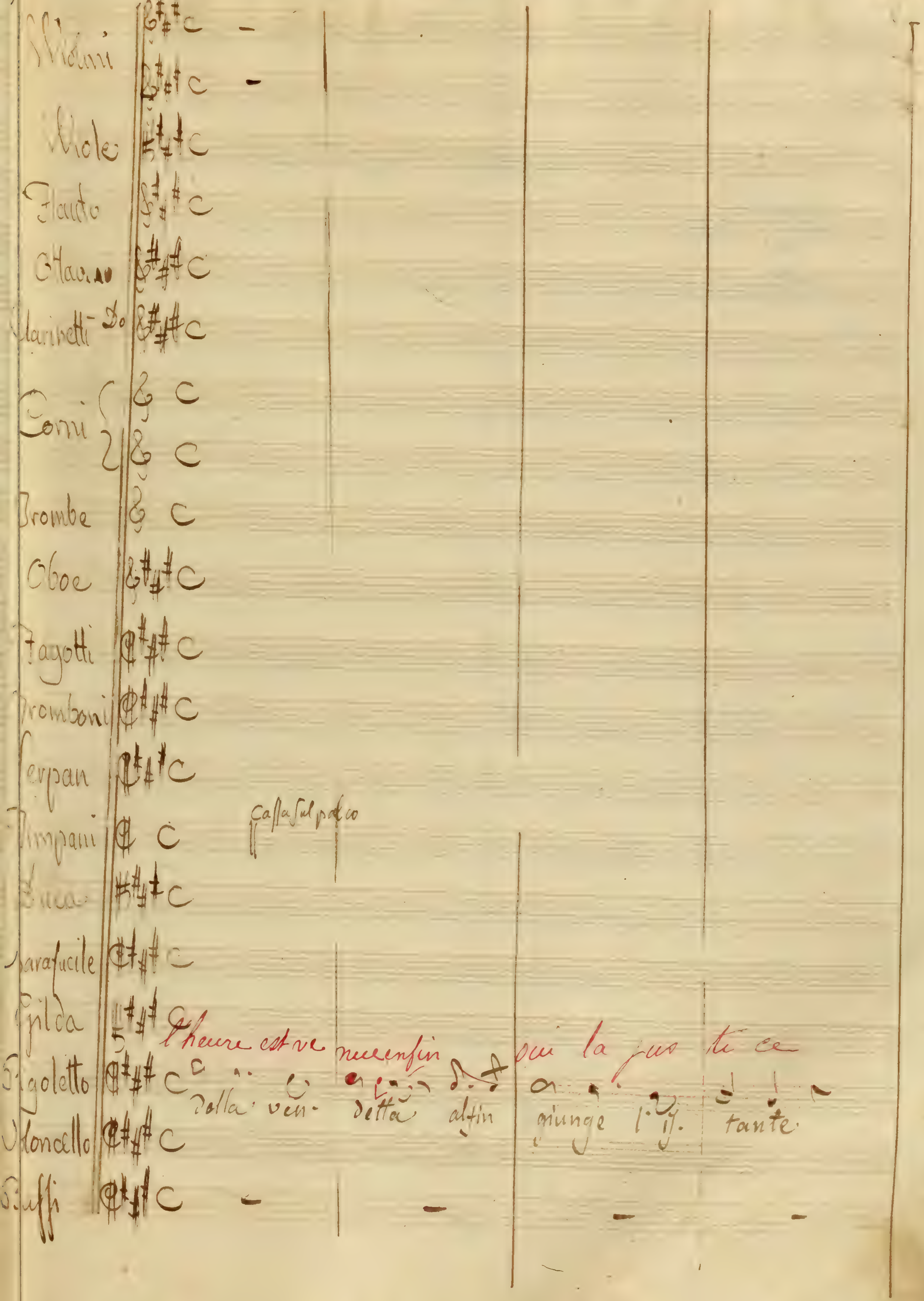

alto
cessa la pioggi

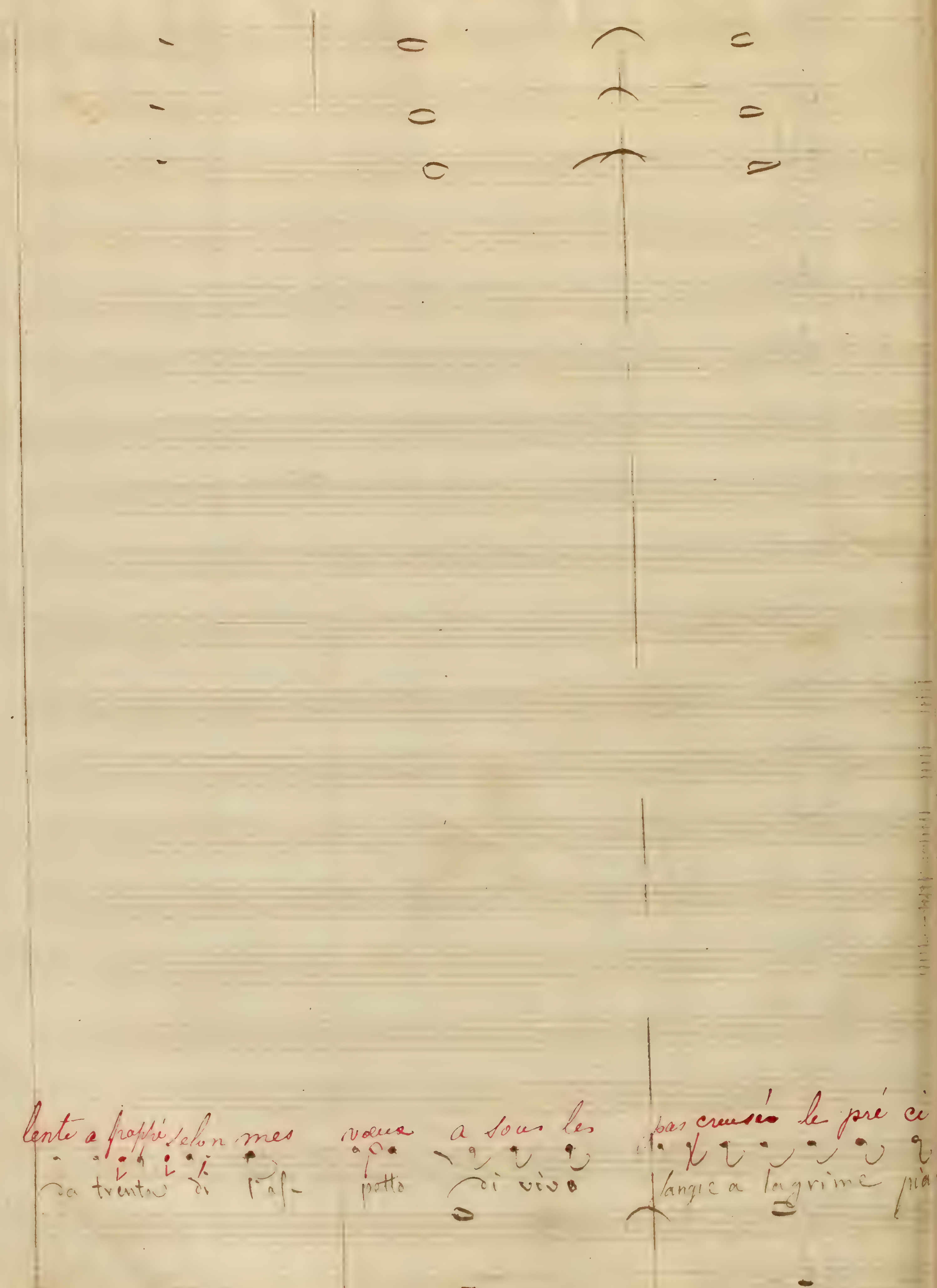

oboë
flute

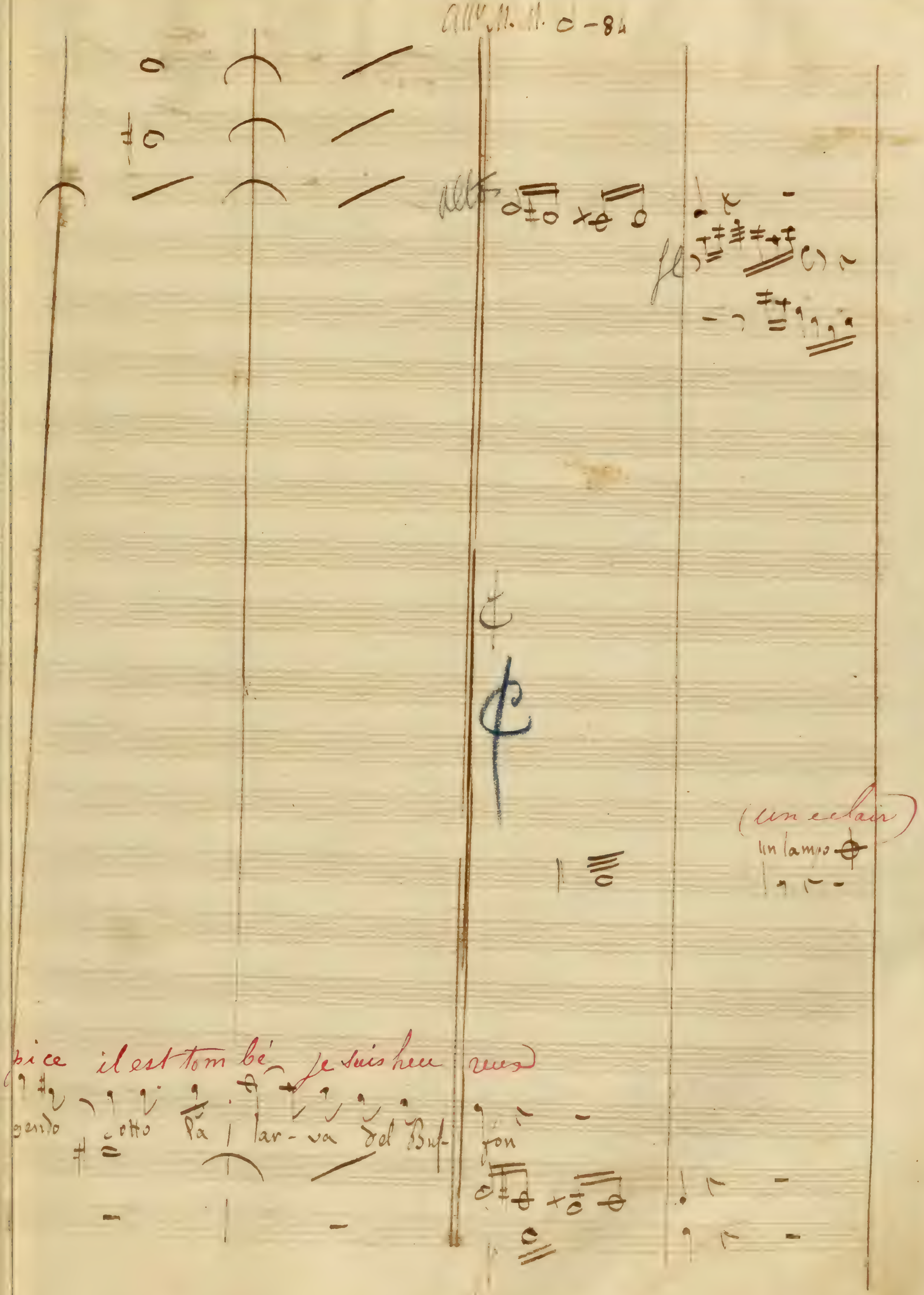

1r Vni
morendo

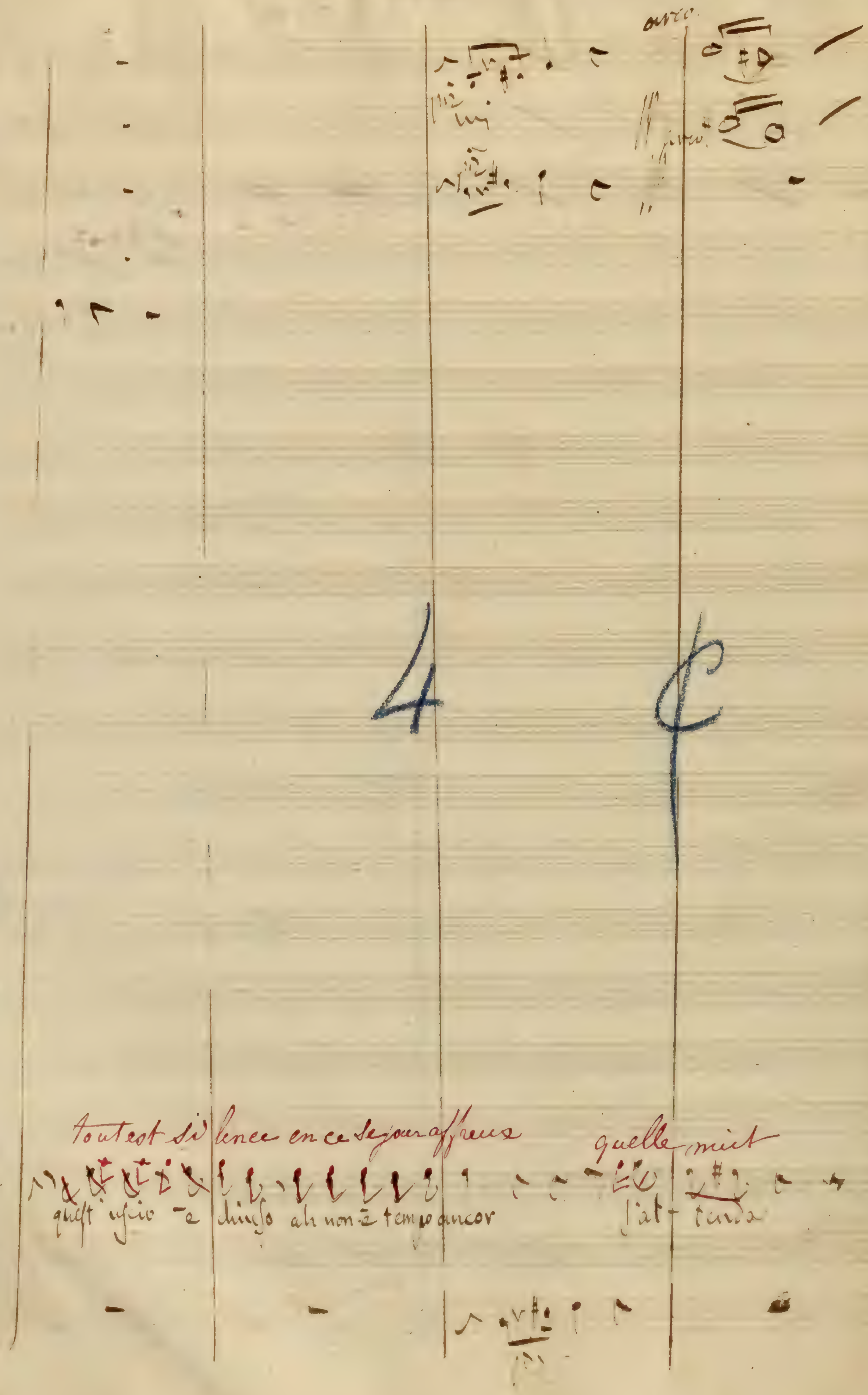

marc.
pp
ppp
rall

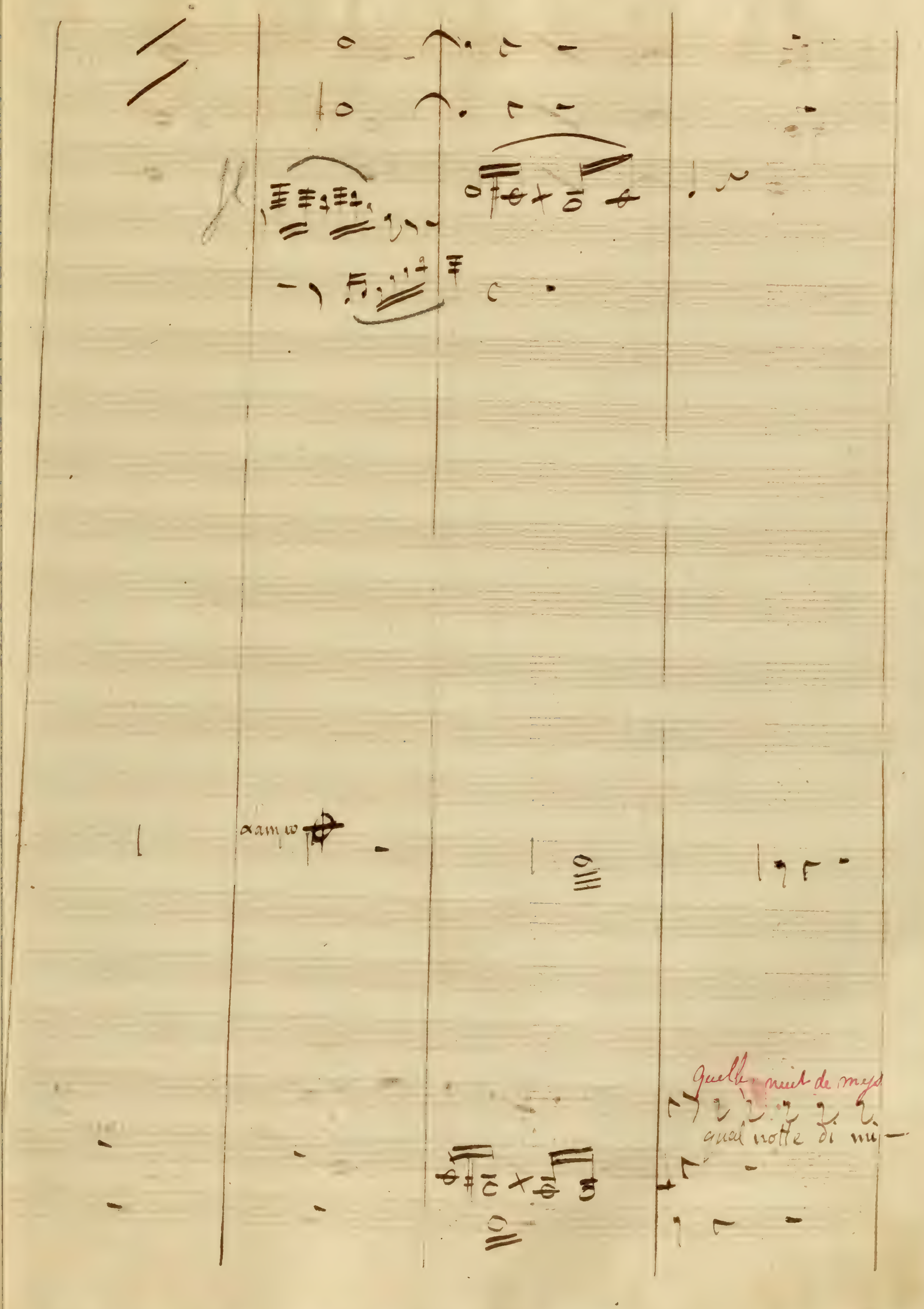
[illegible] scena e duetto finale 3

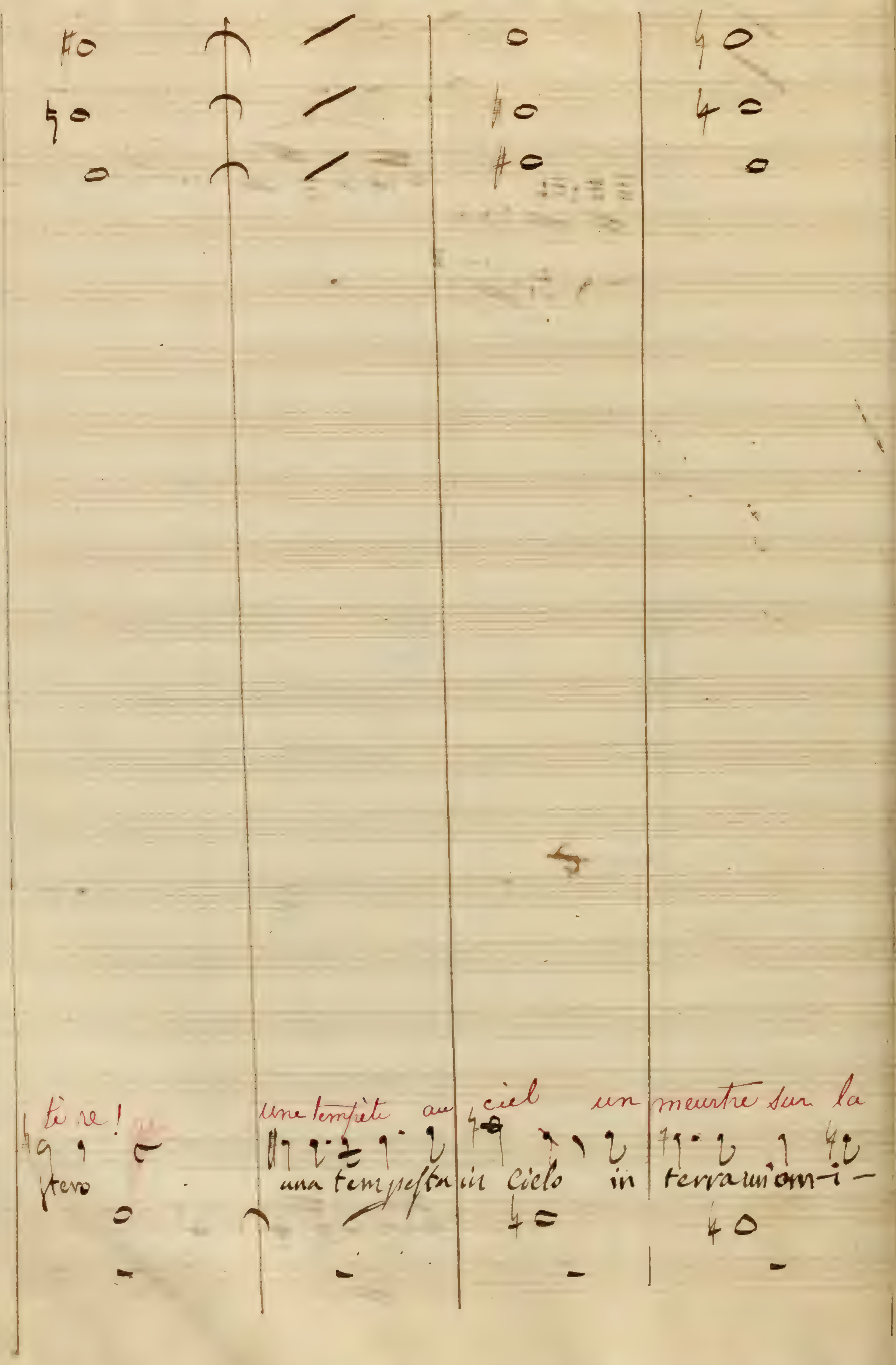


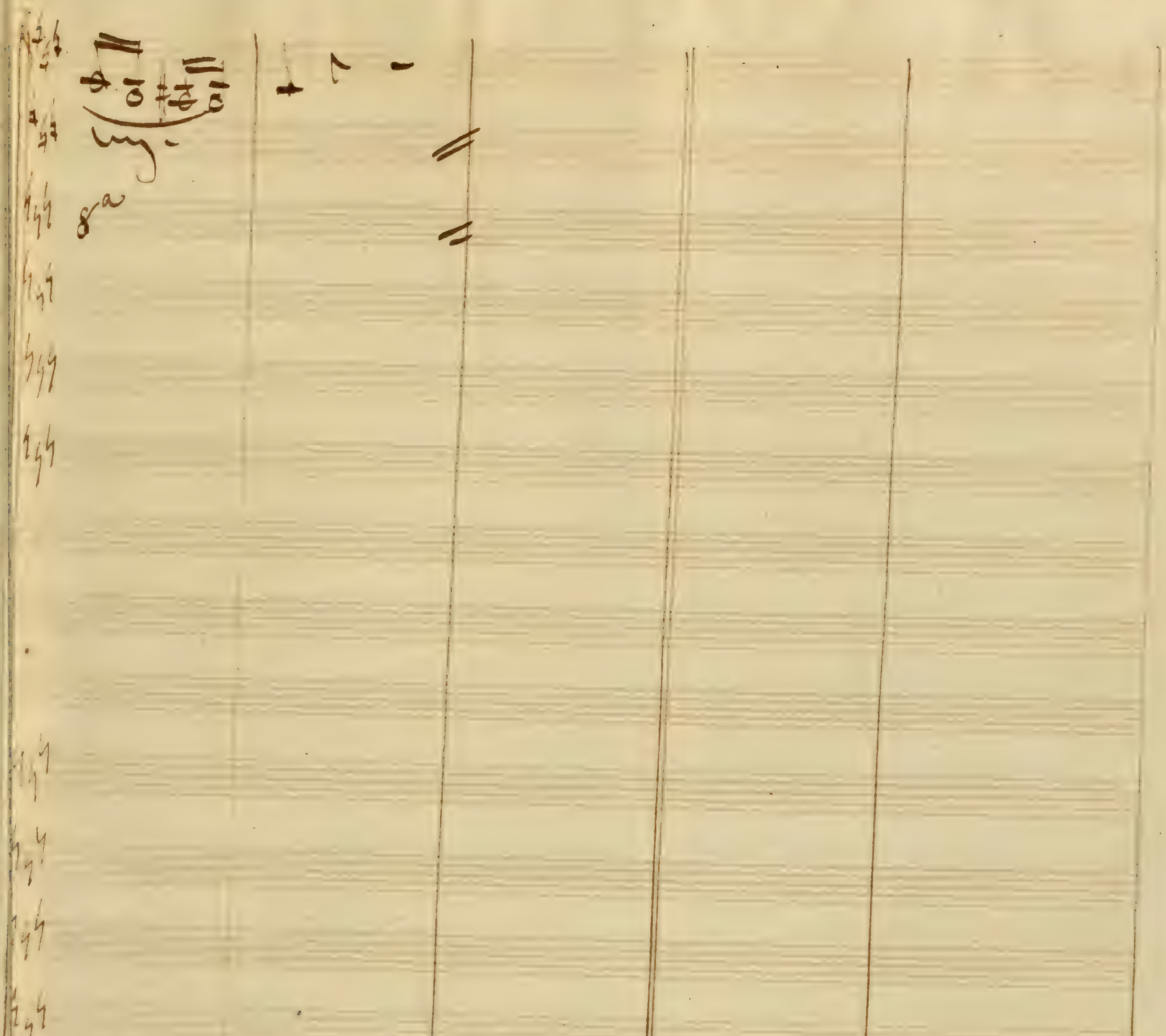

lente a frappé selon mes vœux a sous les pas creusé le pré ci
sa trenta di l'as- petto di vivo langue a lagrime pia-

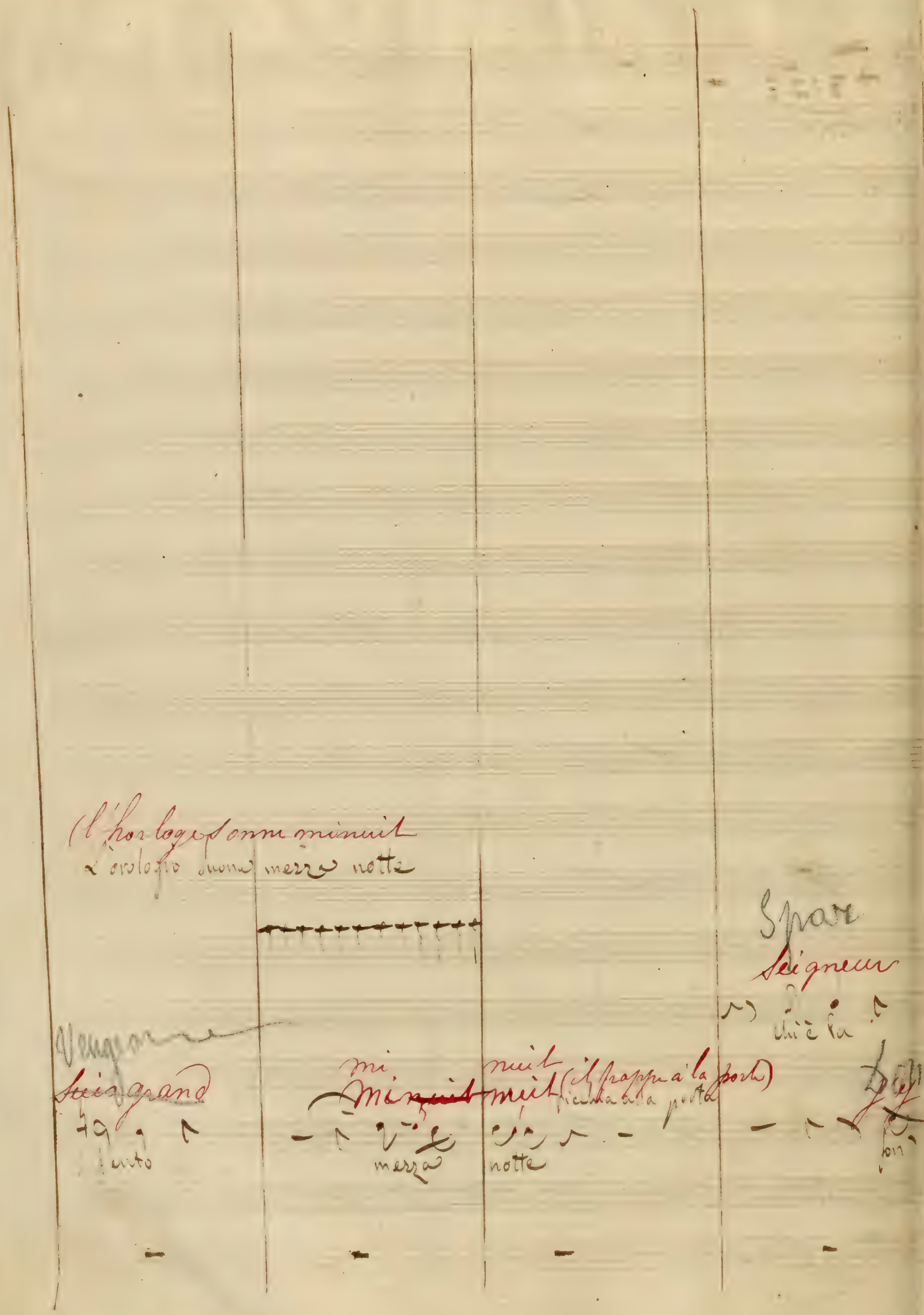

All° M.M. ○ = 84
alto
fl
(un eclair)
un lampo
pice il est tombé je suis heureux
gendo sotto la larva del Buffon

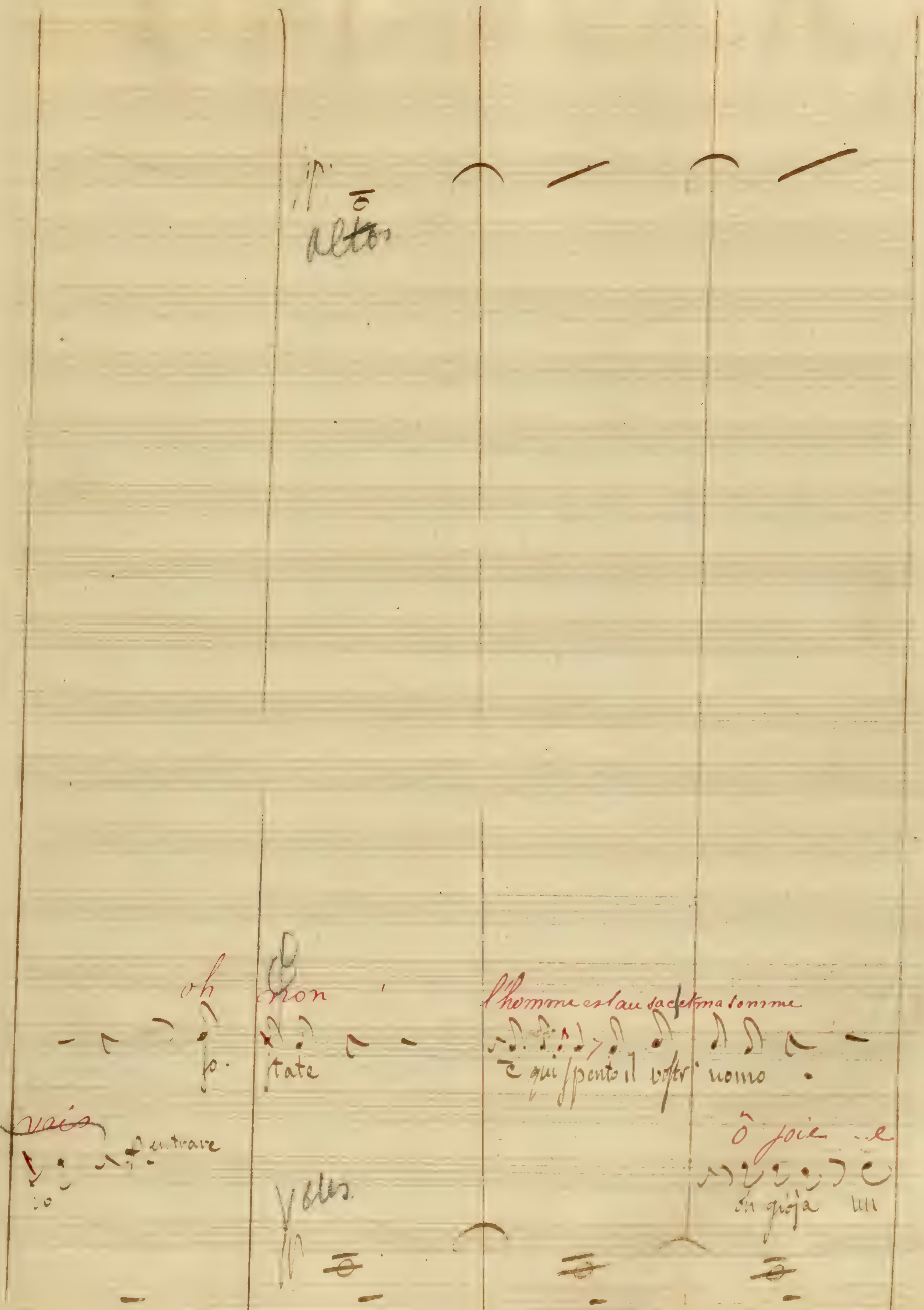

arco
4
tout est silence en ce sejour affreux
quelle nuit
quest' uscio è chiuso ah non è tempo ancor
s'at - tenda

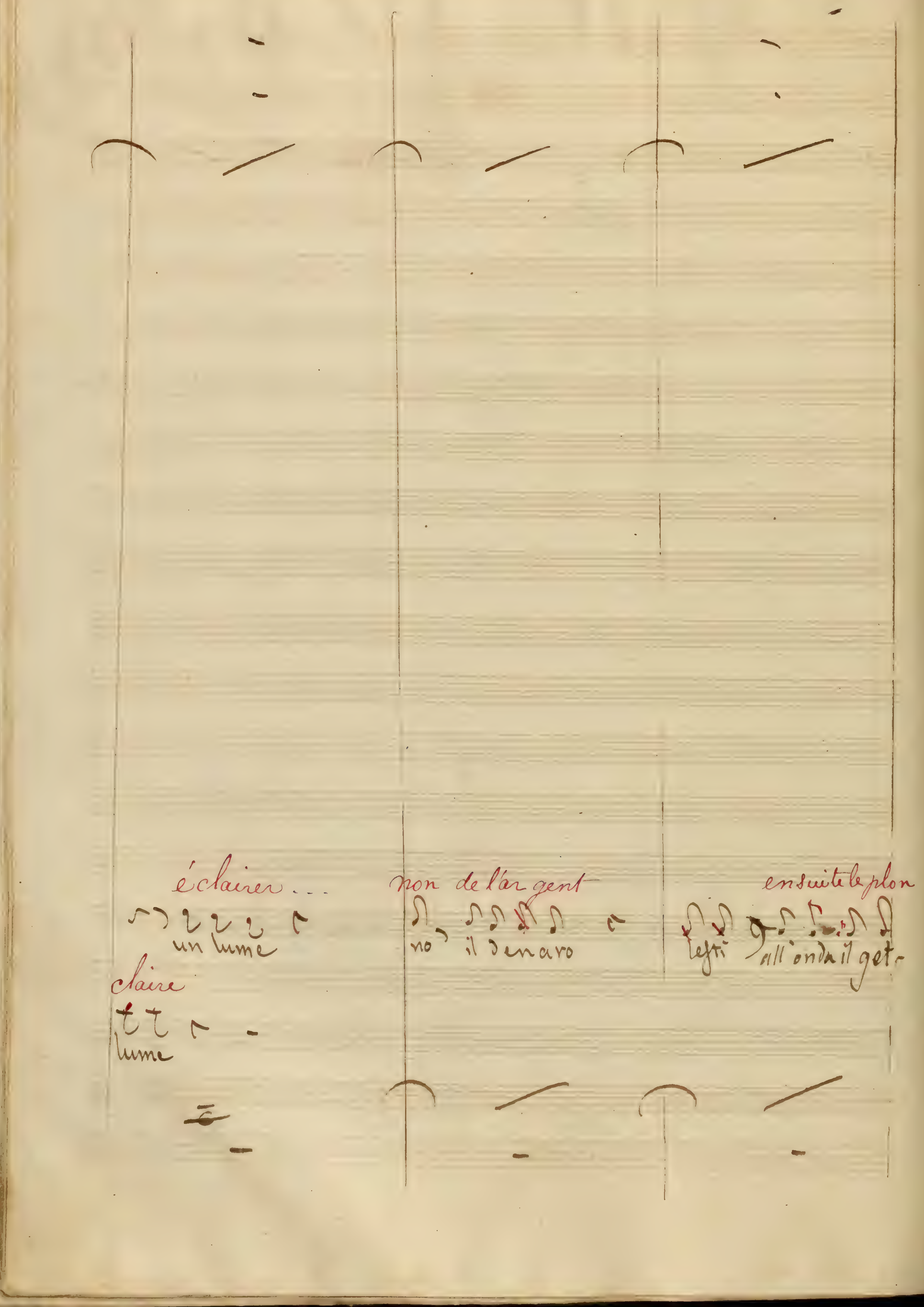

Quelle nuit de mys
qual notte di mi—

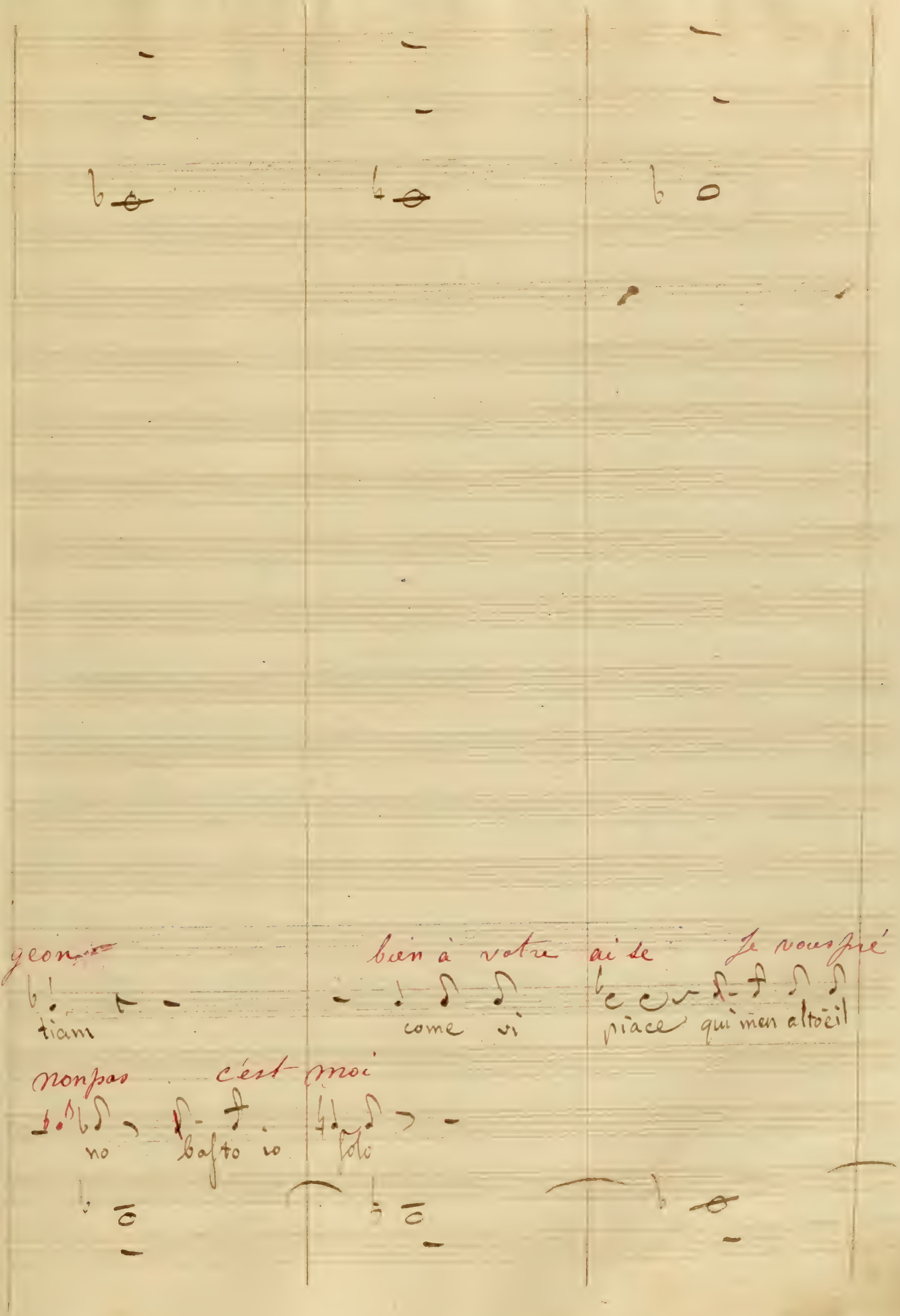

tè re! Une tempête au ciel un meurtre sur la
tero una tempesta in Cielo in terra un om-i-

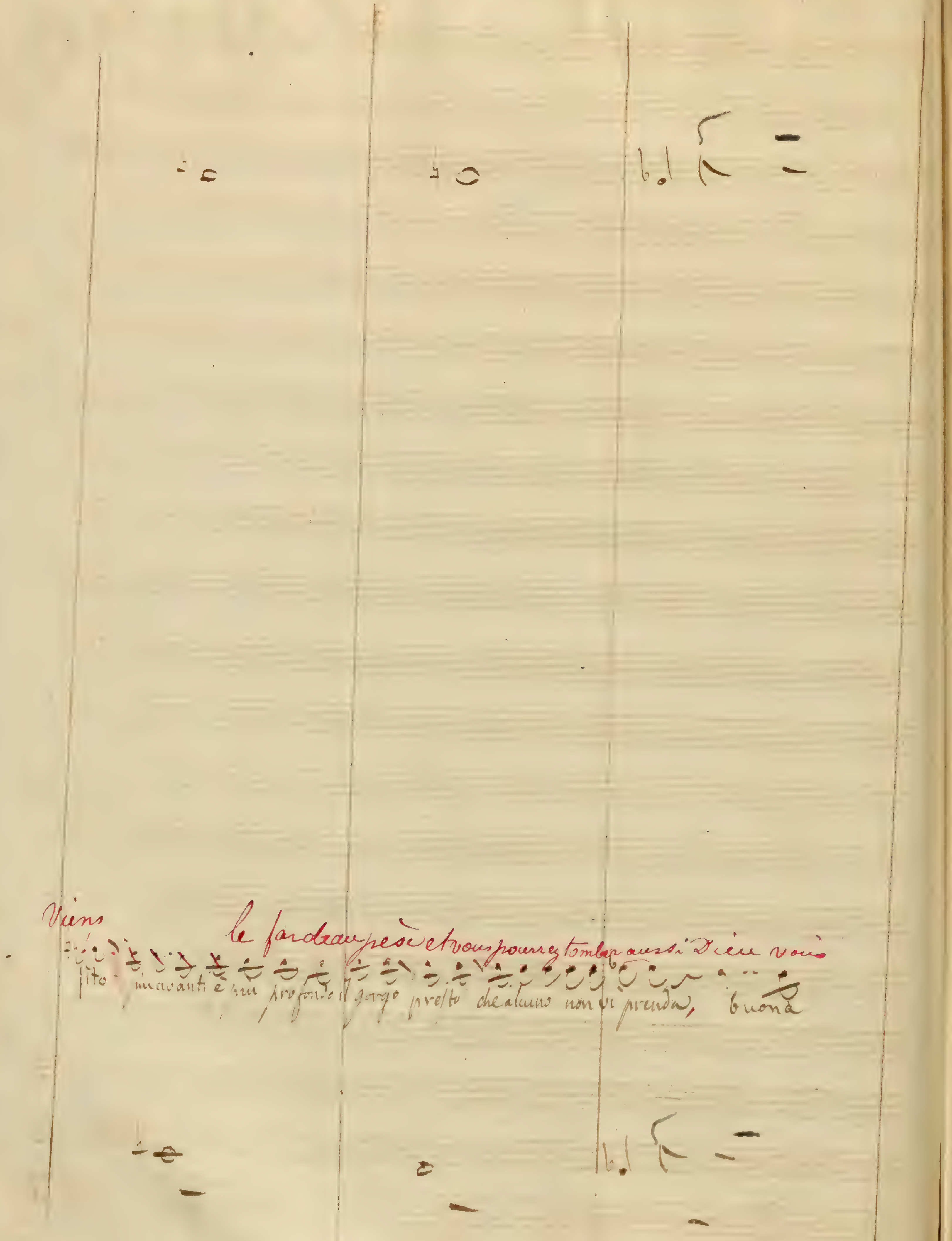

8a
terre
larmes et
sang au-
jourd'hui je
oh come in
vero più
grande mi

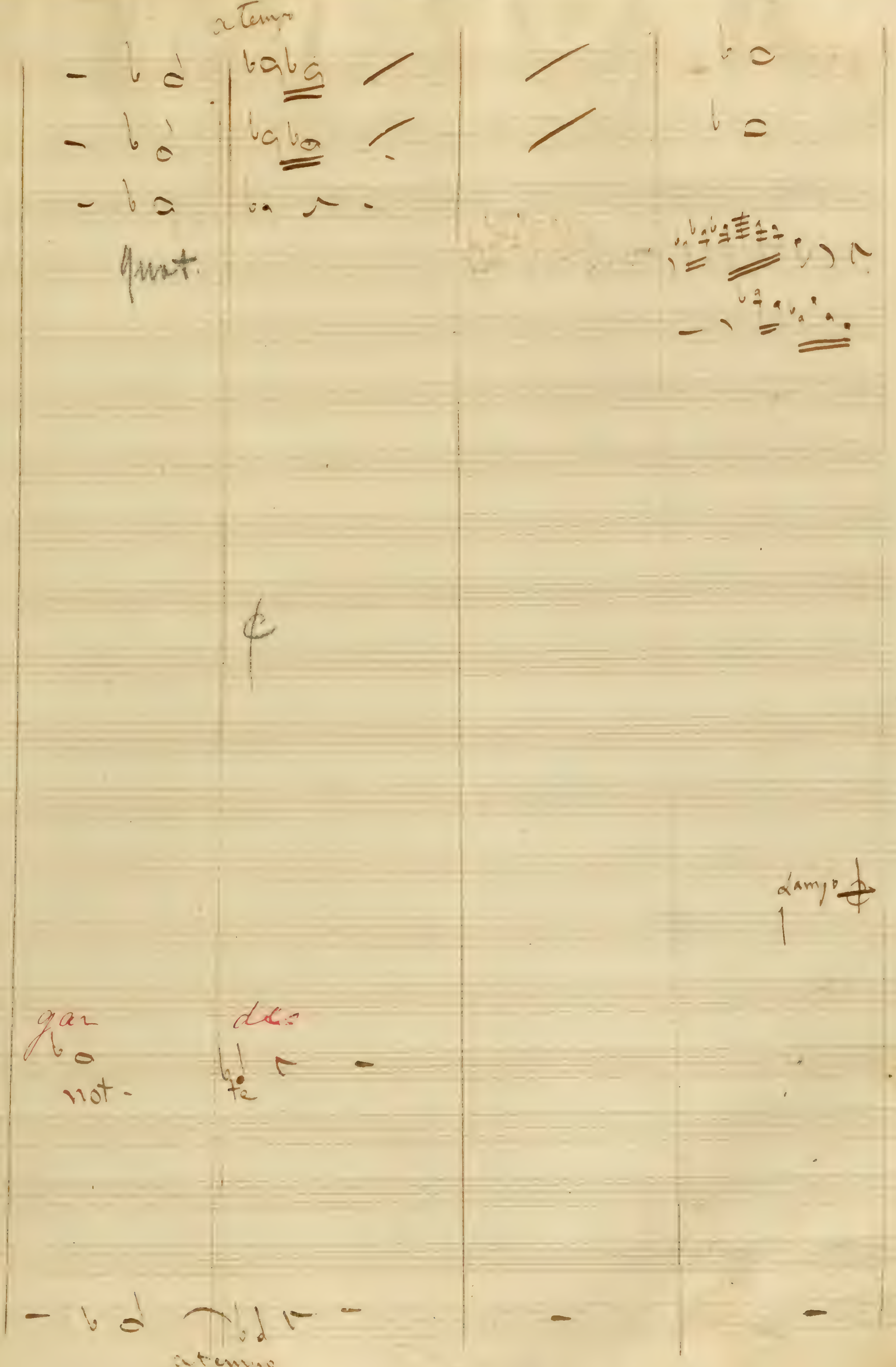

(l'horloge sonne minuit
L'orologio suona mezza notte
Spare
Seigneur
chi è là
Vengon
mi
minuit
nuit
(il frappe à la porte)
picchia alla porta
mezza
notte

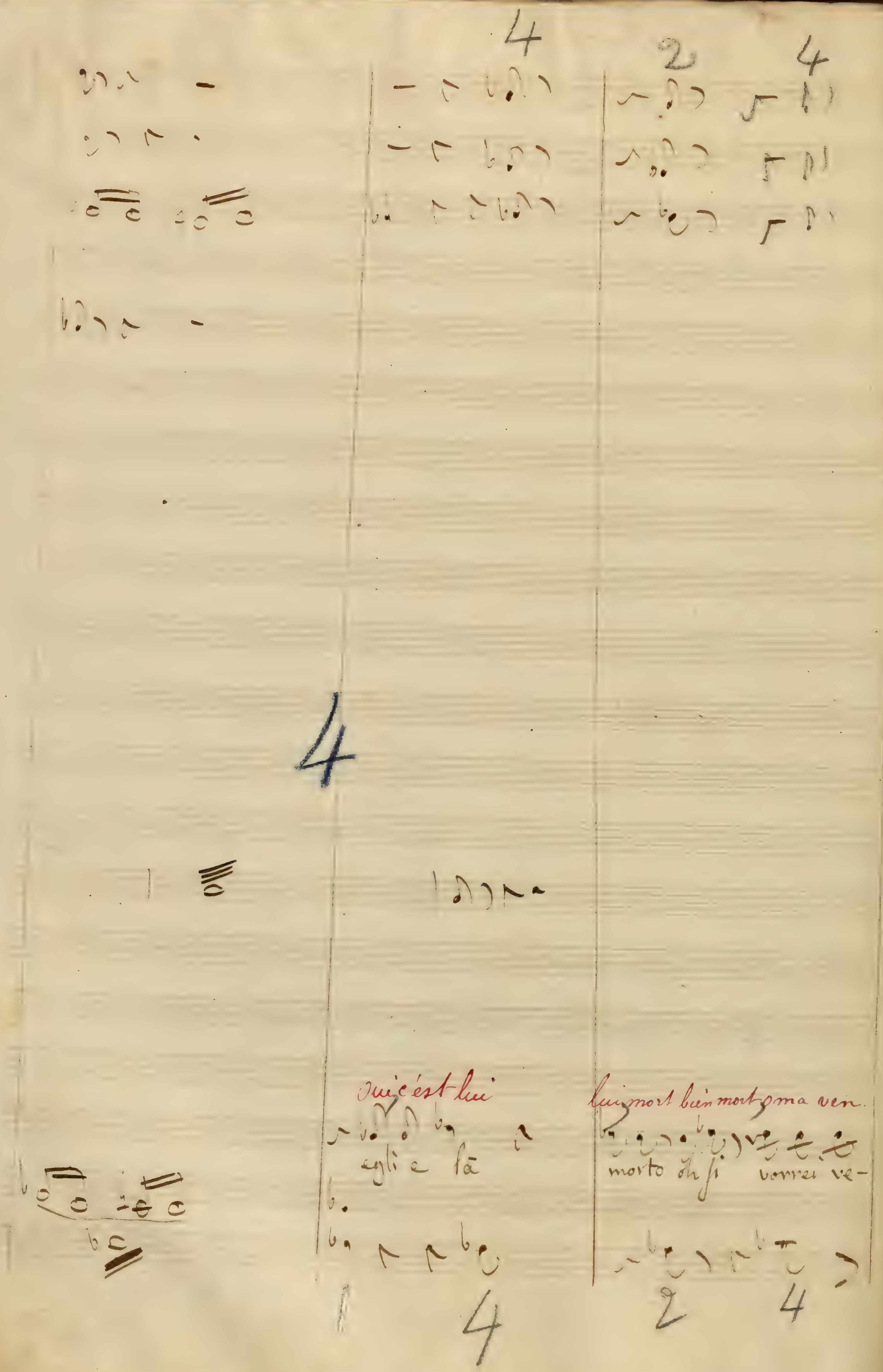

altos
oh
non
state
l'homme est au sac et ma somme
è qui spento il vostr' uomo
ô joie
oh gioja
entrare
vels

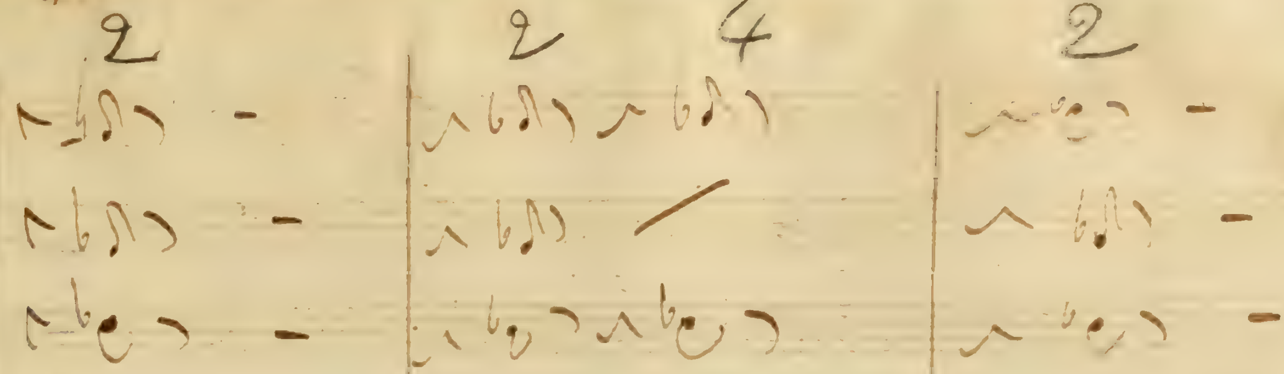

éclairer . . .
un lume
claire
lume
non de l'argent
no il denaro
ensuite le plon
lesti all'onda il get-

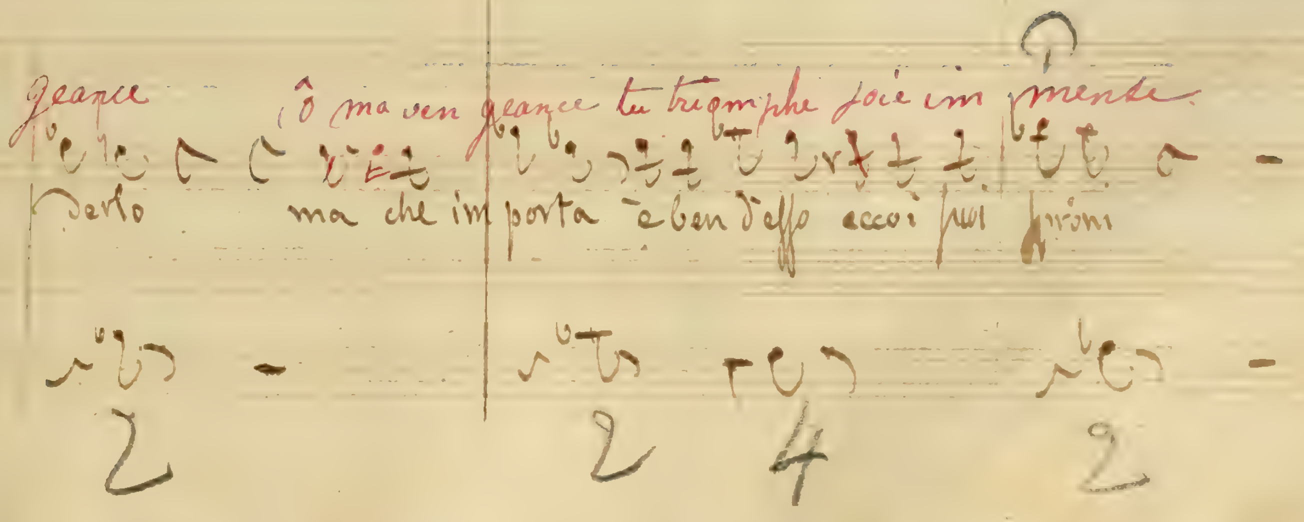

geon
tiam
bien à votre ai se
come vi
piace qui men altoëil
Je vous prié
nonpas c'est moi
no basto io solo

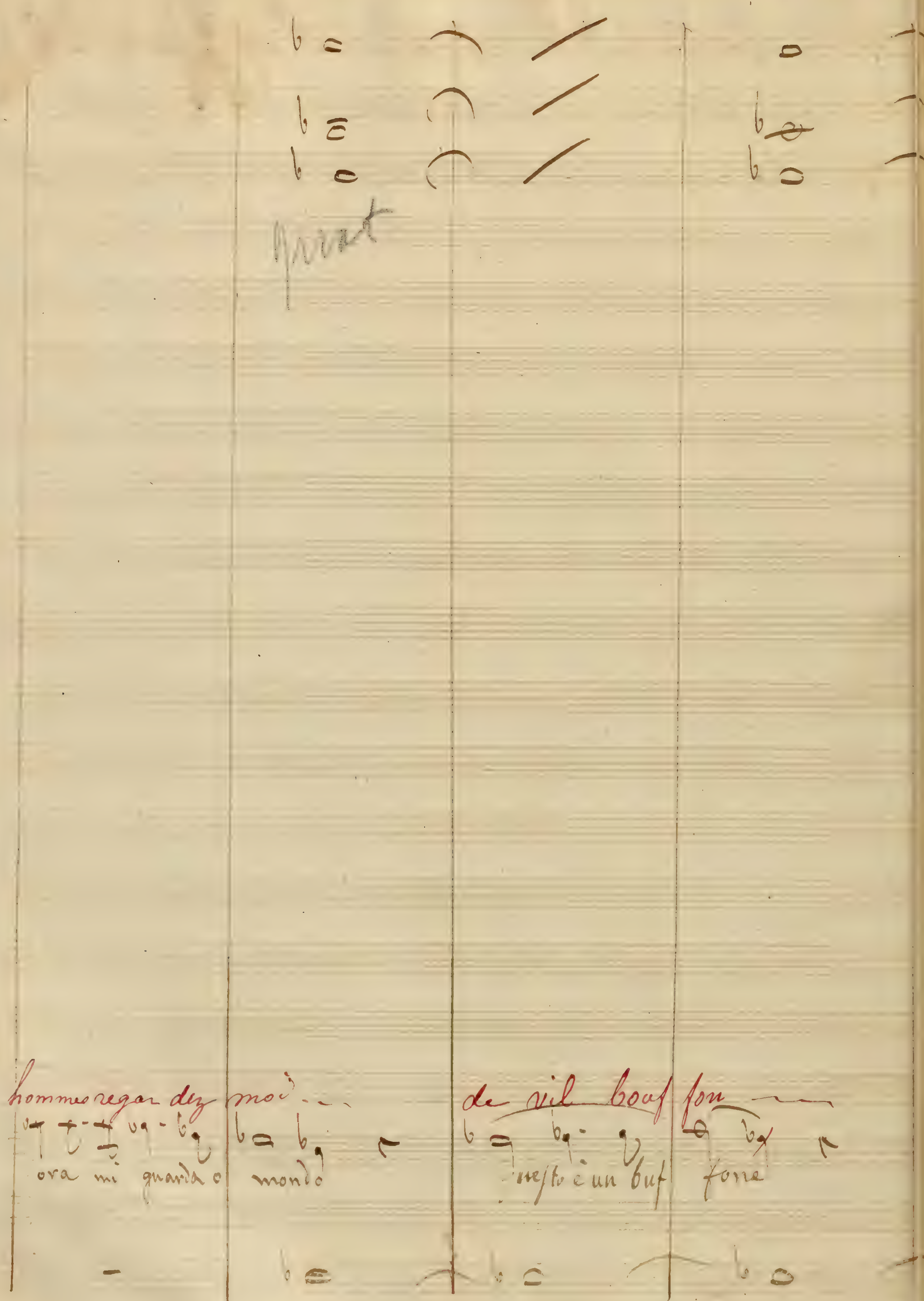

Viens le fardeau pèse et vous pourrez tomber aussi Dieu vous
fito innavanti è un profondo il gorgo presto che alcuno non vi prenda, buona


a tempo
a tempo

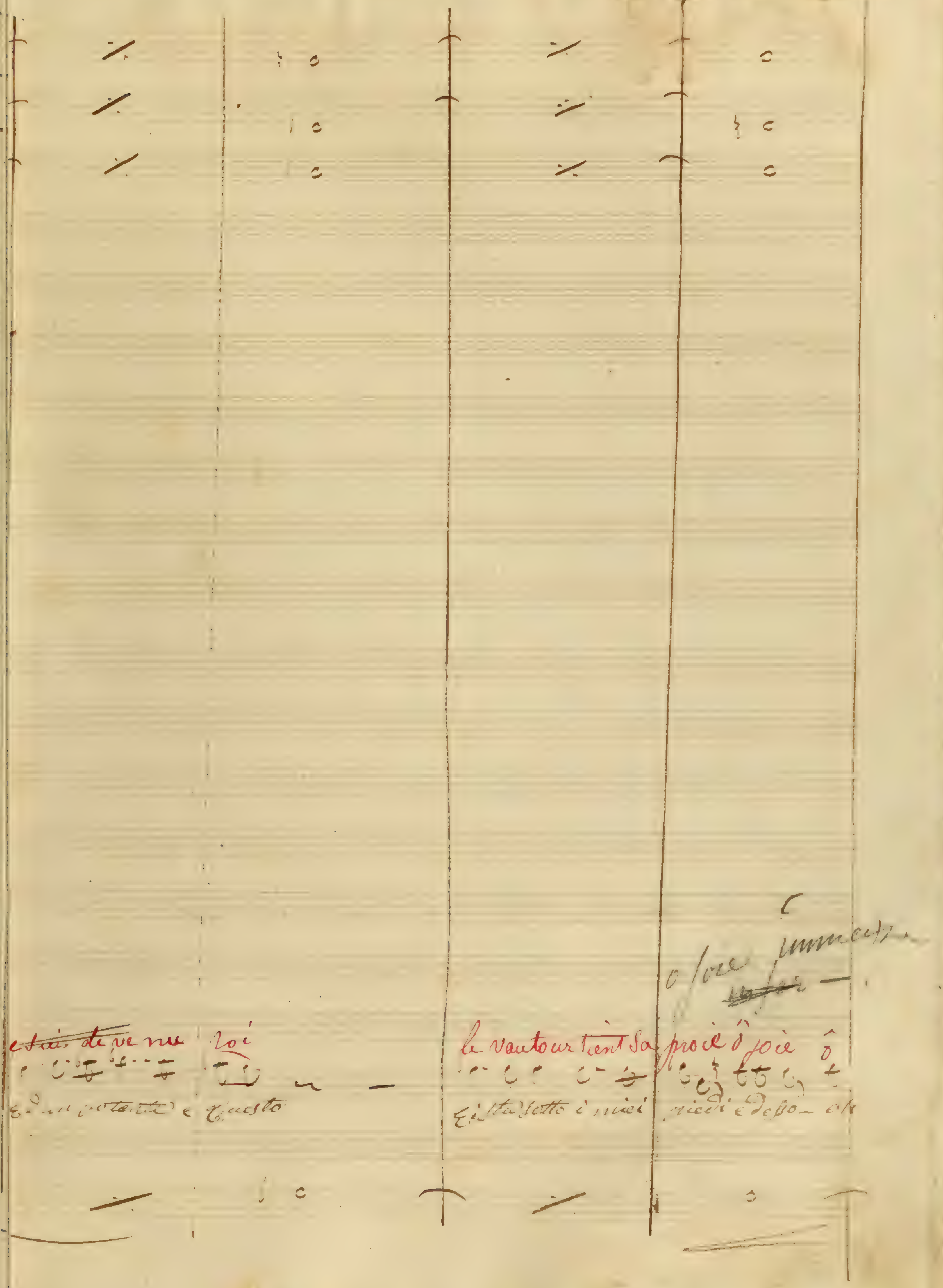

4
2 4
4
Oui c'est lui
egli è là
lui mort bien mort ma ven.
morto oh sì vorrei ve-
4
2 4

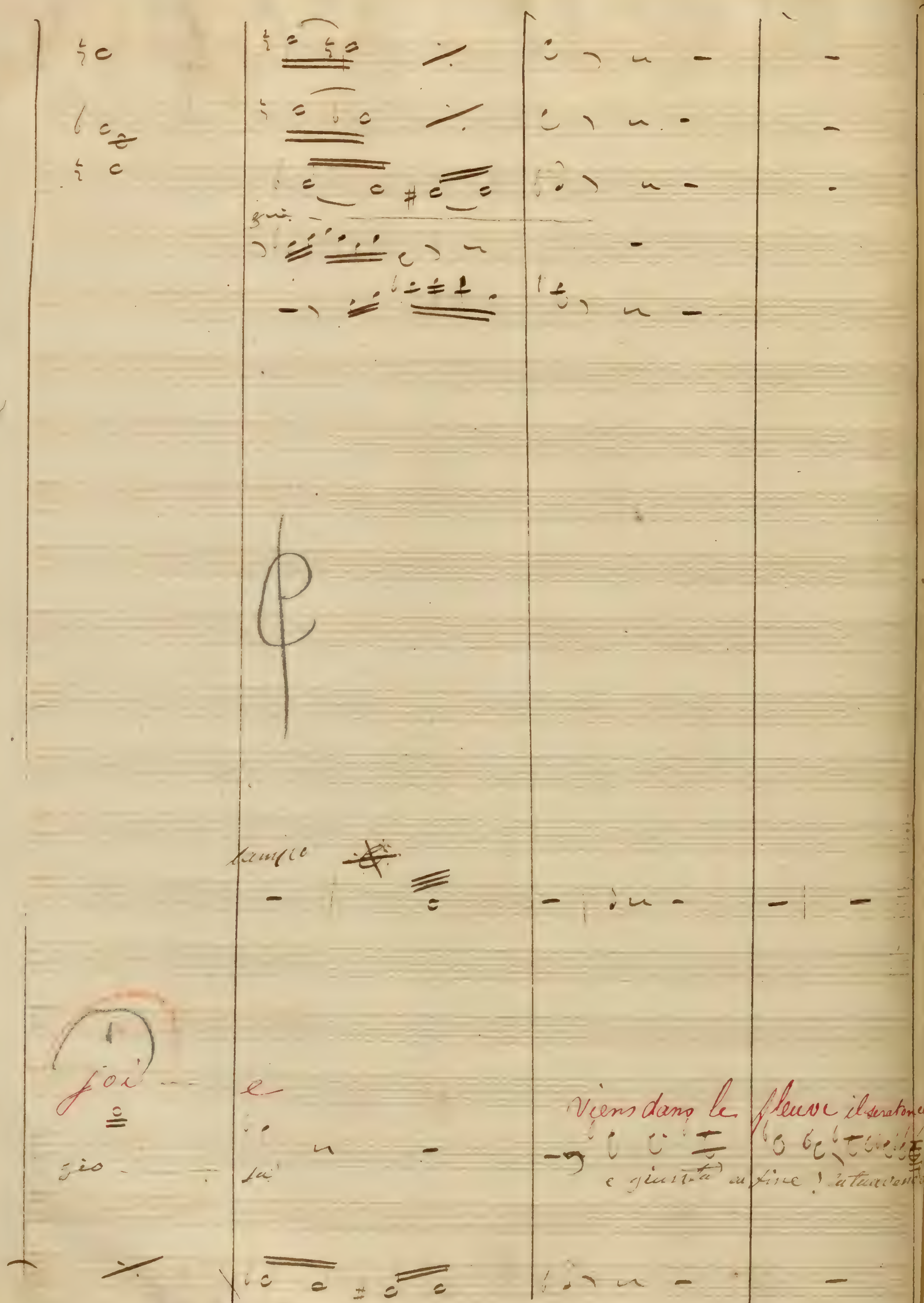

2
2 4
2


geance ô ma ven geance tu triomphe joie im mente
Sorto ma che im porta è ben d'esso accoi pui primi
2
2 4
2



hommes regardez moi
de vil bouffon
ora mi guarda o mondo
questo è un buffone


le vautour tient sa proie ô joie
È un potente e questo
Ei sta sotto i miei piedi è desso — oh

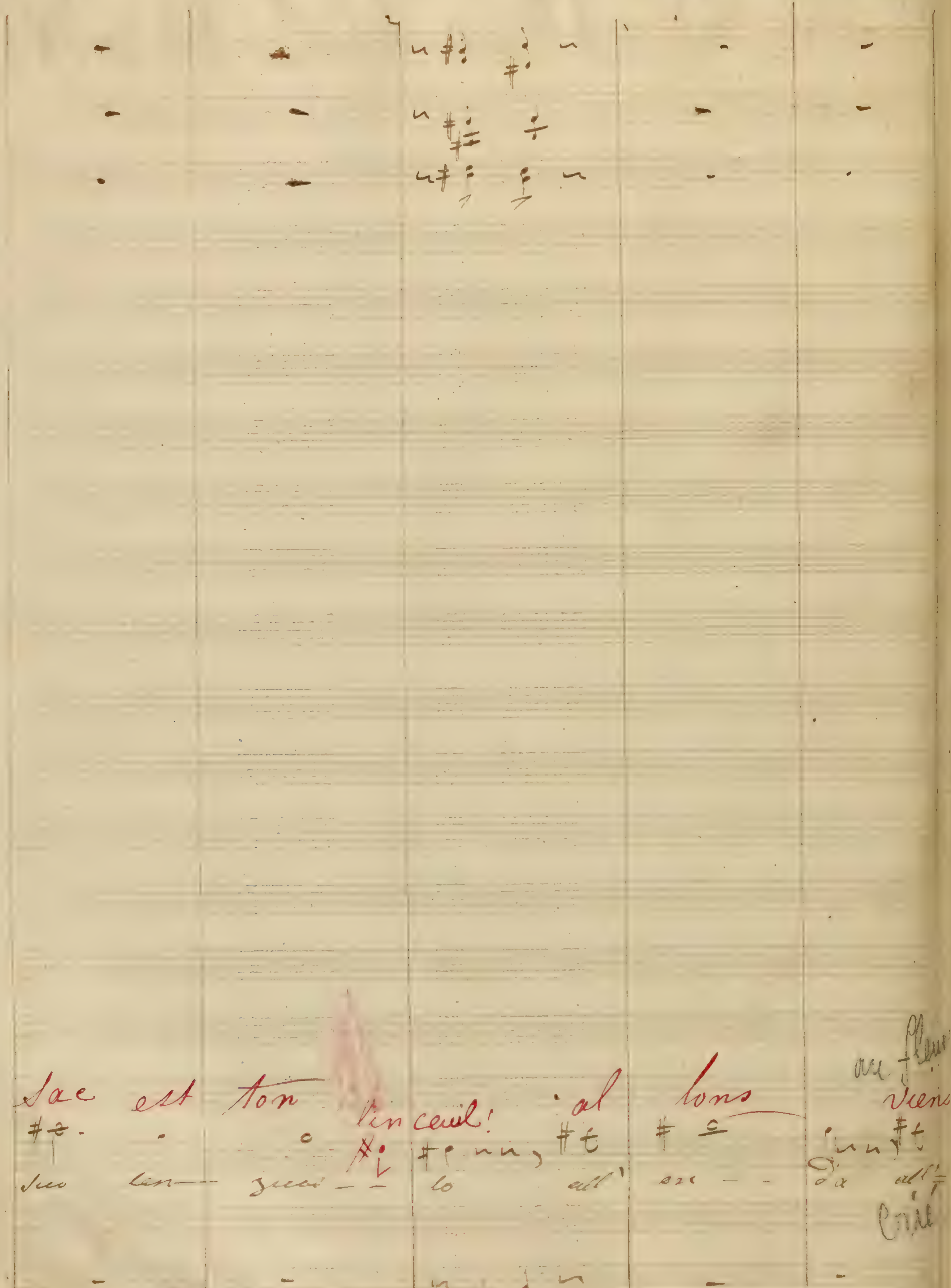

Viens dans le fleuve il sera temps
e giustà al fine !

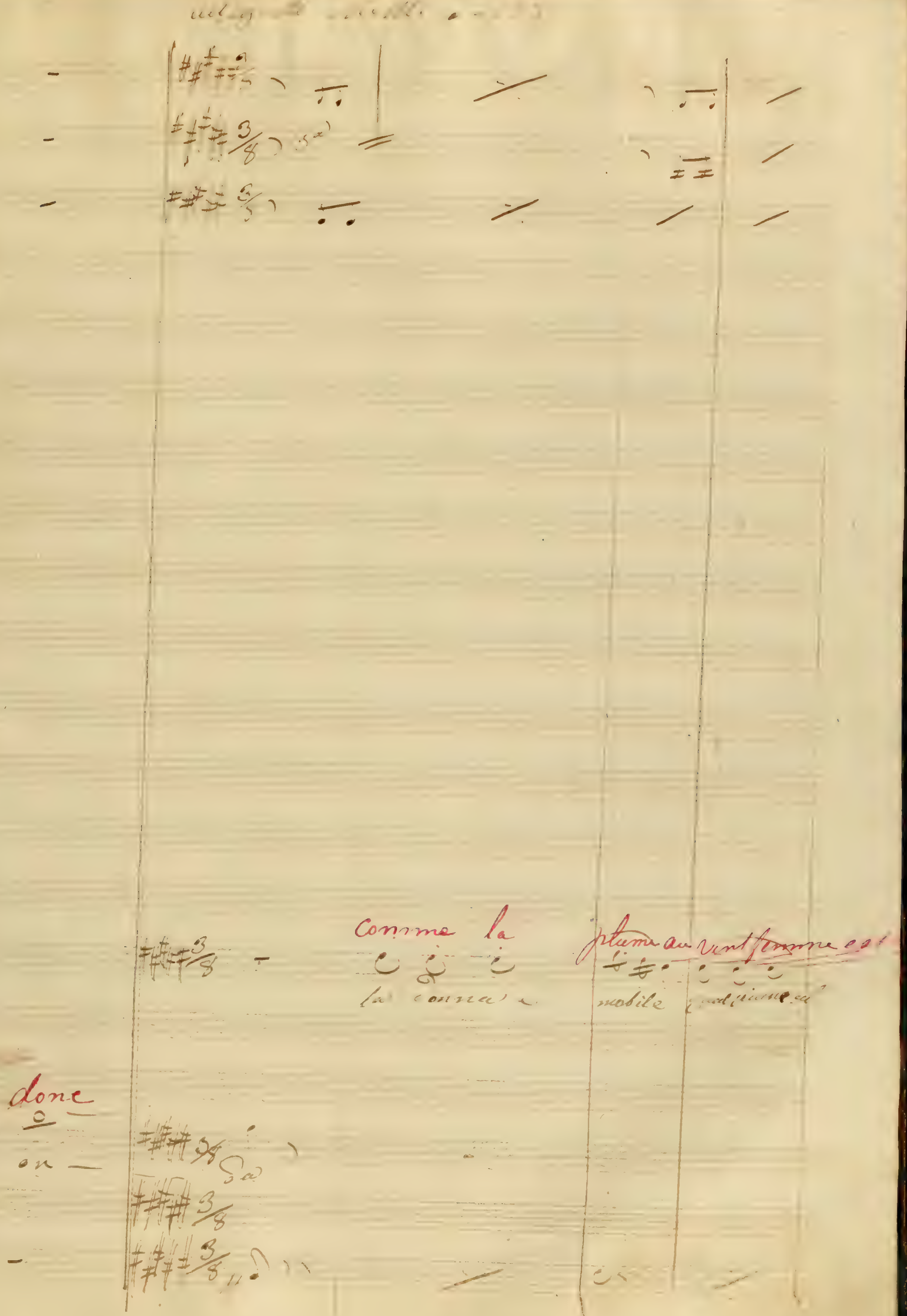
2 2 3

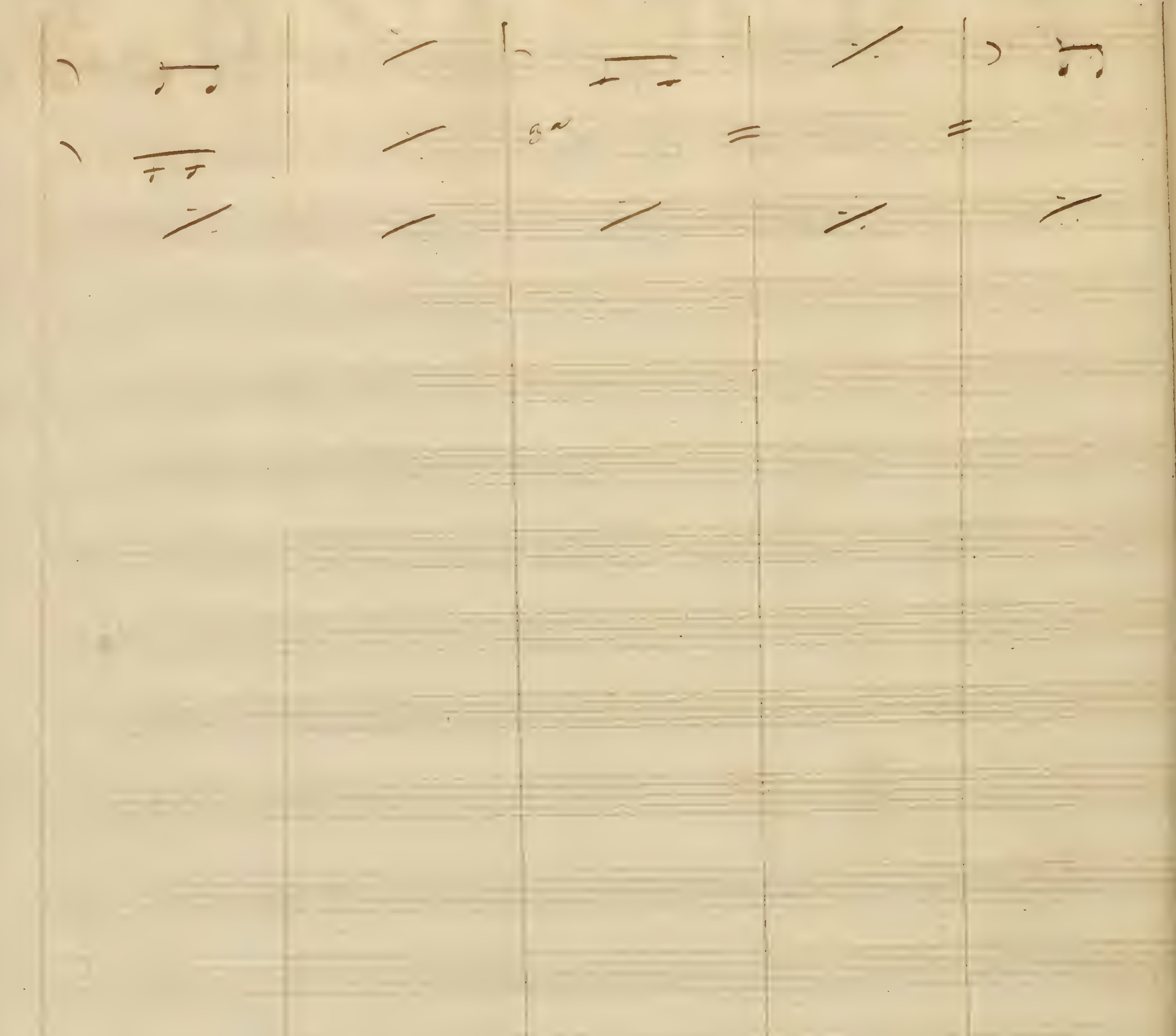
cueil ô no ble gen - til - homme un ~~sac~~ un

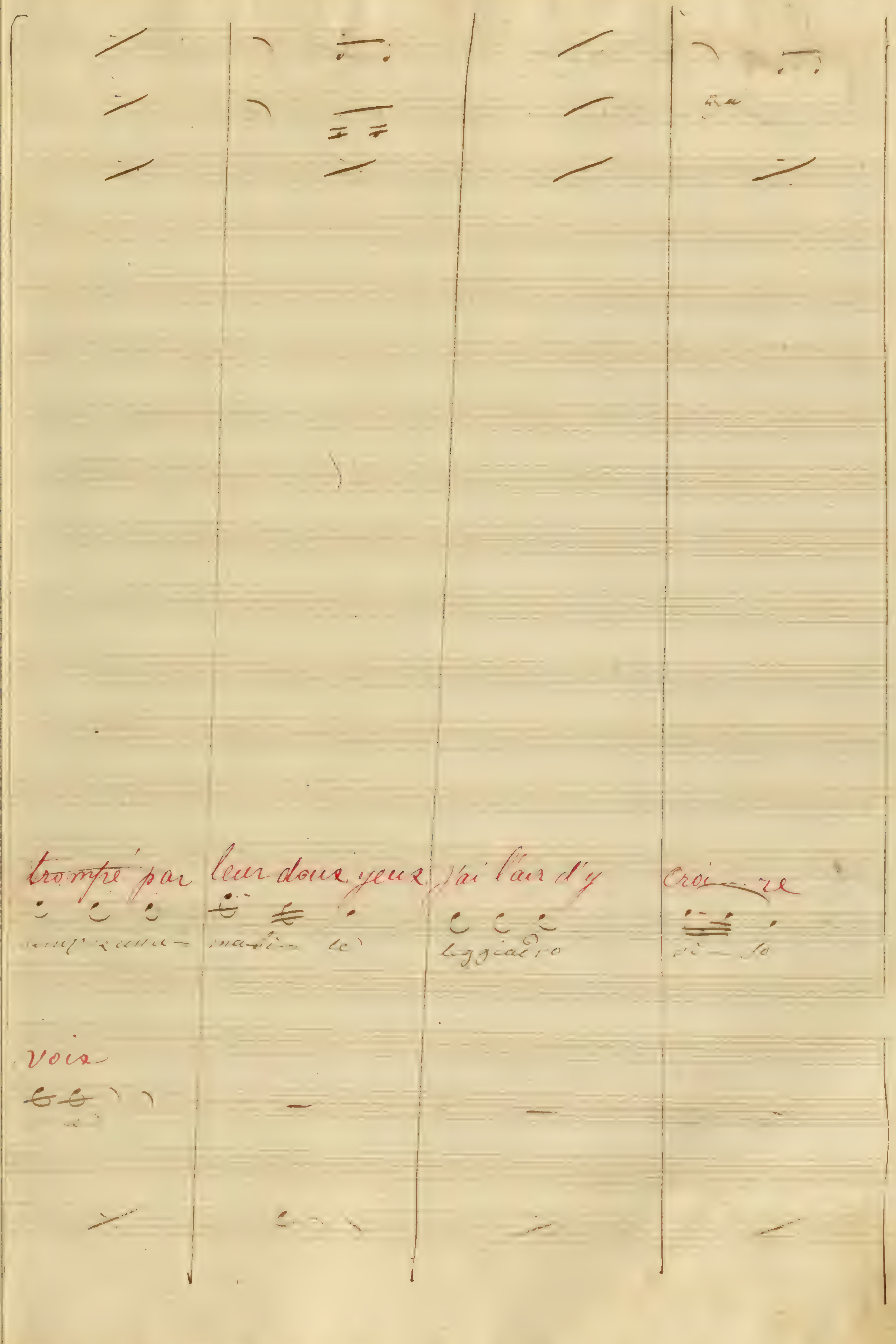
Questo sia' ponderà a lui depositero un sac co il

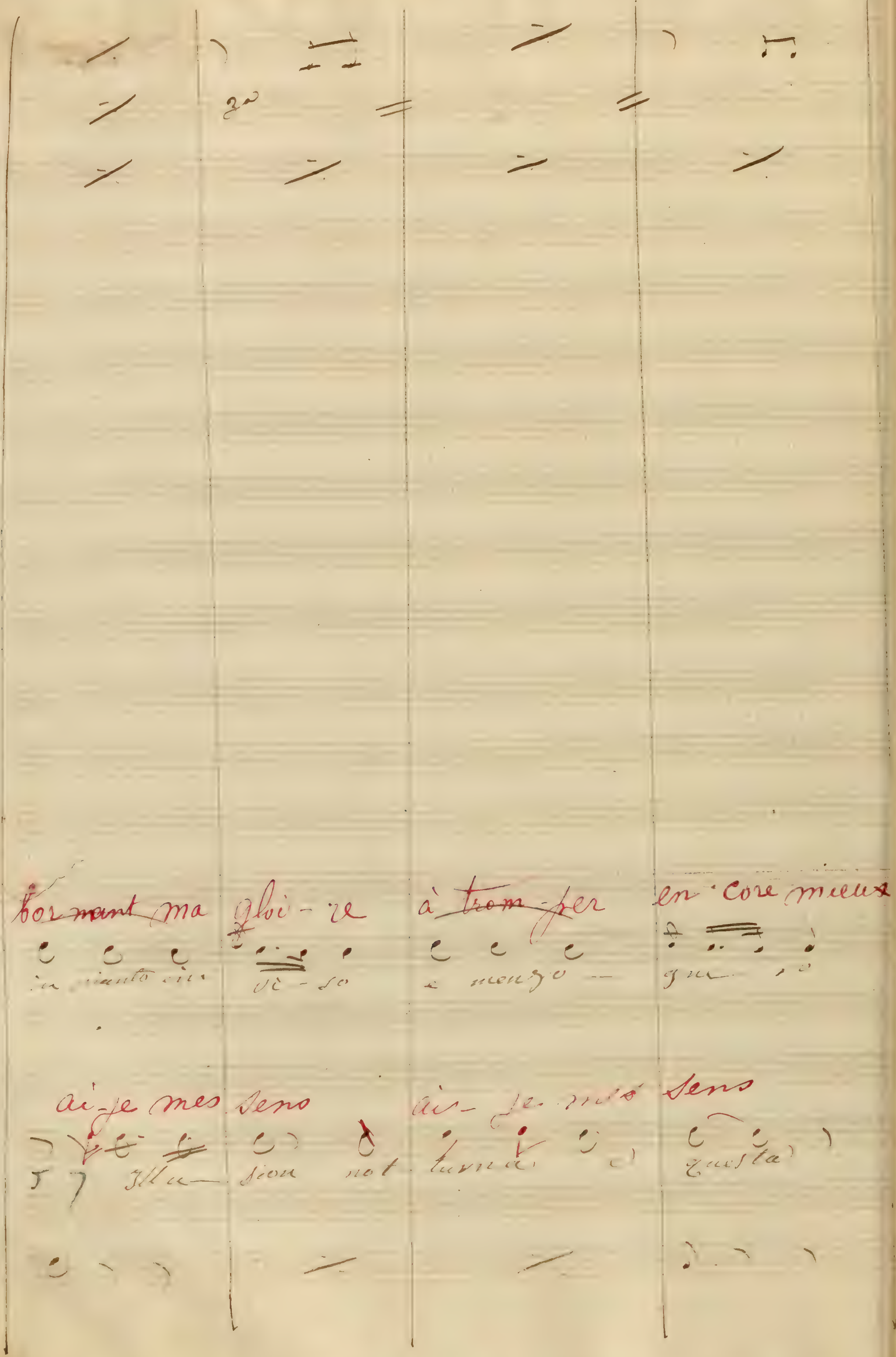
2 2 3

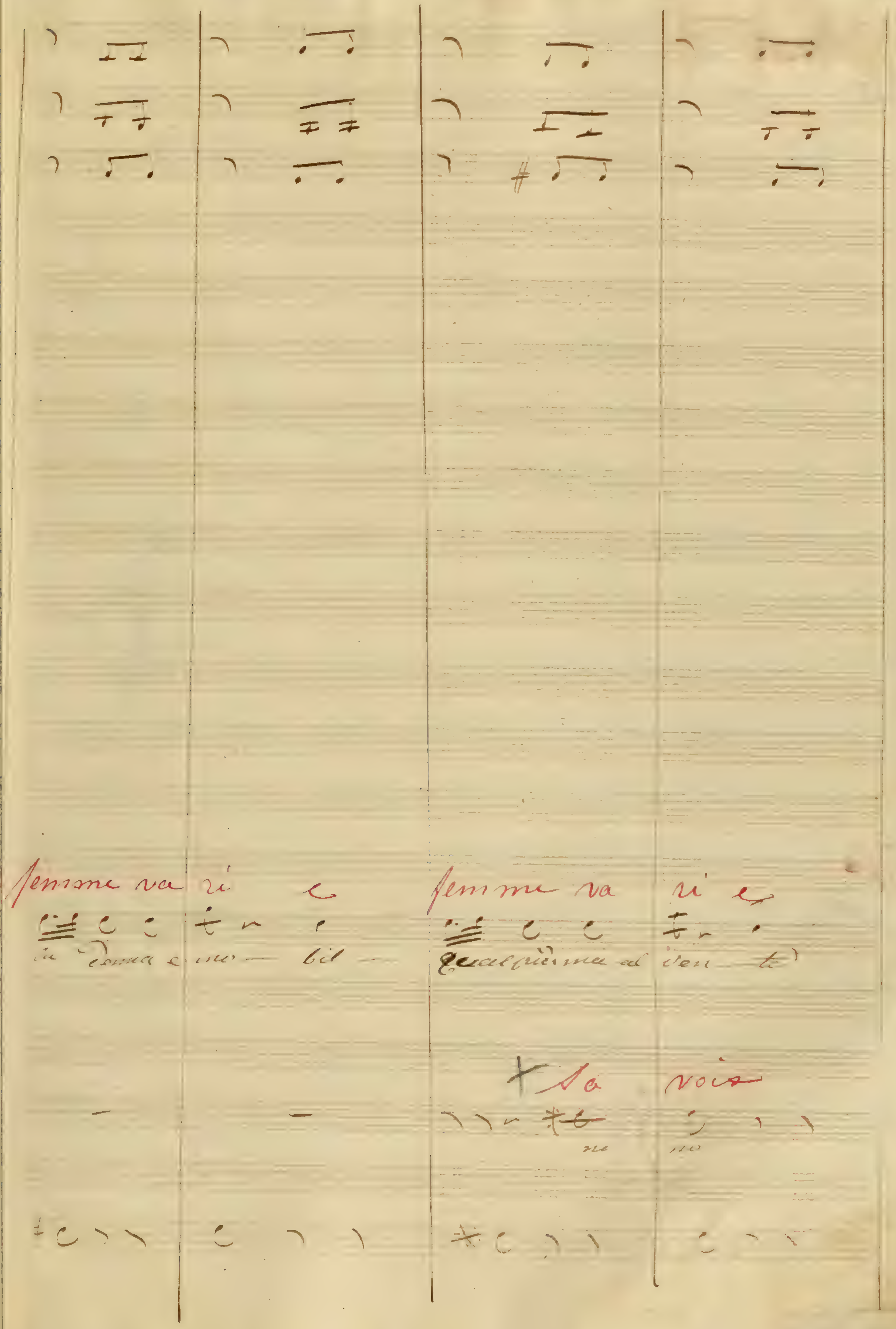

Sac est ton linceuil! allons
au fleuve viens

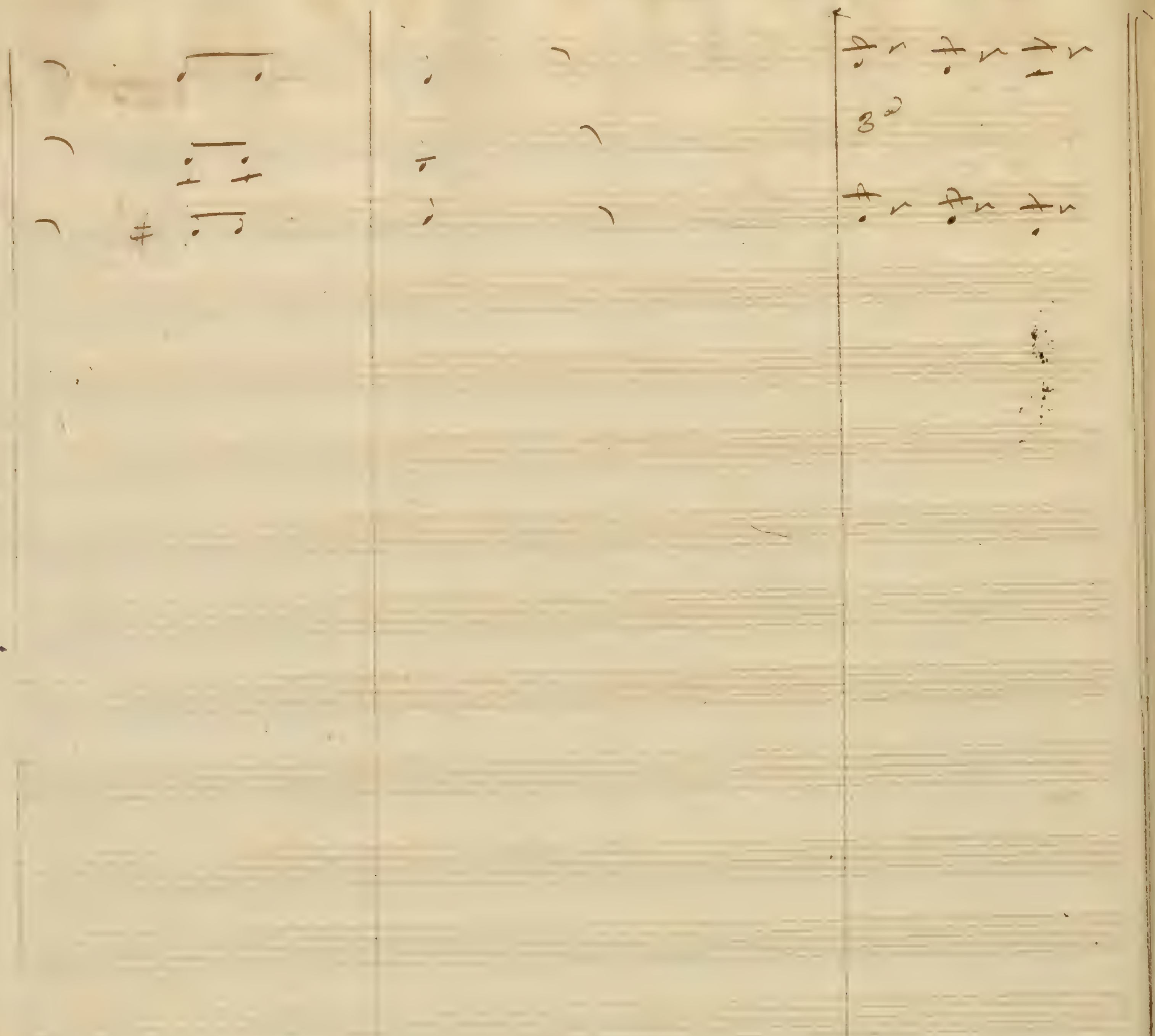

Comme la
plume au vent femme est
la donna è
mobile
donc
on

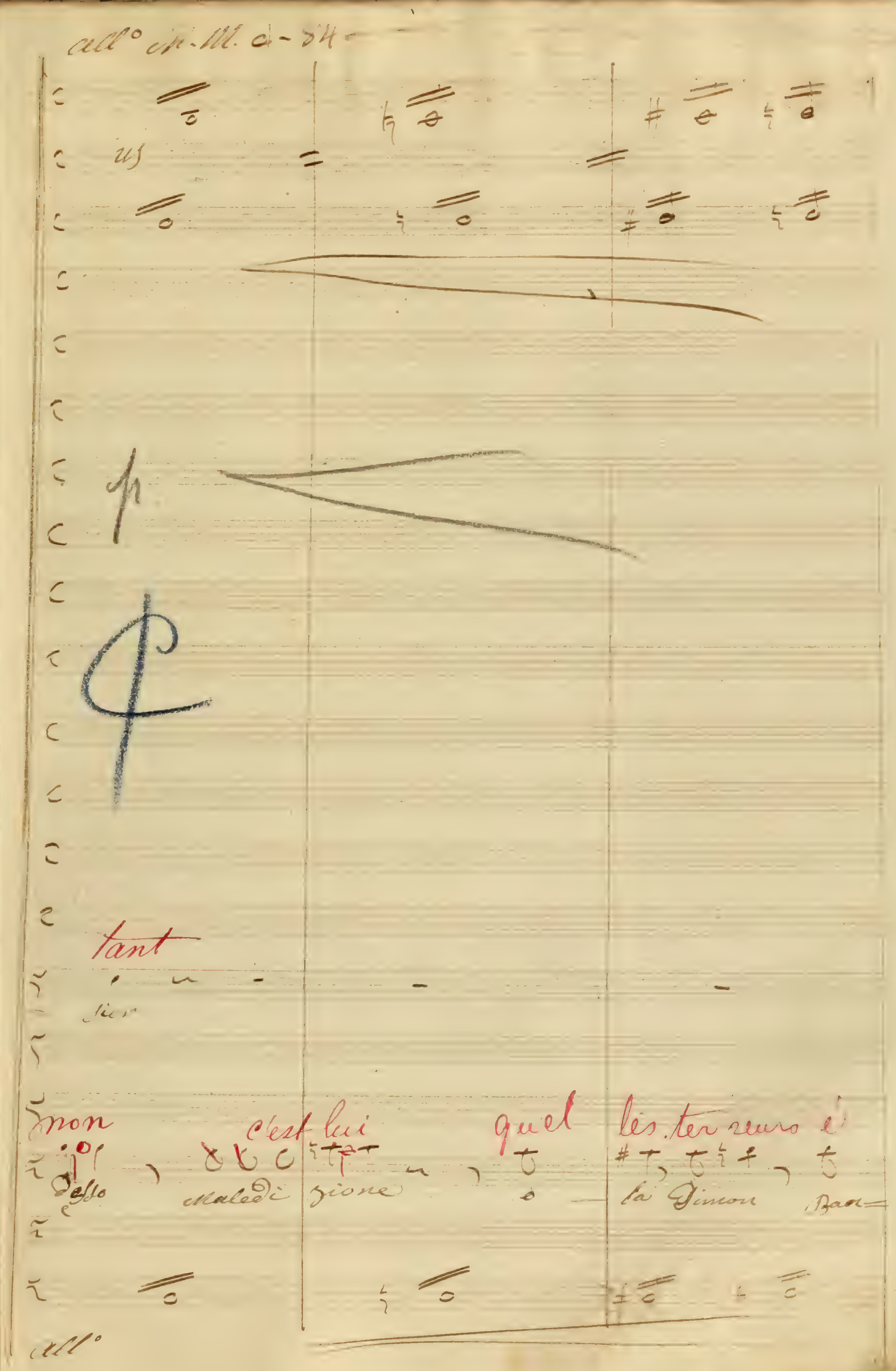

la ge
et bien peu
sa- ge
qui s'y fie un instant
sa

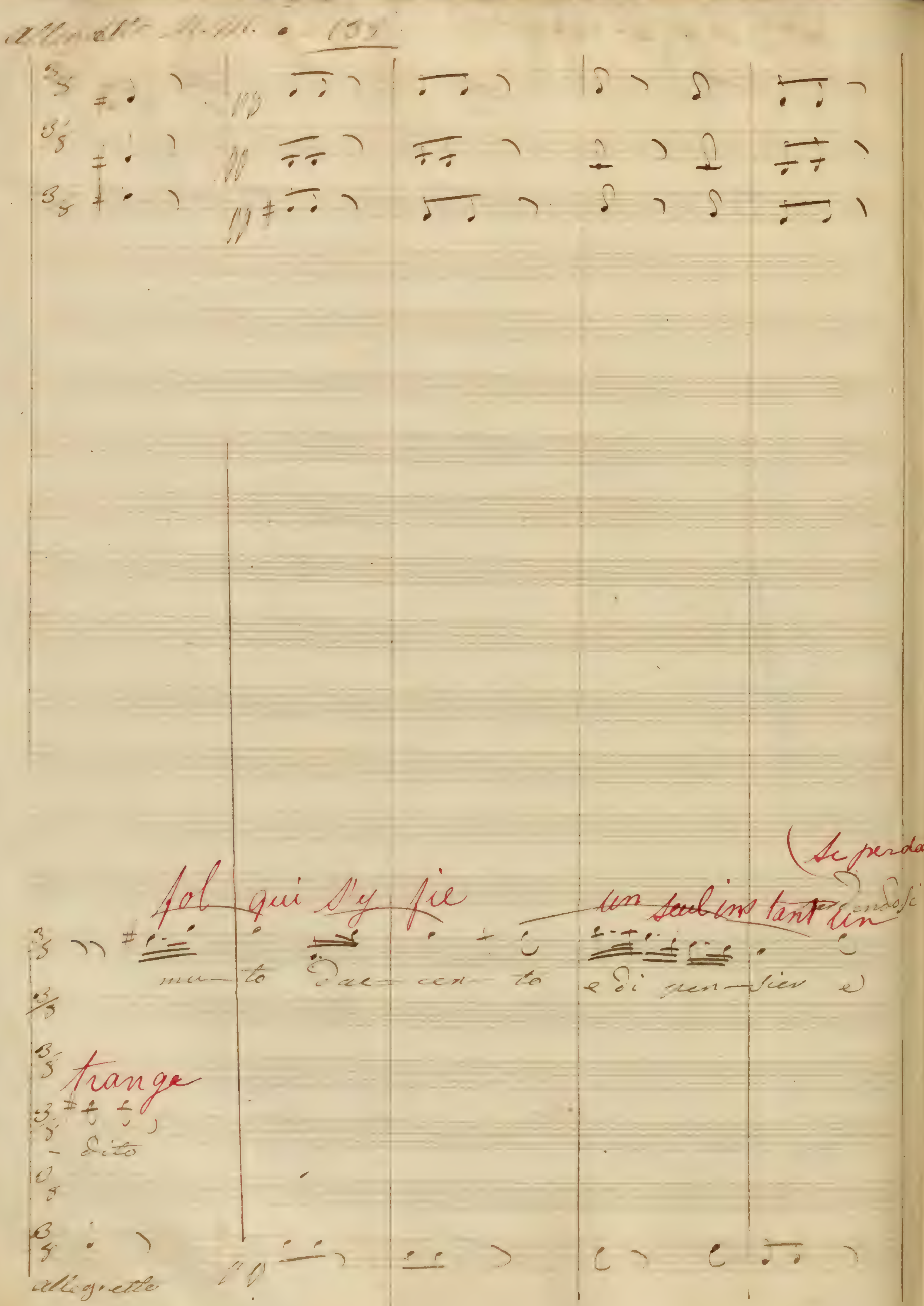

trompé par leur doux yeux j'ai l'air d'y croi - re
voix


Formant ma gloi-re à trom-per en-core mieux
ai-je mes sens ai-je mes sens

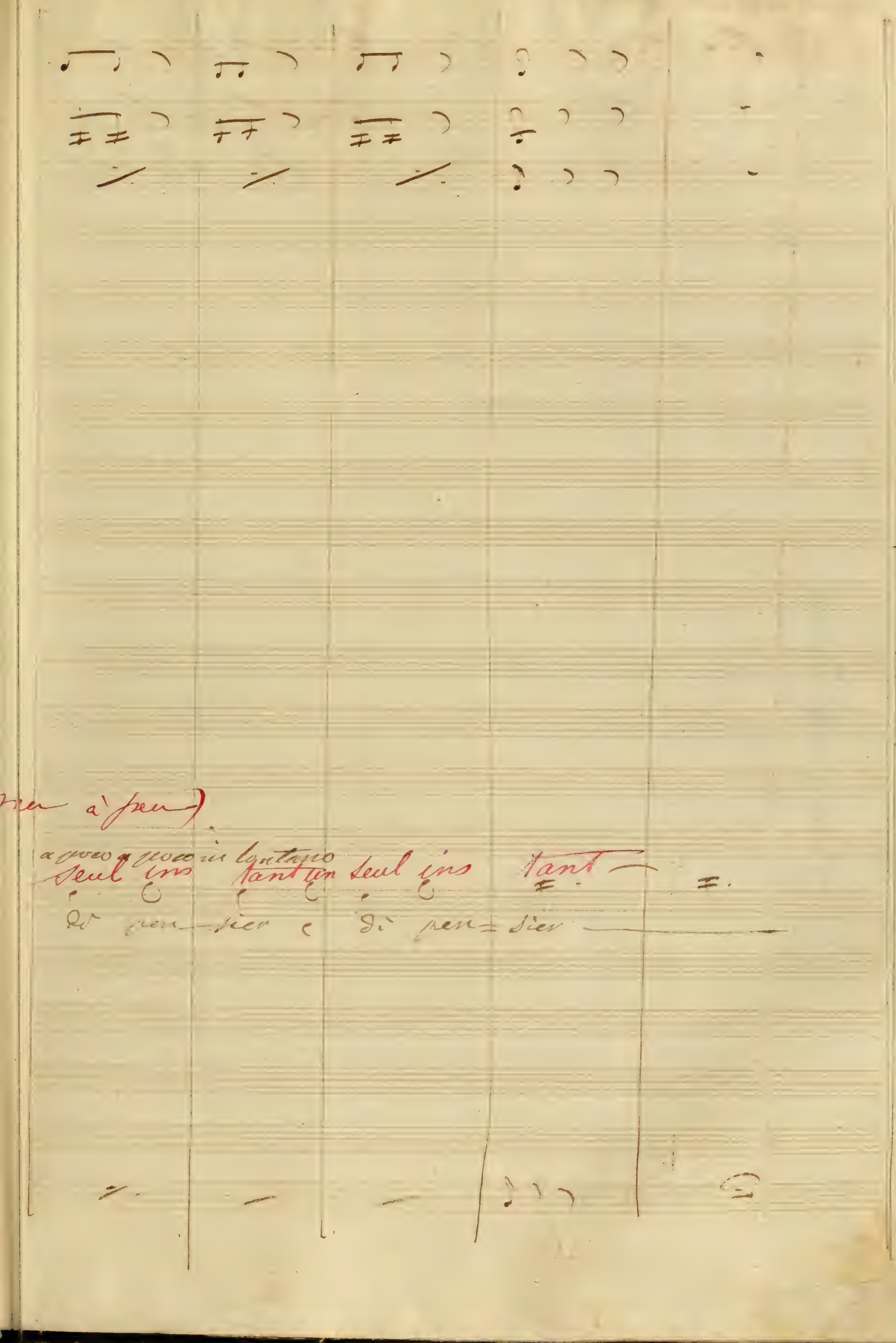

femme va ri e
la donna è mo bil
femme va ri e
Qual piuma al ven to
Sa voix
ne
no

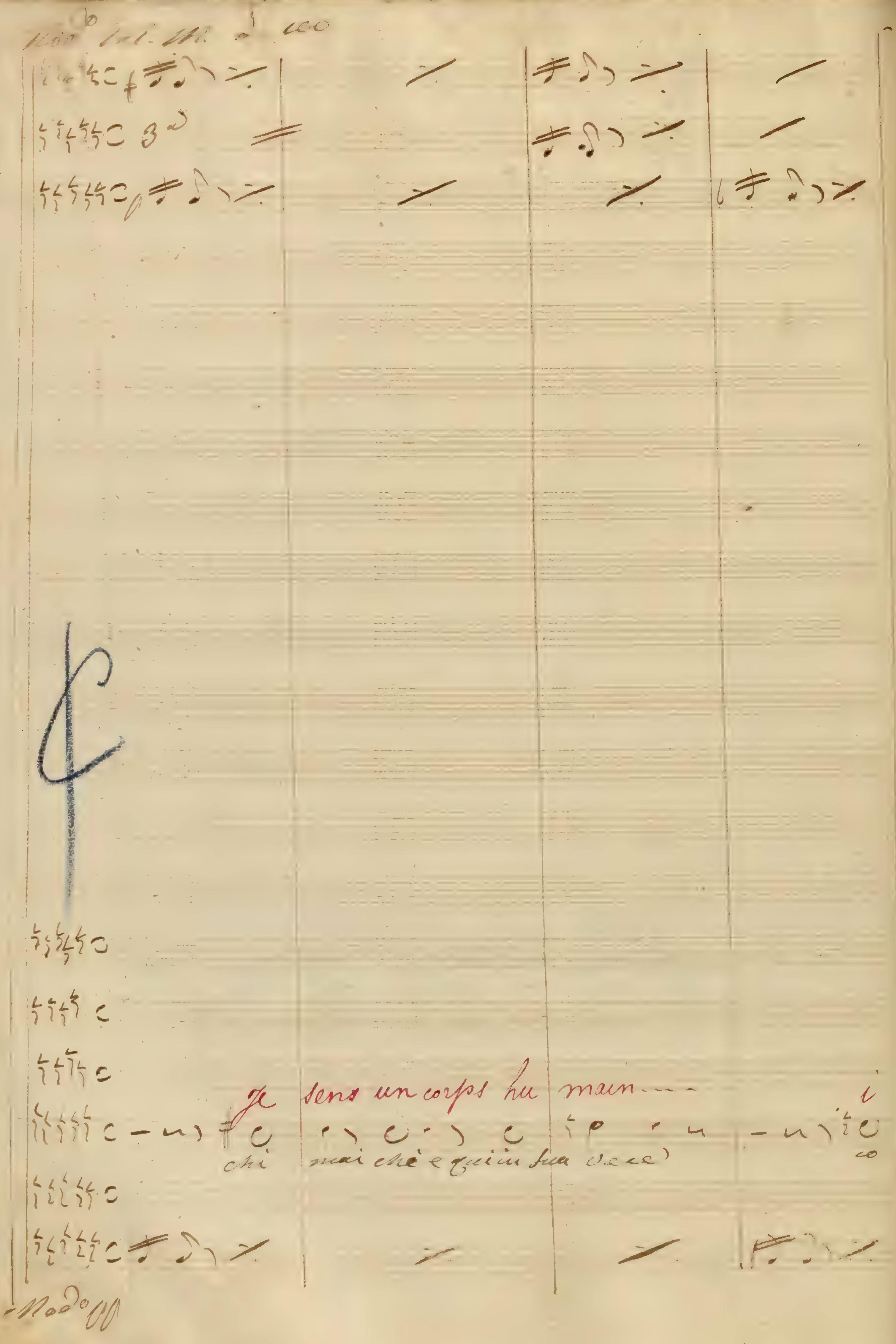

3a
fol qui s'y fie
un seul ins-
nu ta pac- con — to
e di pen
Saints ange
mais
egli

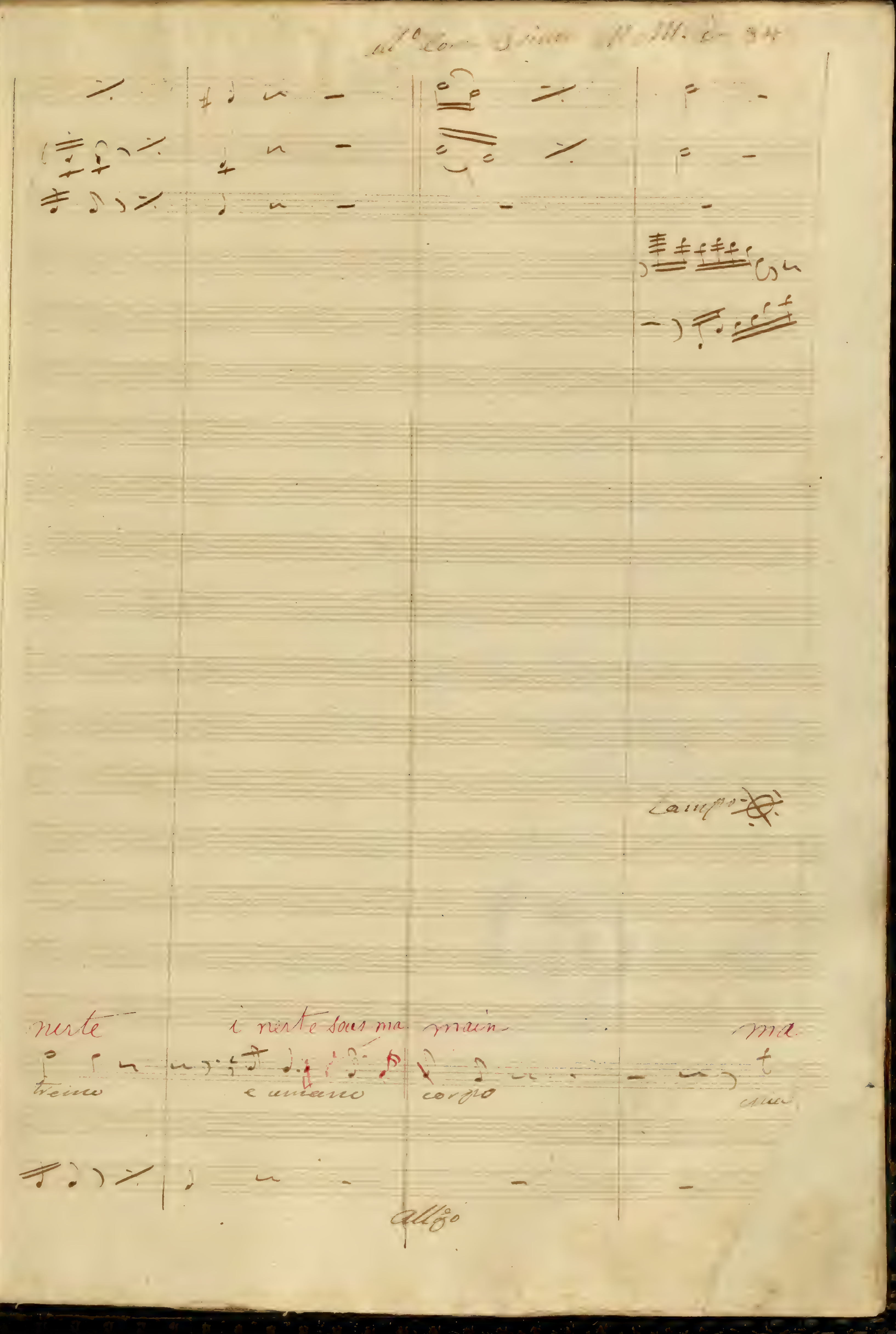

All° M.M.
pp
tant
mon
c'est lui
quel
les ter reurs
Maledi zione
All°

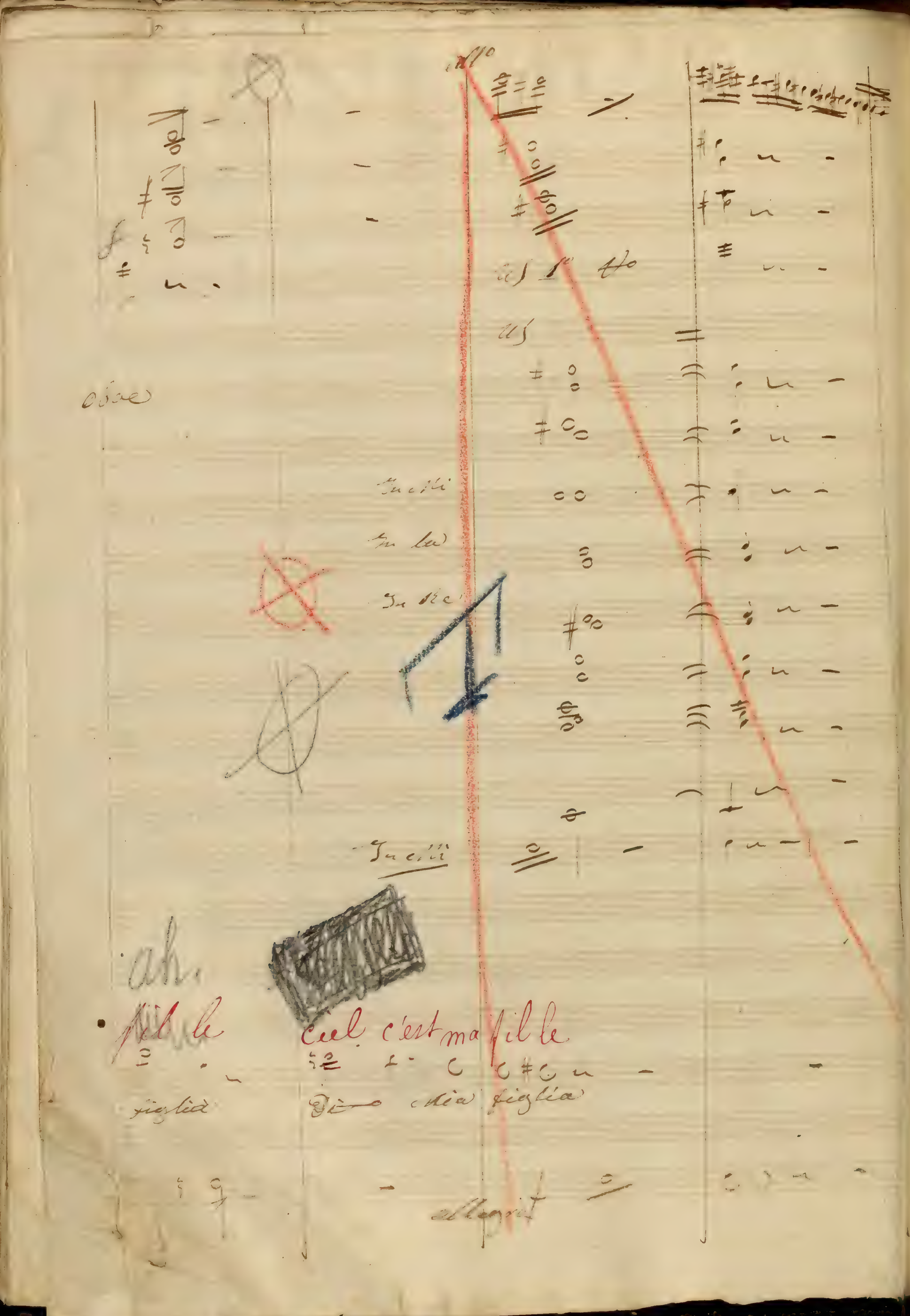


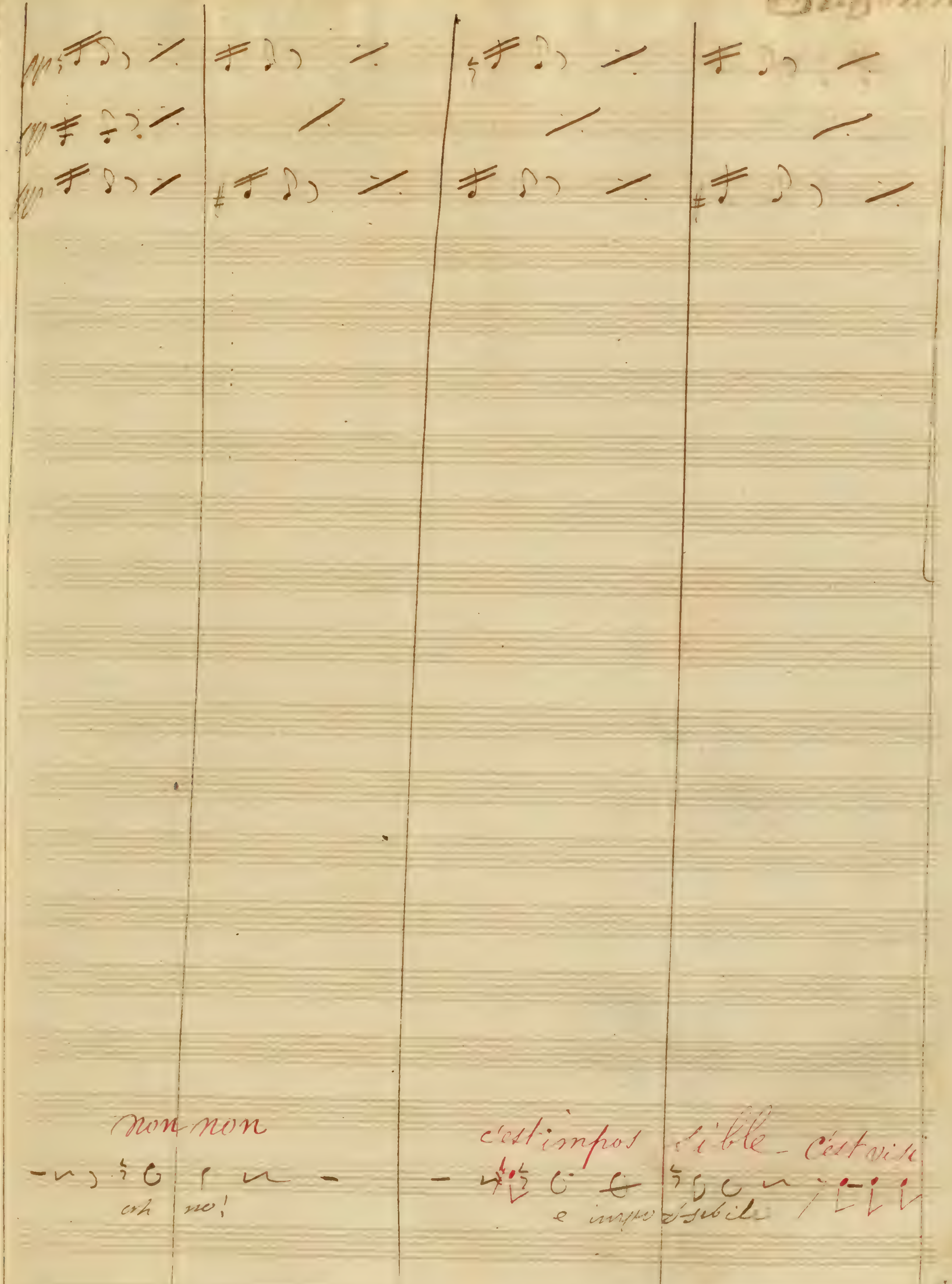
Allegretto M.M. 152
Fol qui s'y fie
un seul ins tant un
(Se perda
mu-to Dal-cen-to e di pen-sier e
trange
dito
allegretto

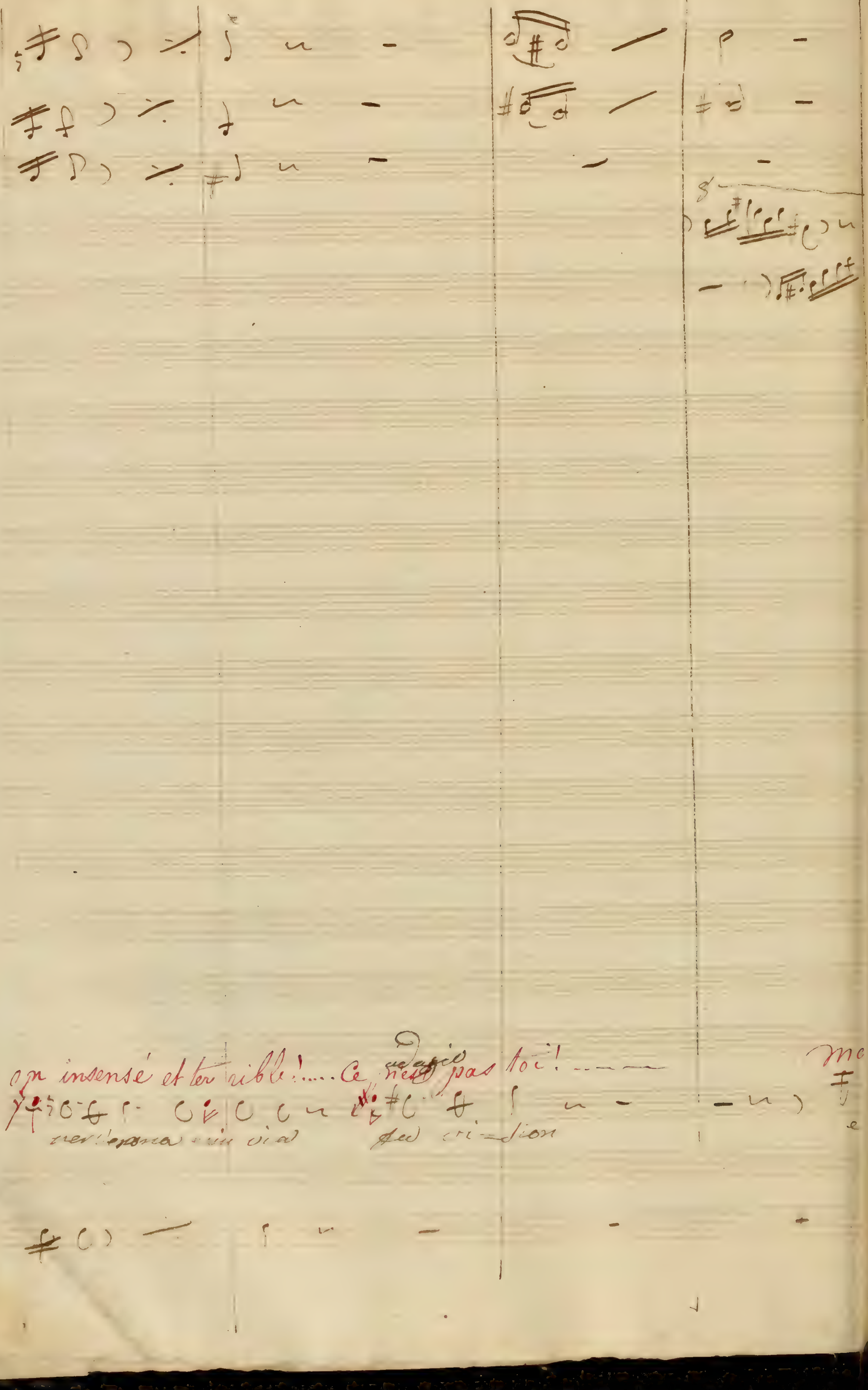

peu à peu)
a poco a poco in lontano
seul ins tant un seul ins tant
di pen - sier e di pen - sier

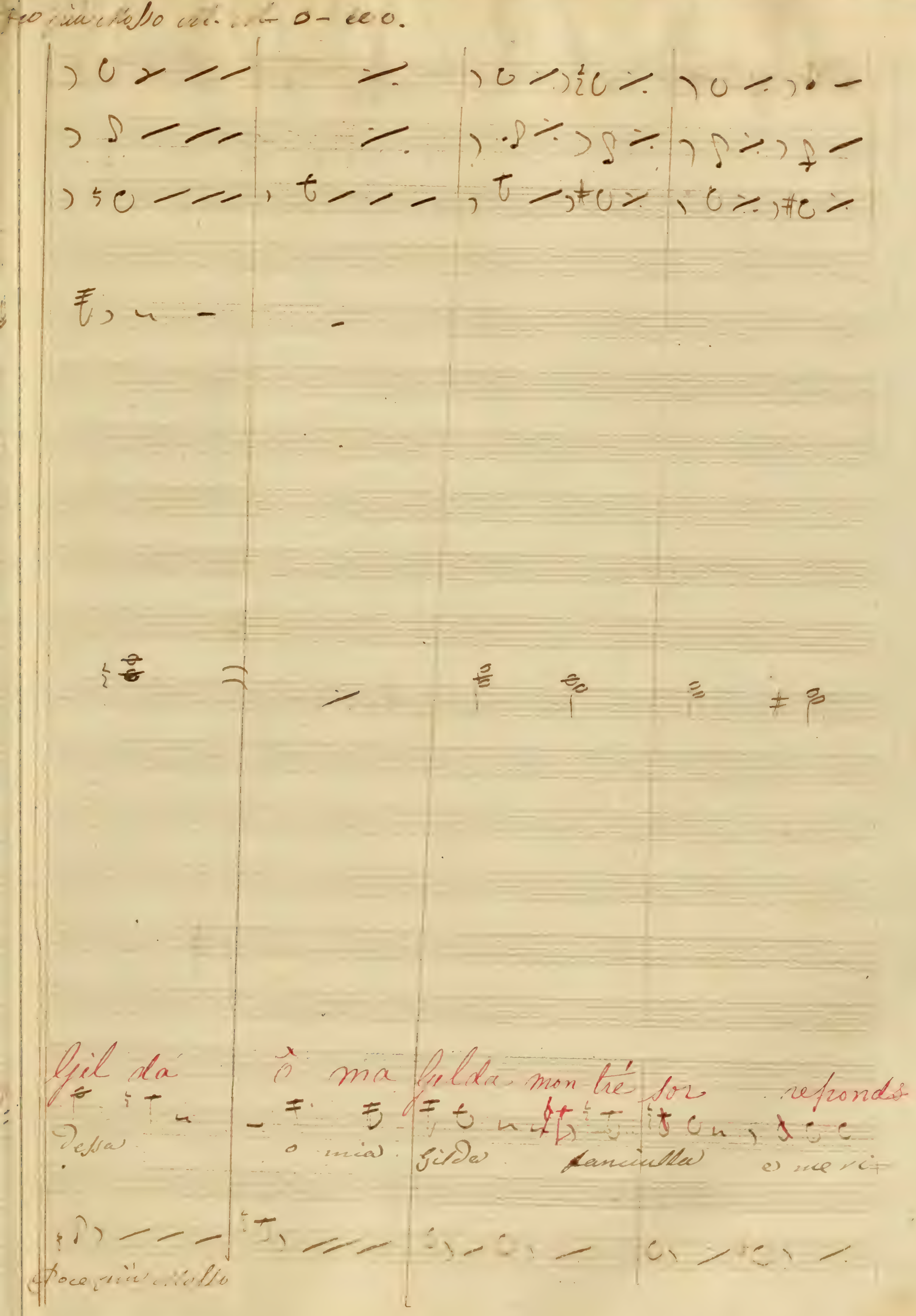

Je sens un corps hu main....
chi mai chè e quì in sua voce
Modo

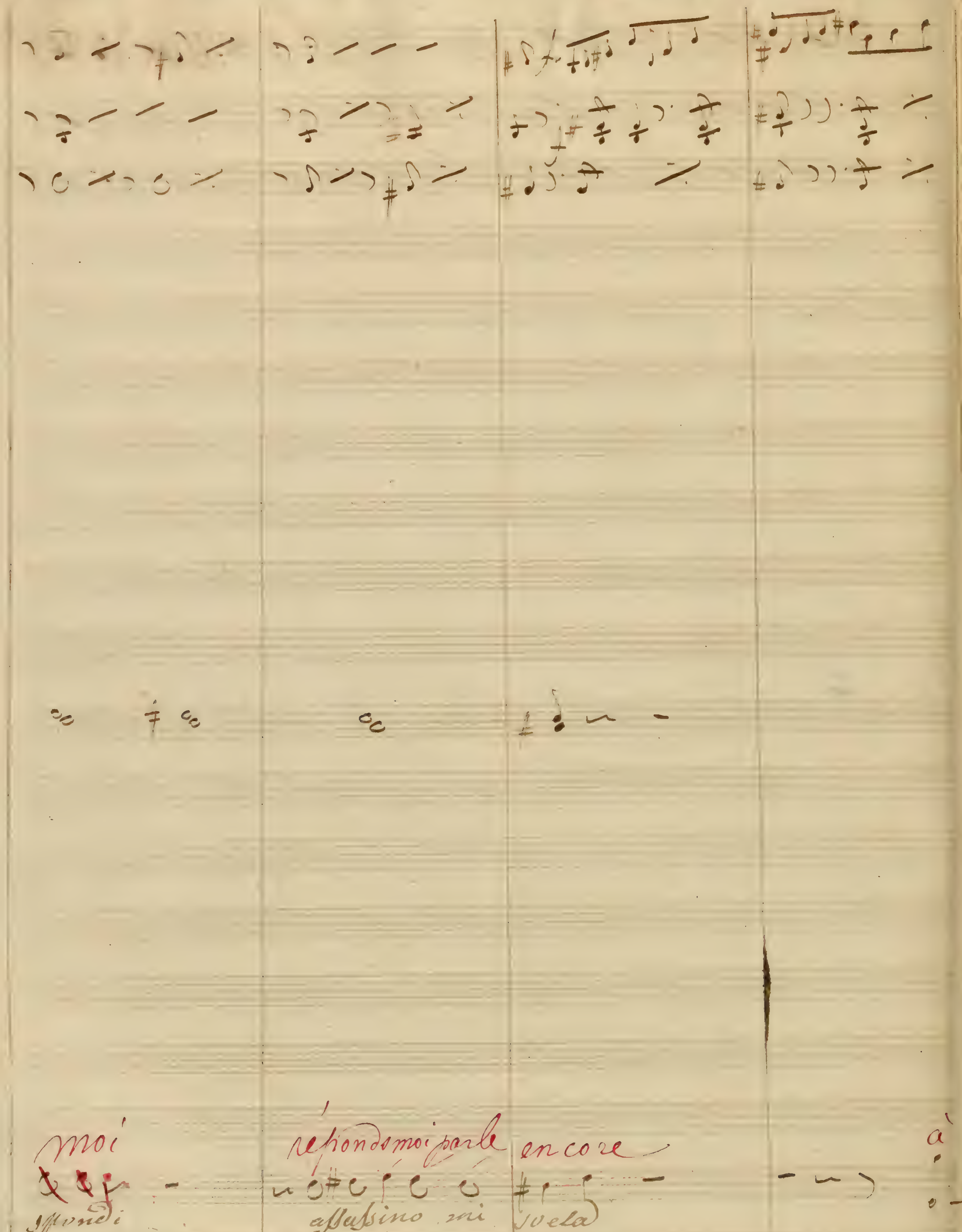

nerte
i nerte sous ma main
e umano
corpo
ma

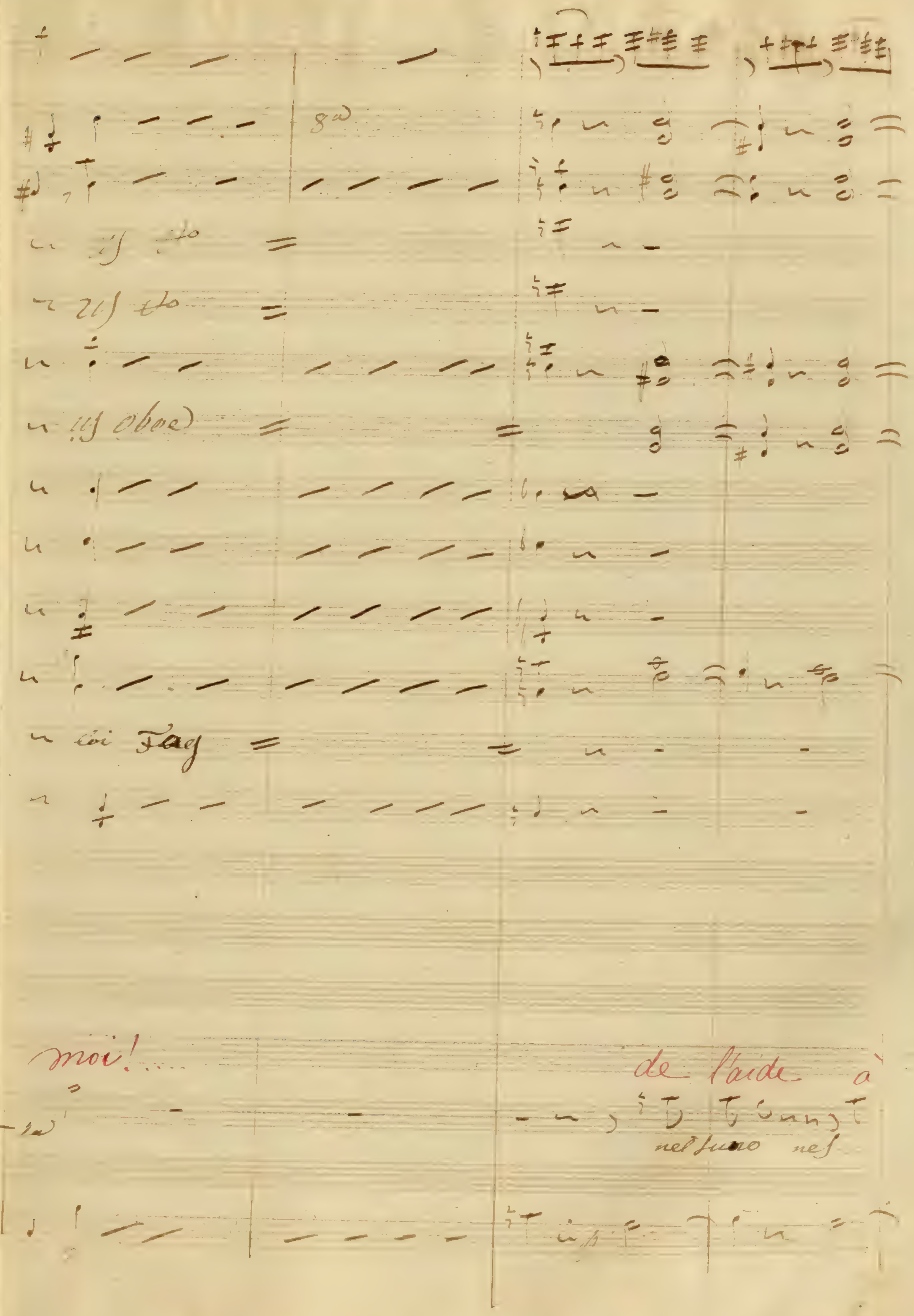

oboe
Tutti
ah.
fil le
ciel c'est ma fil le
figlia
mia figlia


non non
oh no!
c'est impossible - C'est vis
e impossibile

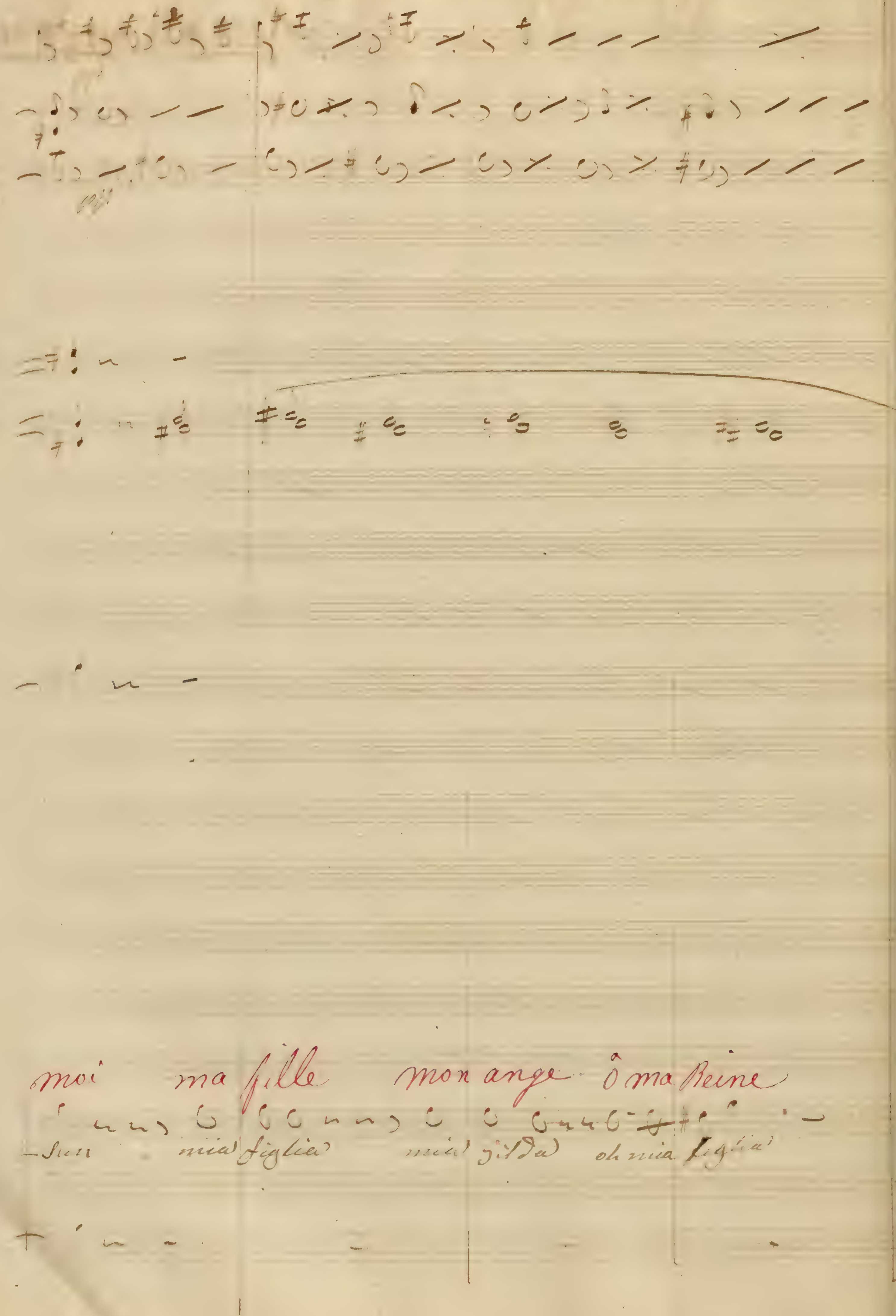

insensé et terrible!..... Ce n'est pas toi!
adagio

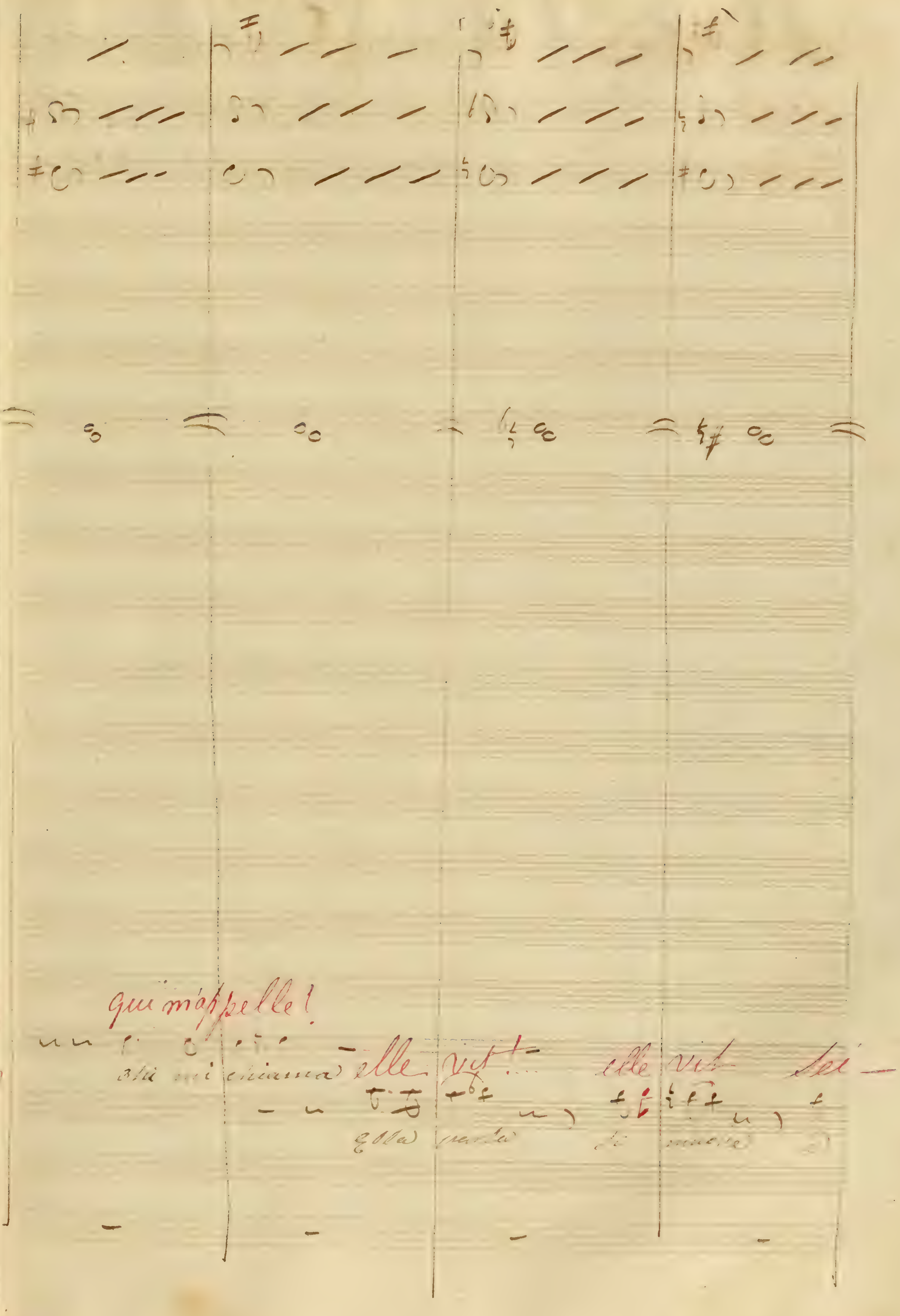

Gil da
ô ma
Gilda mon tré
sor
réponds
o mia
Gilda
fanciulla
Poco più Mosso

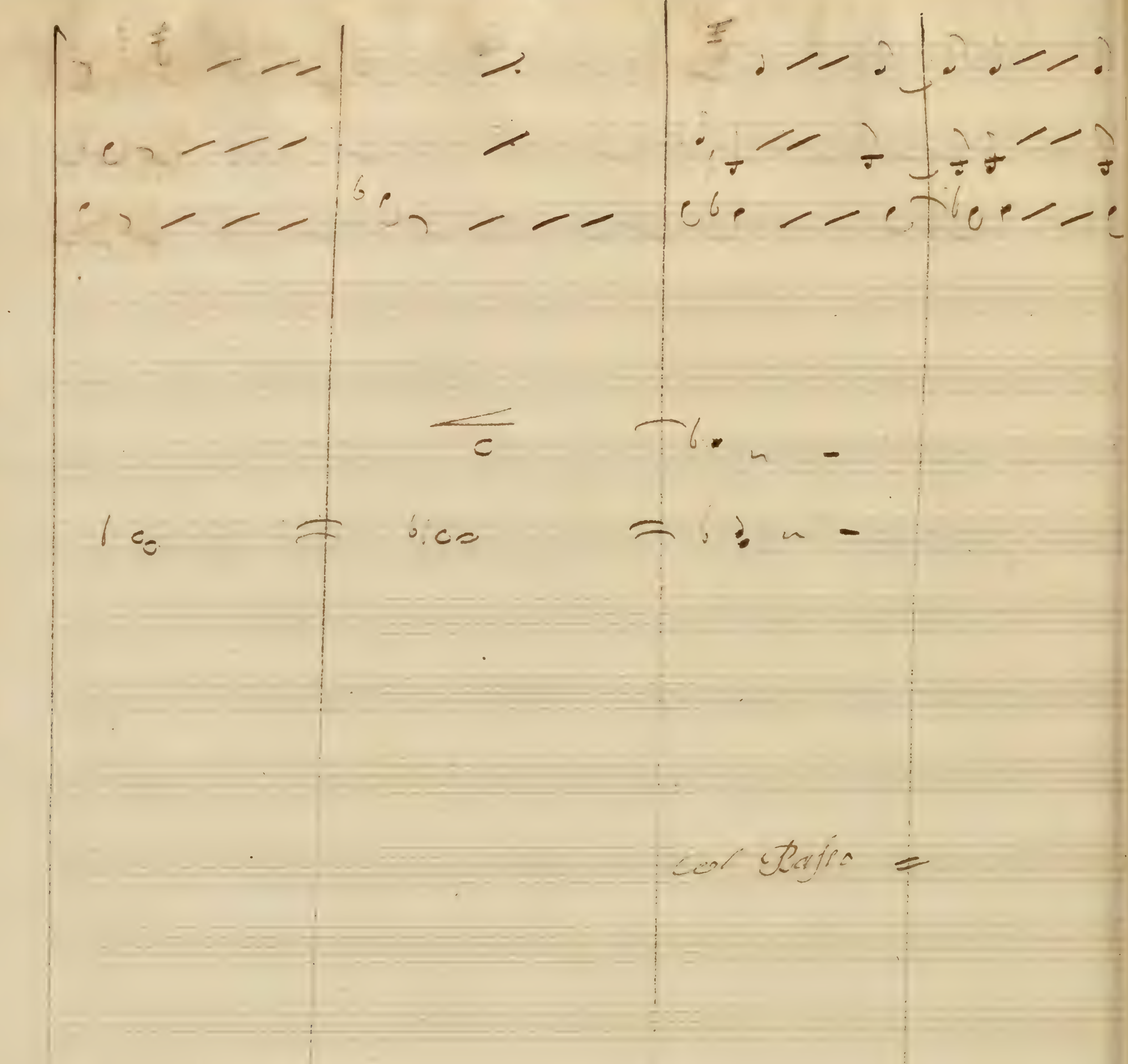

moi
répondsmoi parle
encore
assassino mi
svela

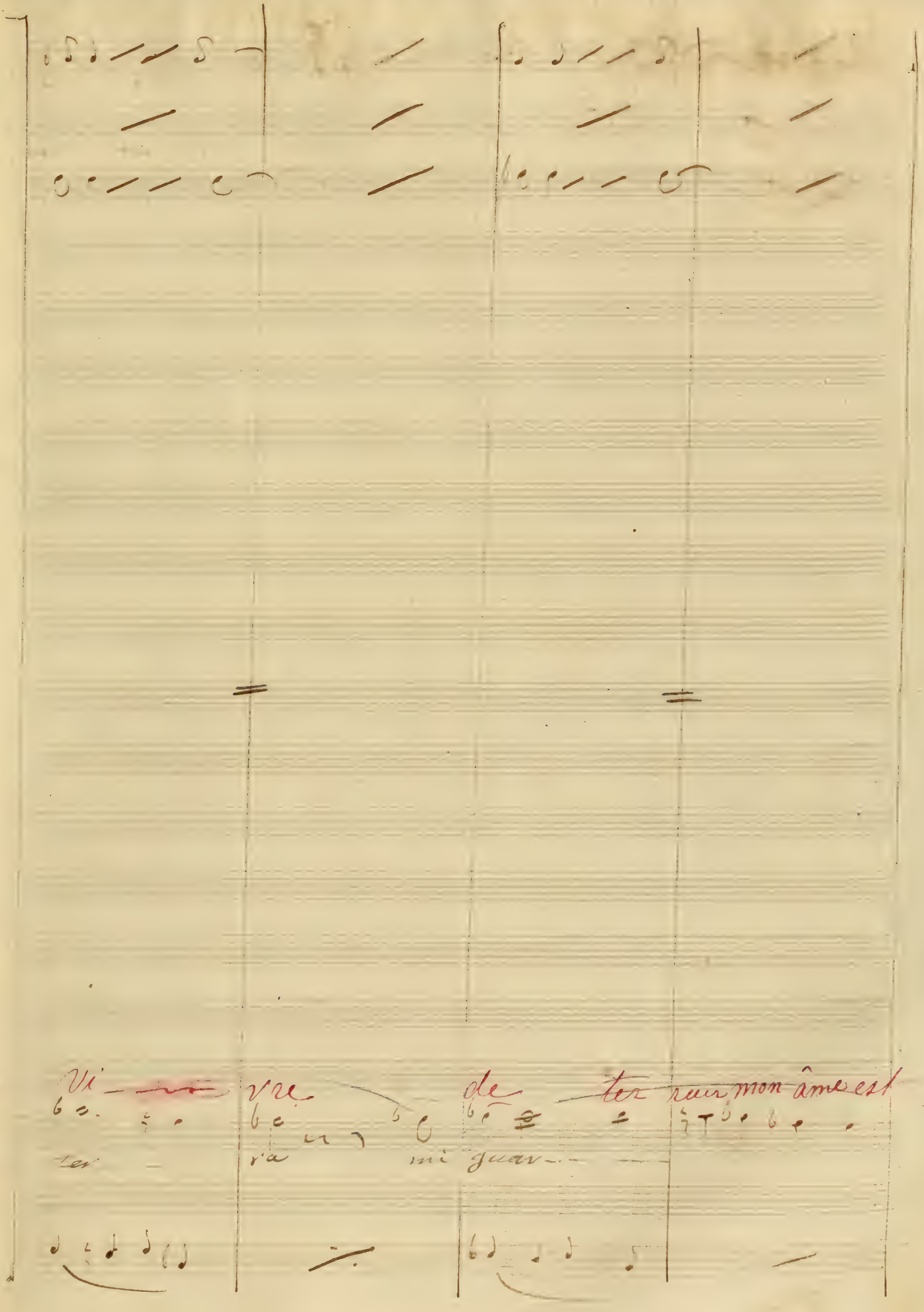


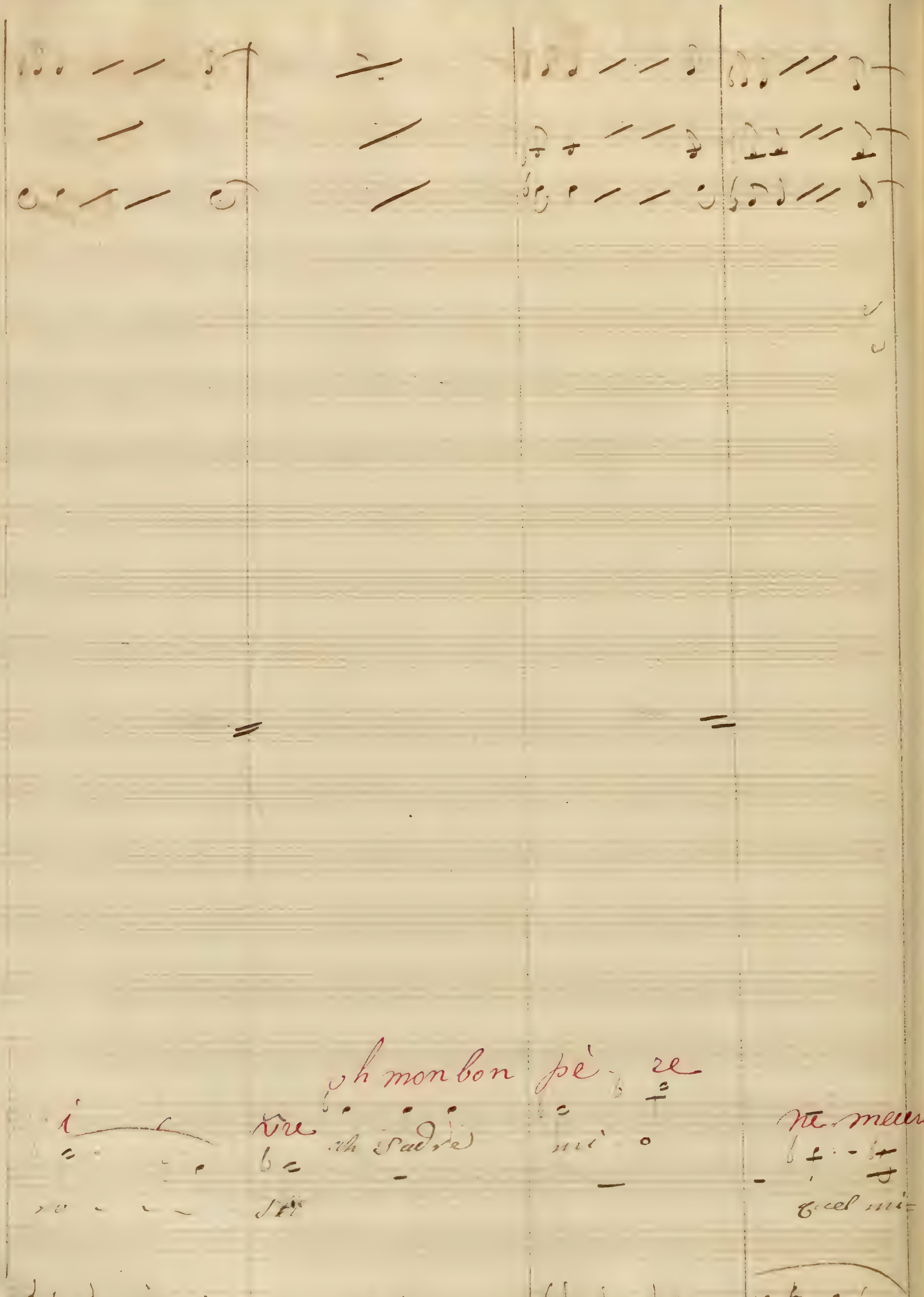
8va
Oboe
Fag
moi!
de l'aide à
nel suo ne

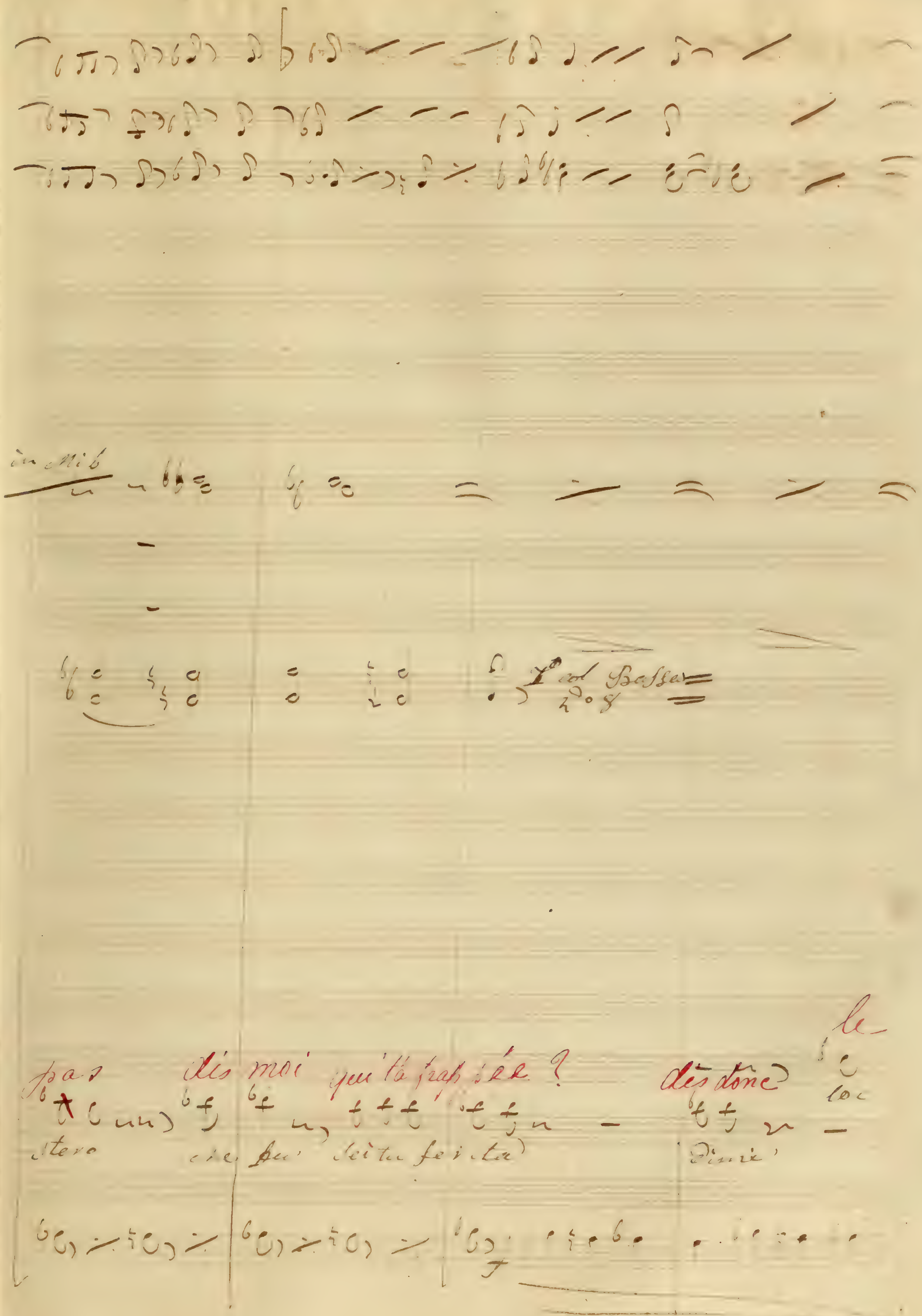

moi ma fille mon ange ô ma Reine
mia figlia mia Gilda oh mia figlia

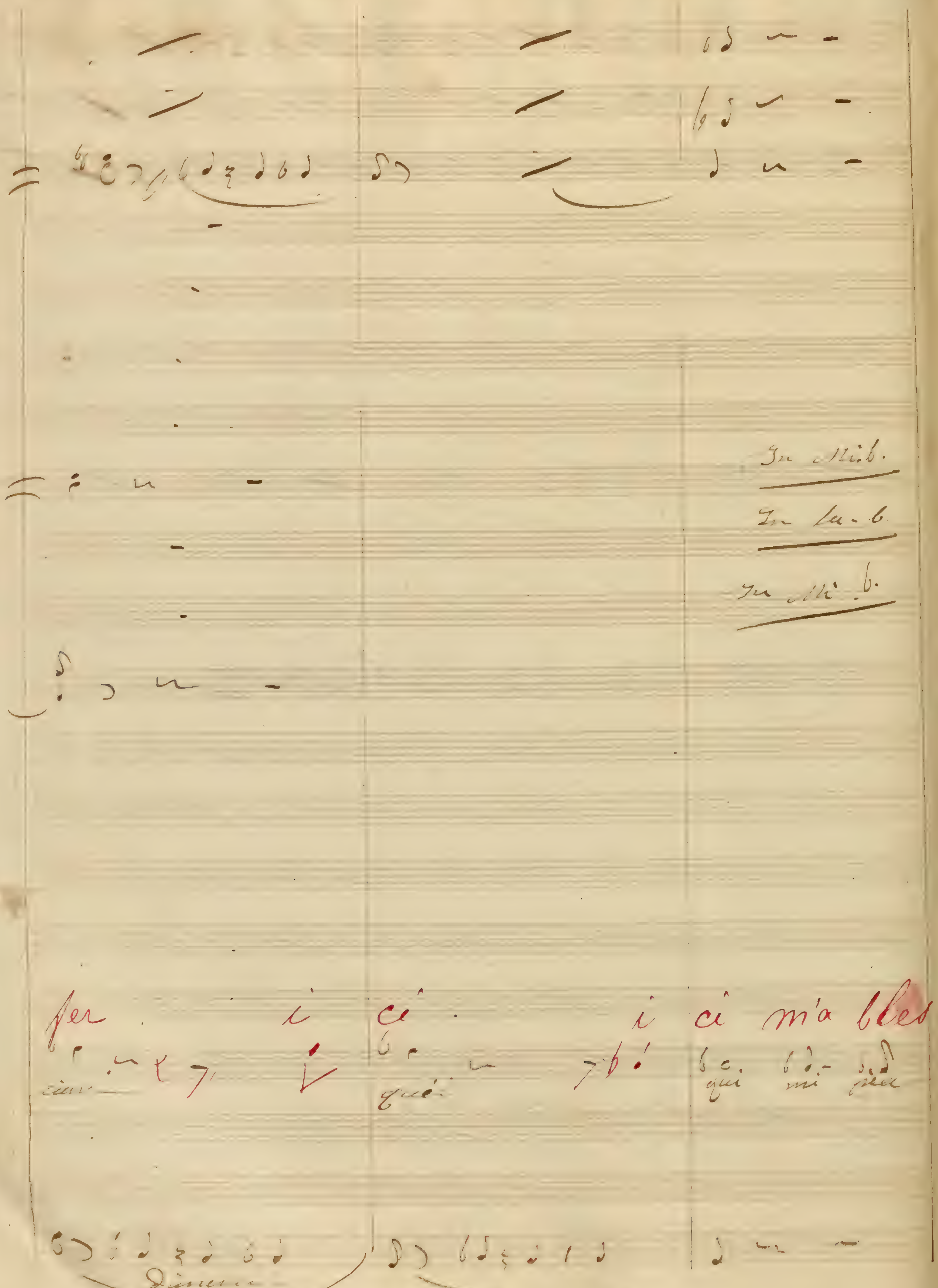

qui m'appelle!
chi mi chiama
elle vit!...
elle vit
Ella parla
di nuovo

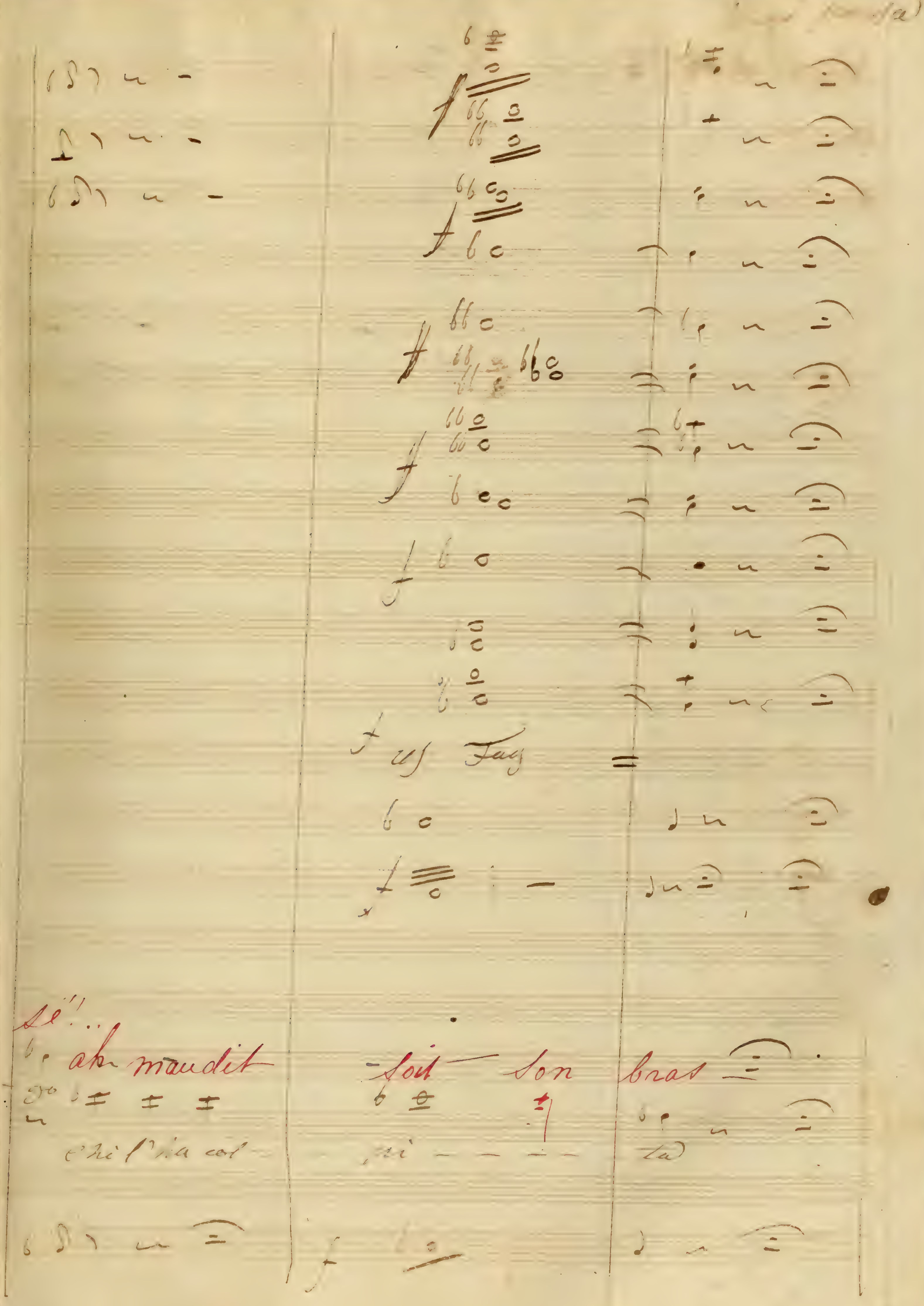

col Basso
gneur Sei gneur ah! ah! Sei gneur laissez la
oh Dio
oh mio
ben solo

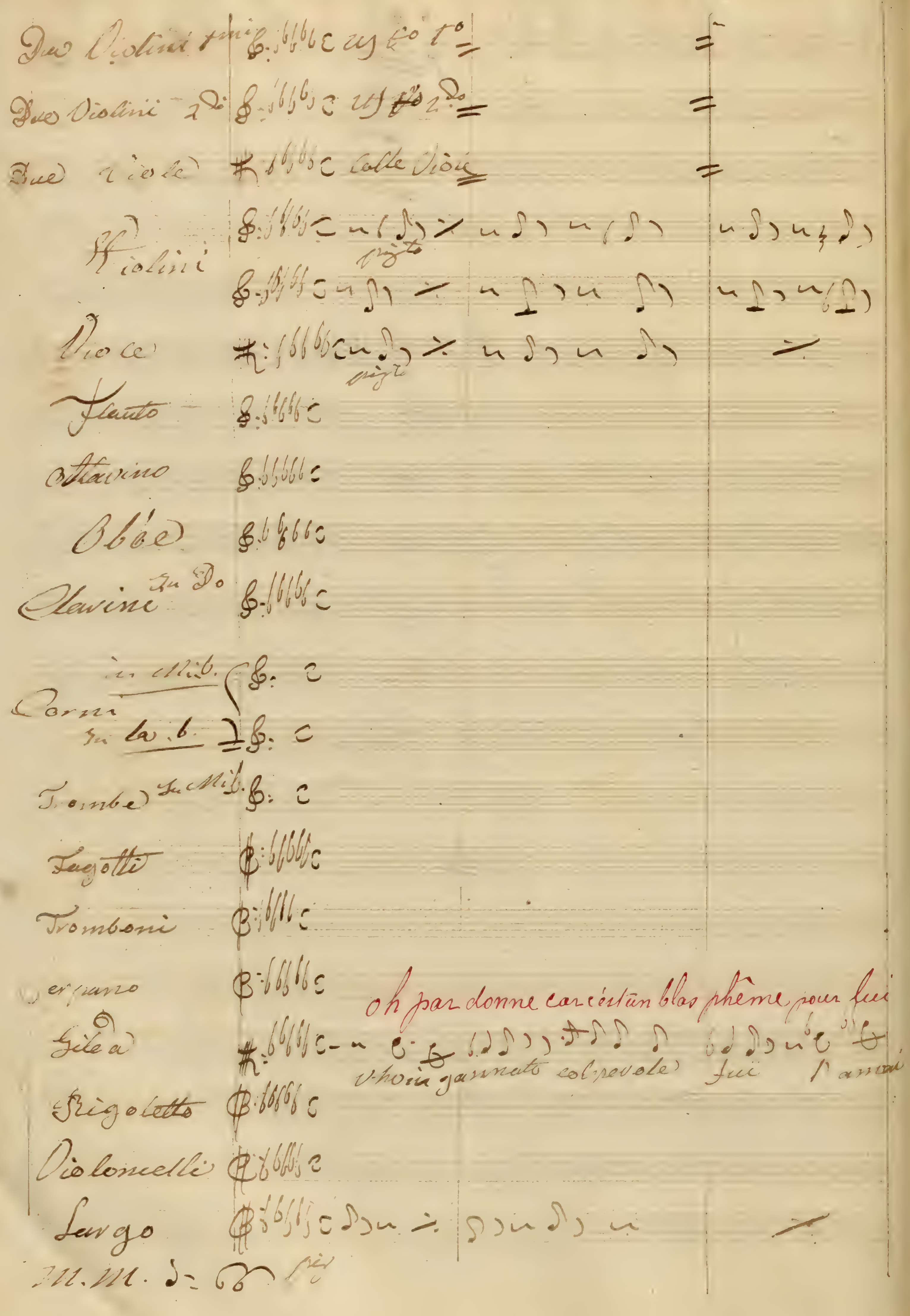

Vi— vre de— ter- reur mon âme est
ra mi guar—


h mon bon pè re
ah Padre
mi

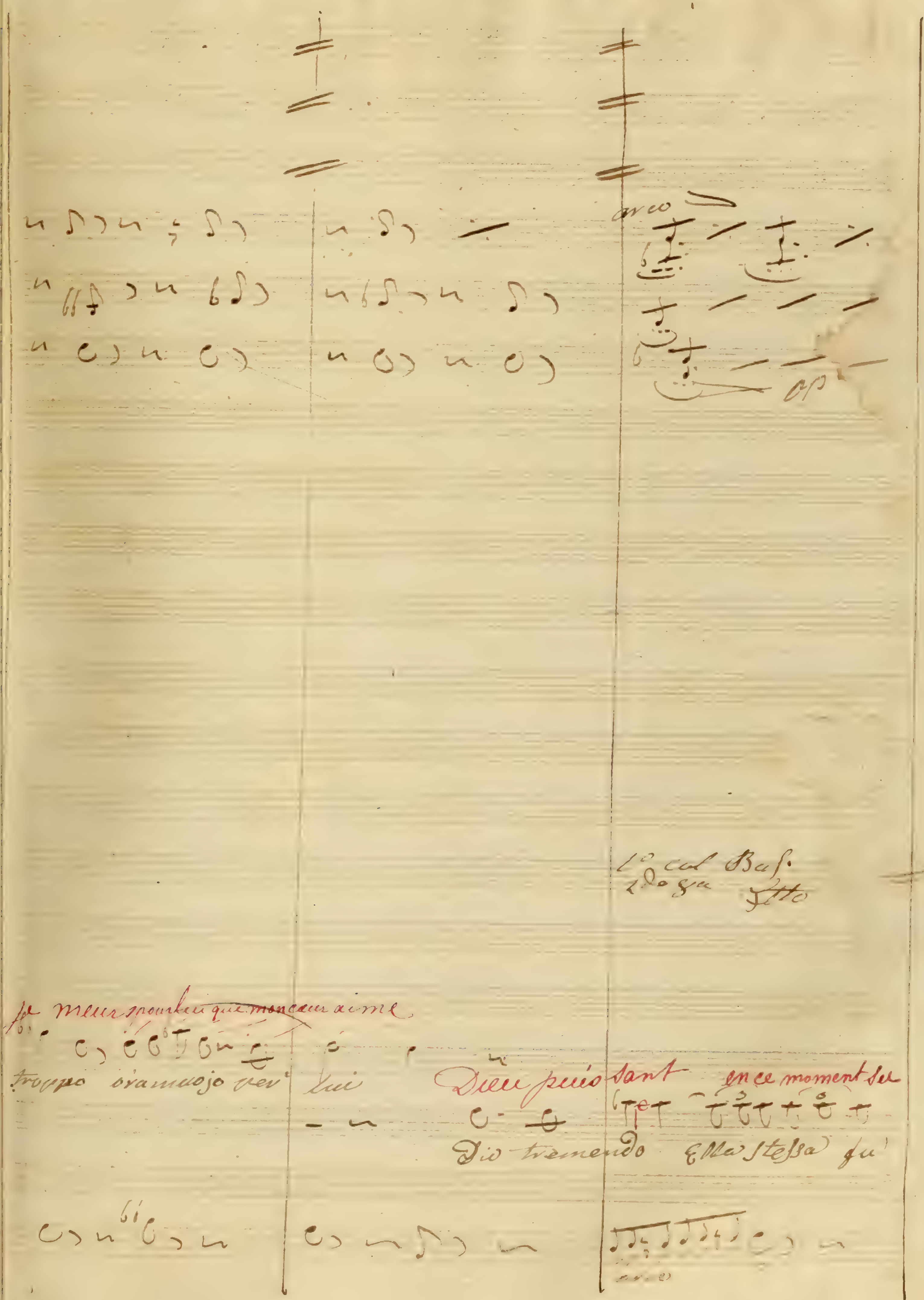

in Mib
col Basso
dis moi qui t'a frappée ?
dis donc


In Mib.
In La b.
In Mi b.
fer i ci
i ci m'a bles
qui mi

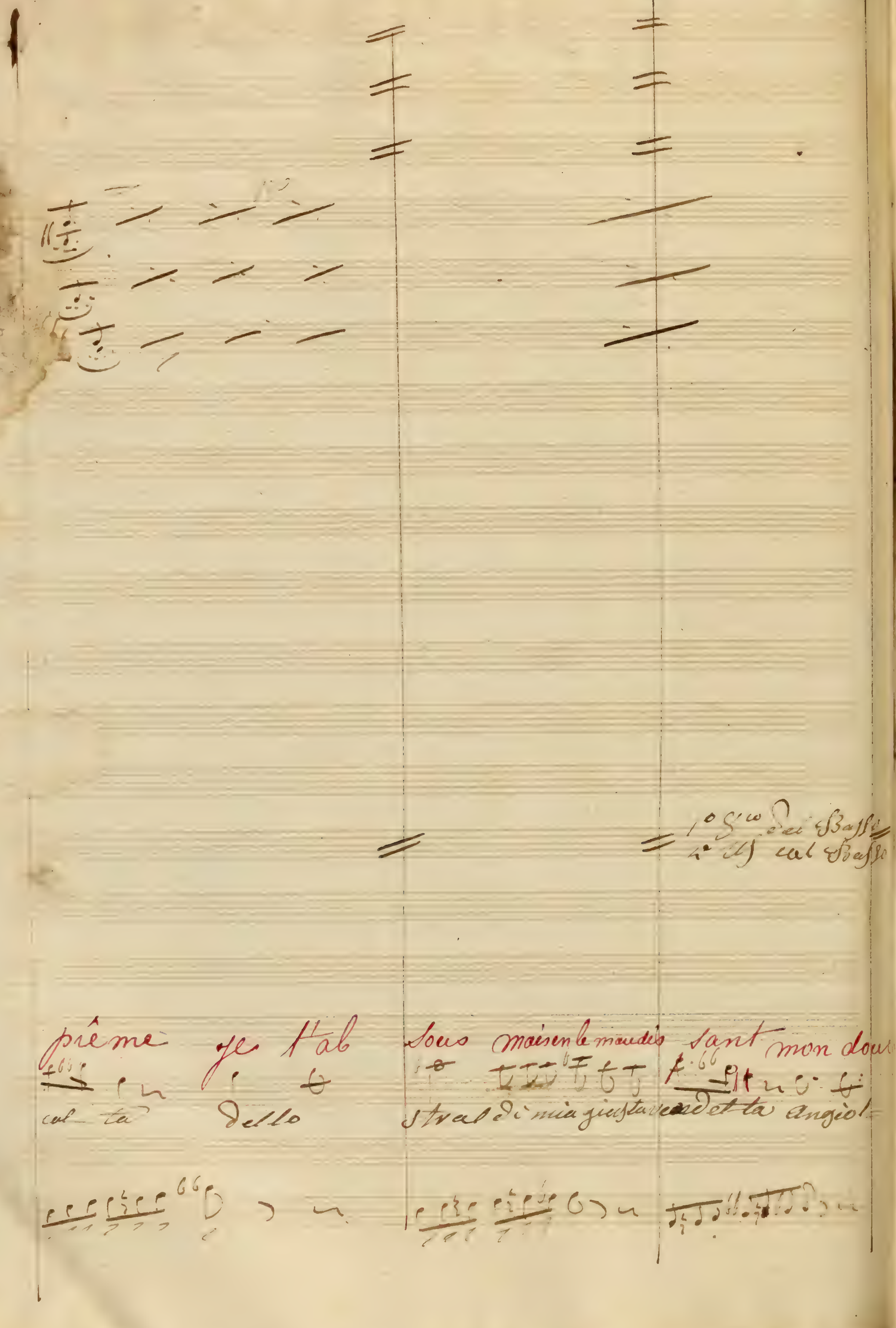

ah maudit
soit
son
bras

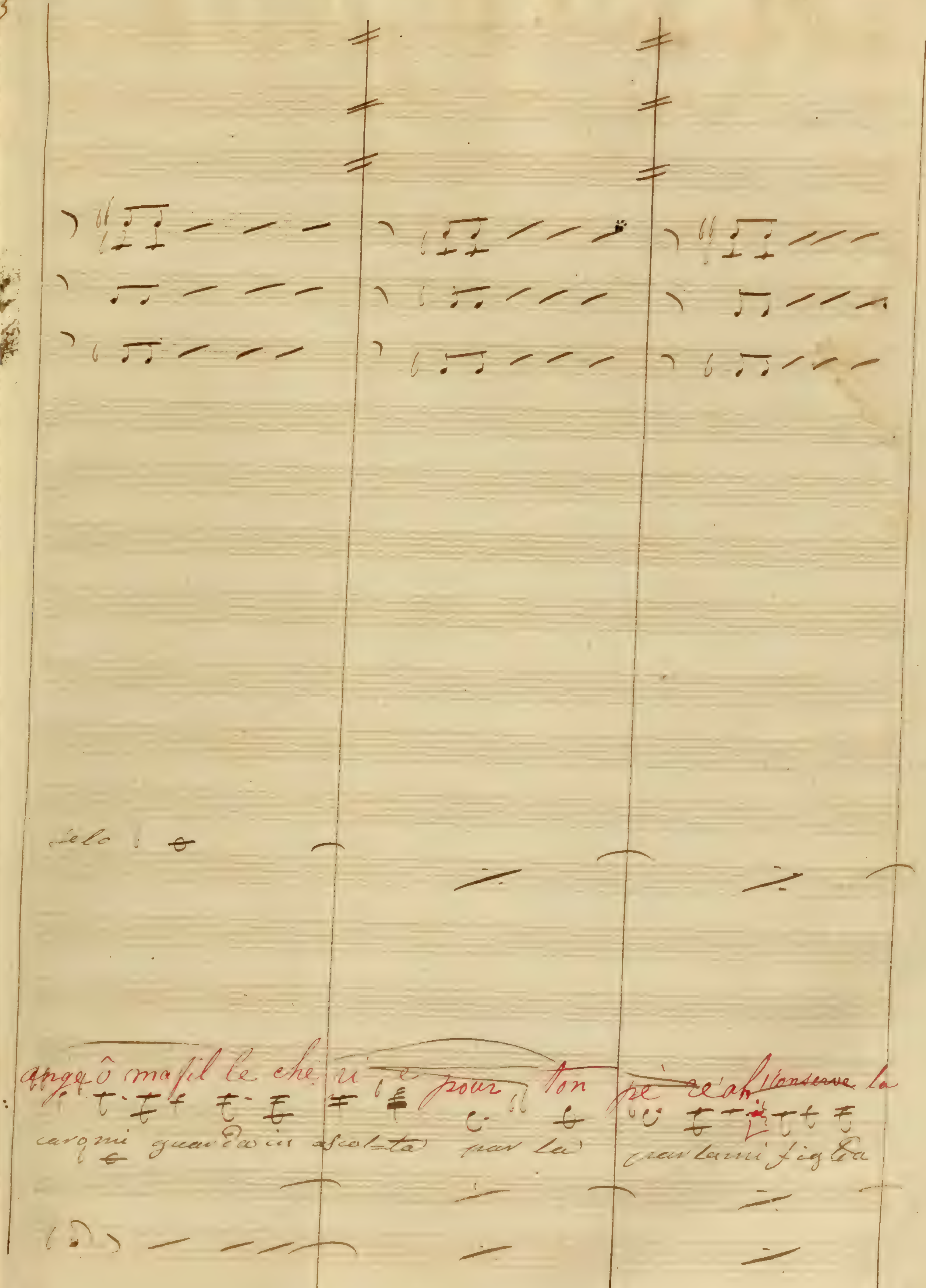


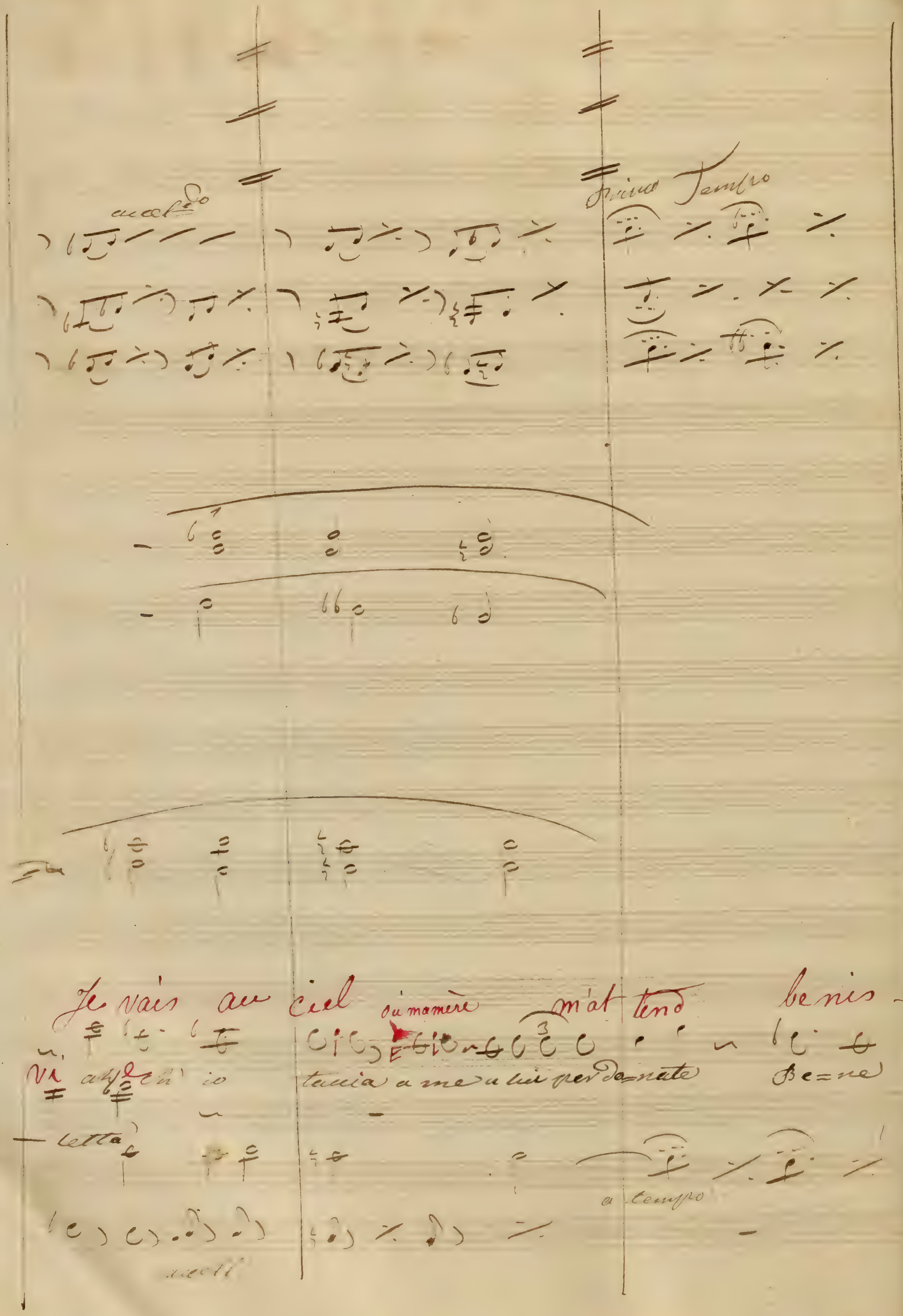
Due Violini 1mi
Due Violini 2di
Due Viole
Colle Viole
Violini
Viole
Flauto
Ottavino
Oboe
Clarini in Do
Corni in Mib.
in La b.
Trombe in Mib.
Fagotti
Tromboni
Gilda
Rigoletto
Violoncelli
Largo
M.M. ♩= 66
oh pardonne car c'est un blasphème pour lui
t'ho in gannato colpevole fui l'amai

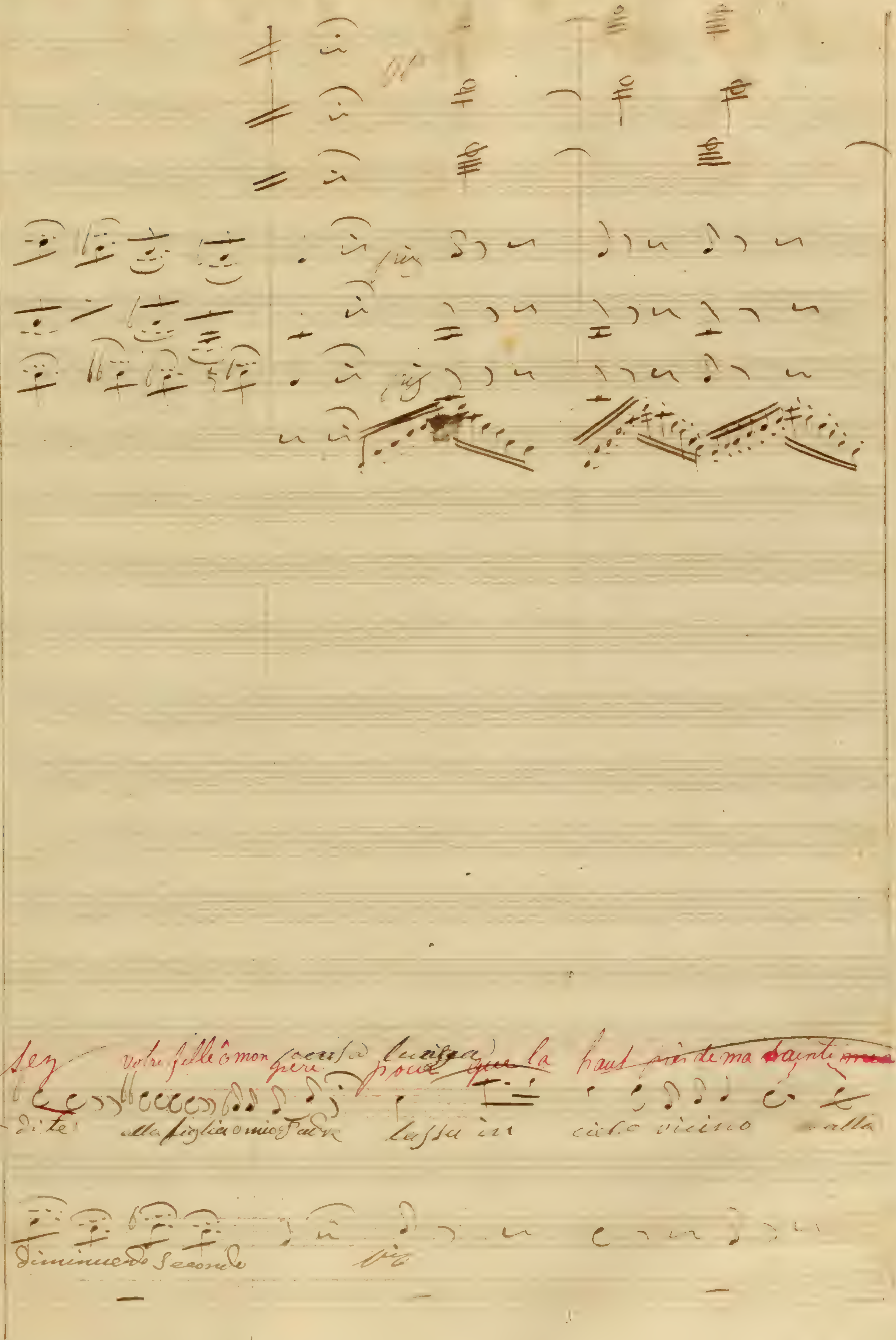


arco
1º col Bas.
2do 8va sotto
Je meurs pour lui que mon cœur aime
lui
Dieu puissant en ce moment
Dio tremendo Ella stessa fu
arco

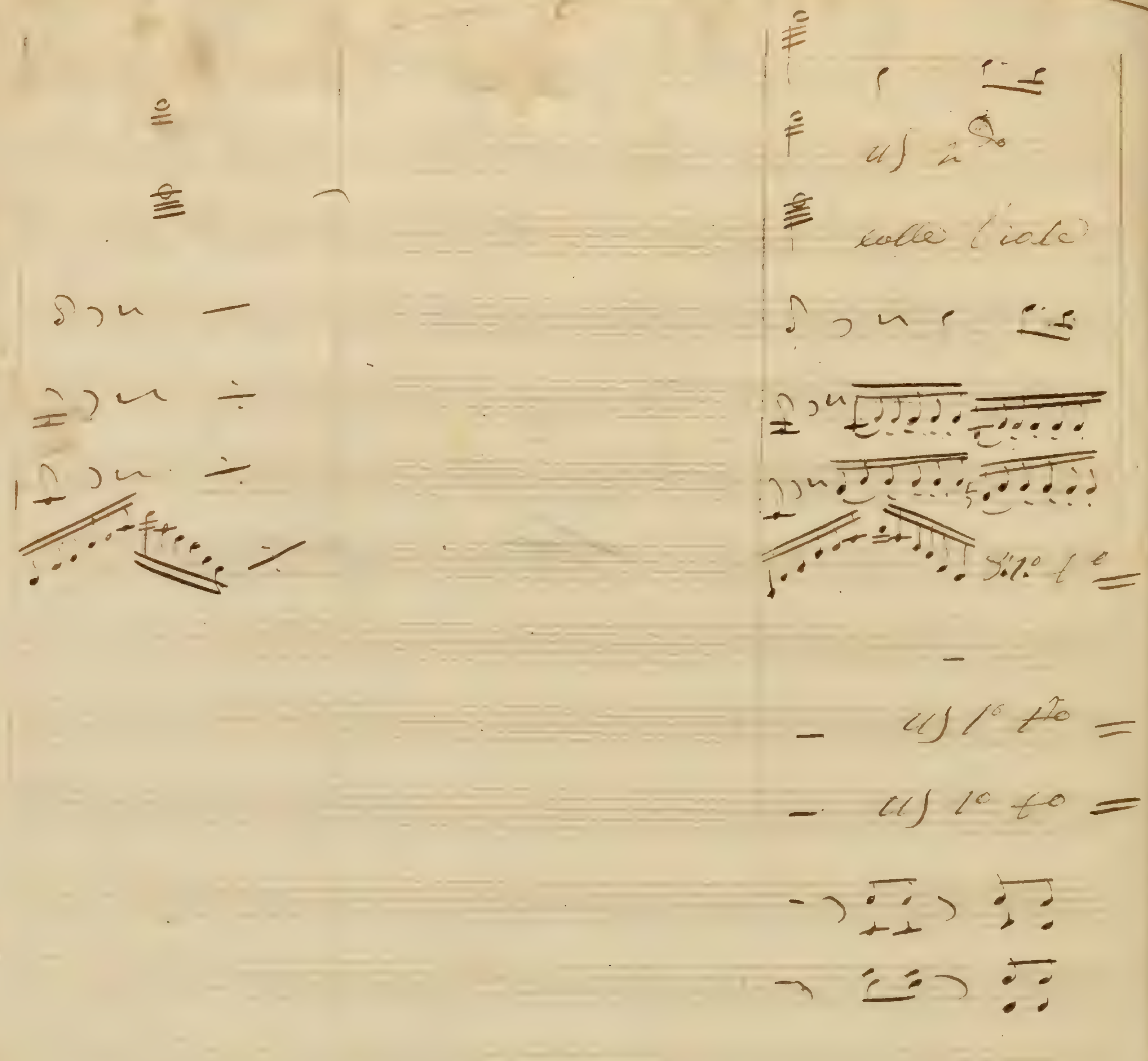

prême je t'ab
Sous maisen le maudis sant mon dou
col ta dello
stral di mia giusta vendetta angiol
col Basso

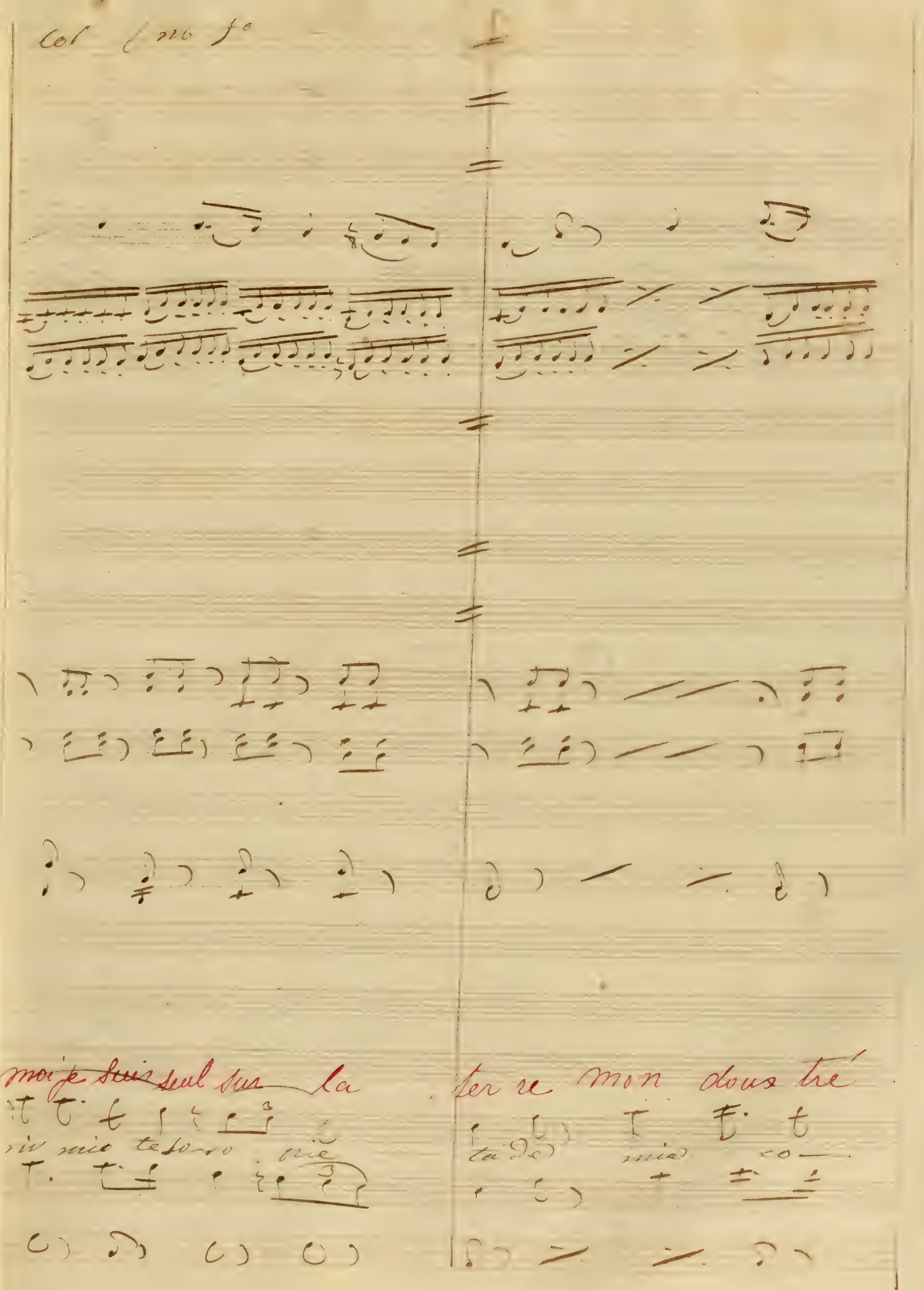

Cello
ange ô ma fille chérie pour ton père ah! conserve la
caro mi guarda in ascolta parla parlami figlia

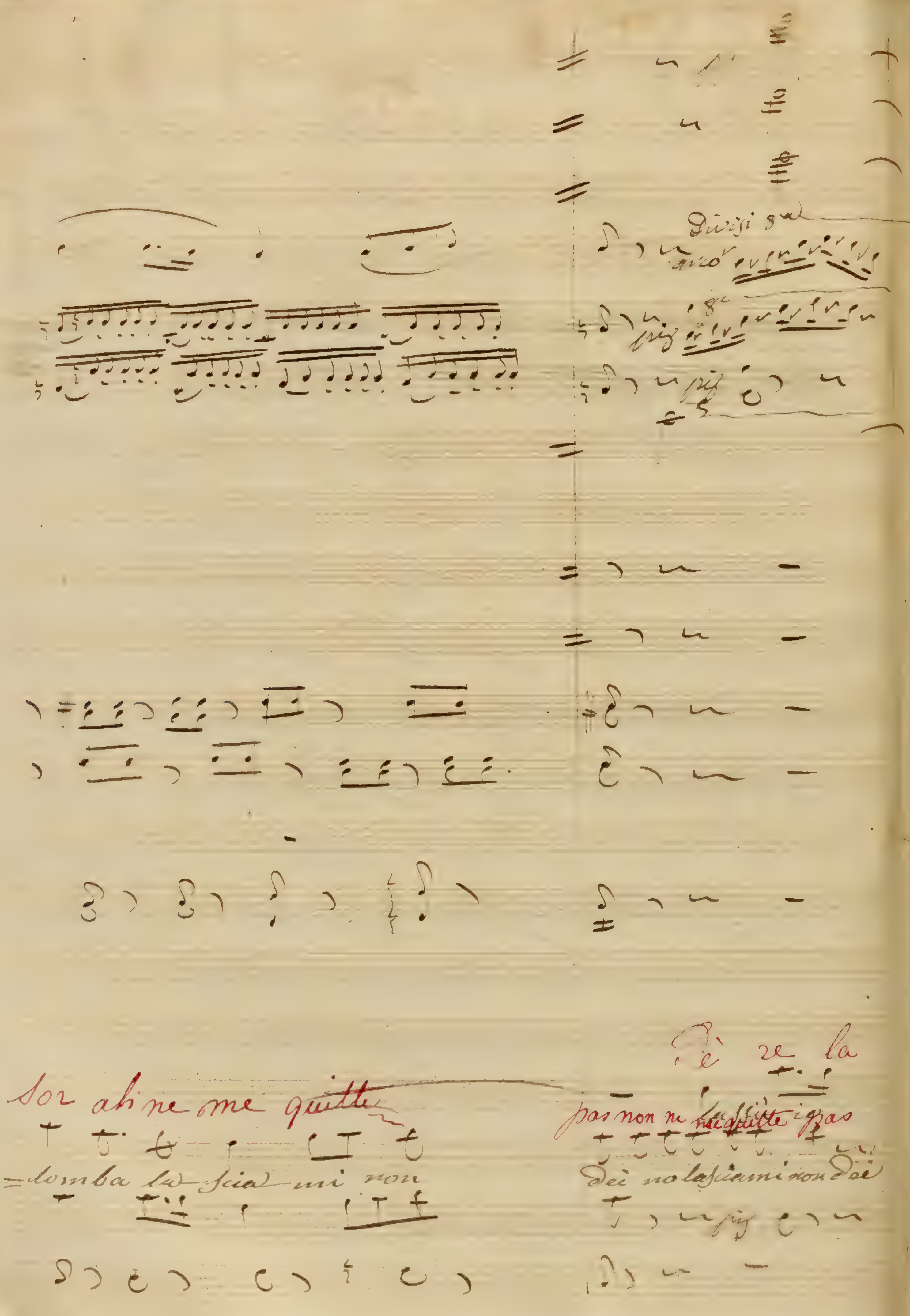

Primo Tempo
Je vais au ciel où ma mère m'at tend benis-
Be=ne
a tempo

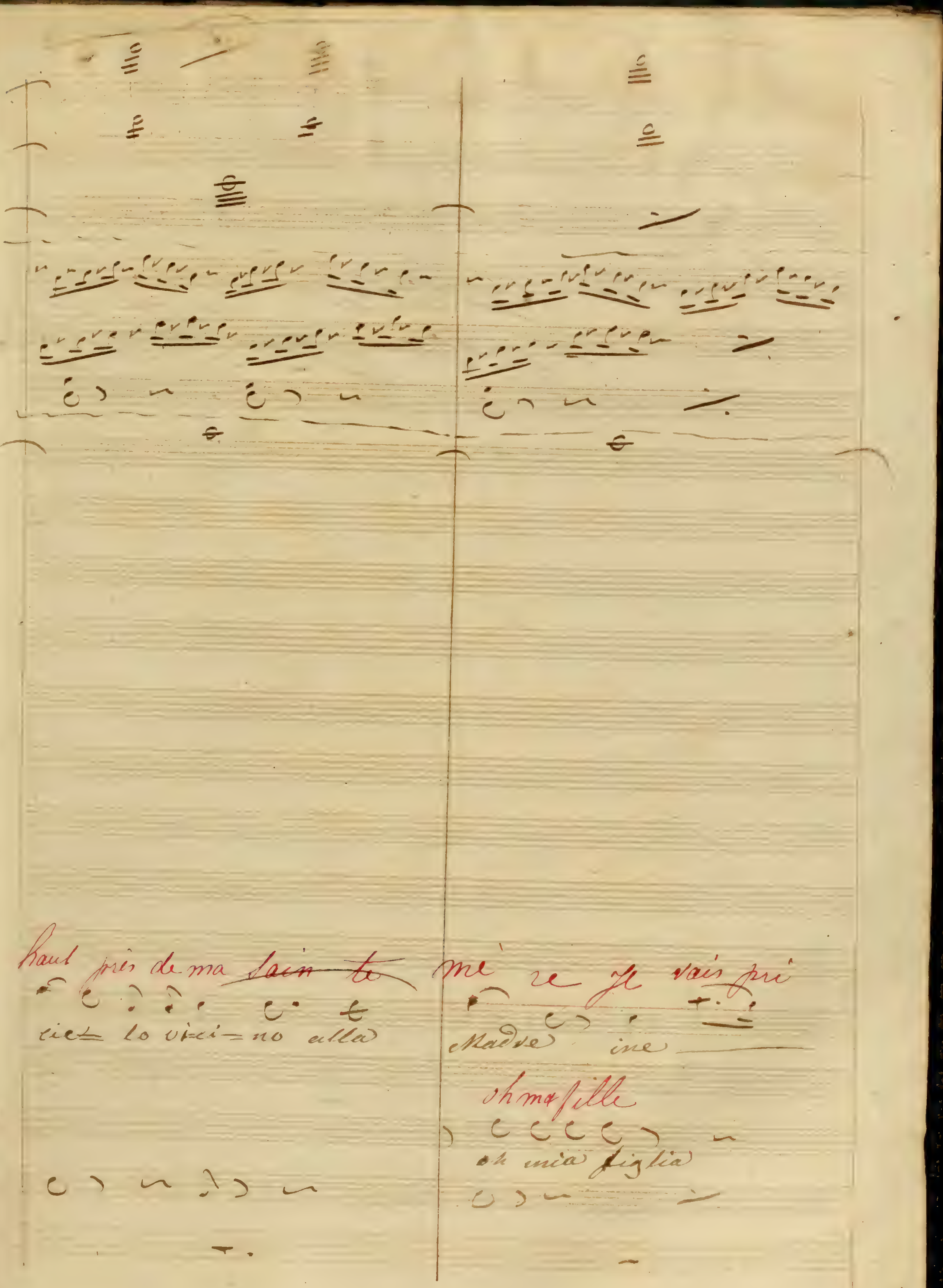


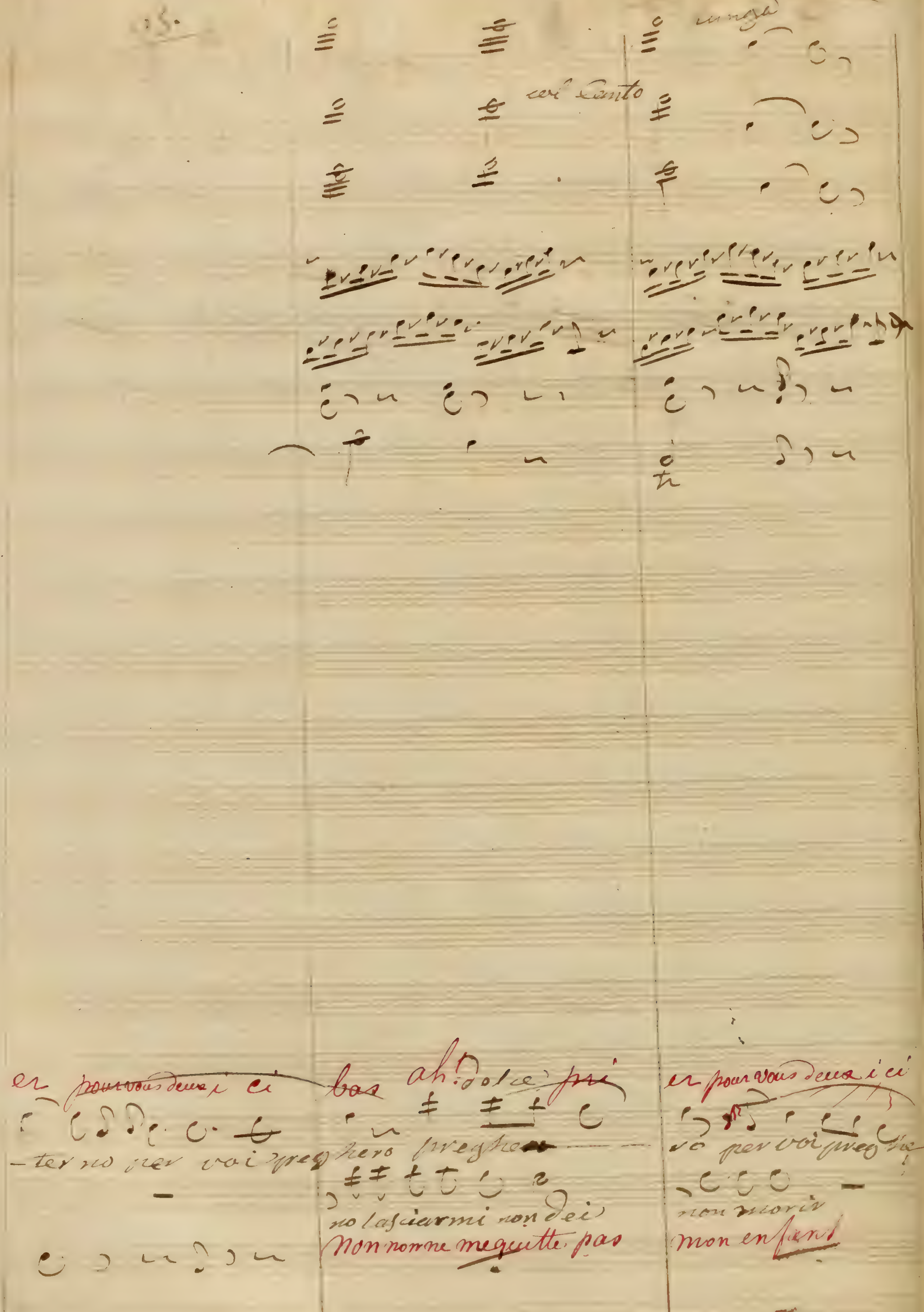
sez votre fille ô mon père
que la haut
dite alla figlia o mio Padre lassù in cielo vicino alla
diminuendo Secondo

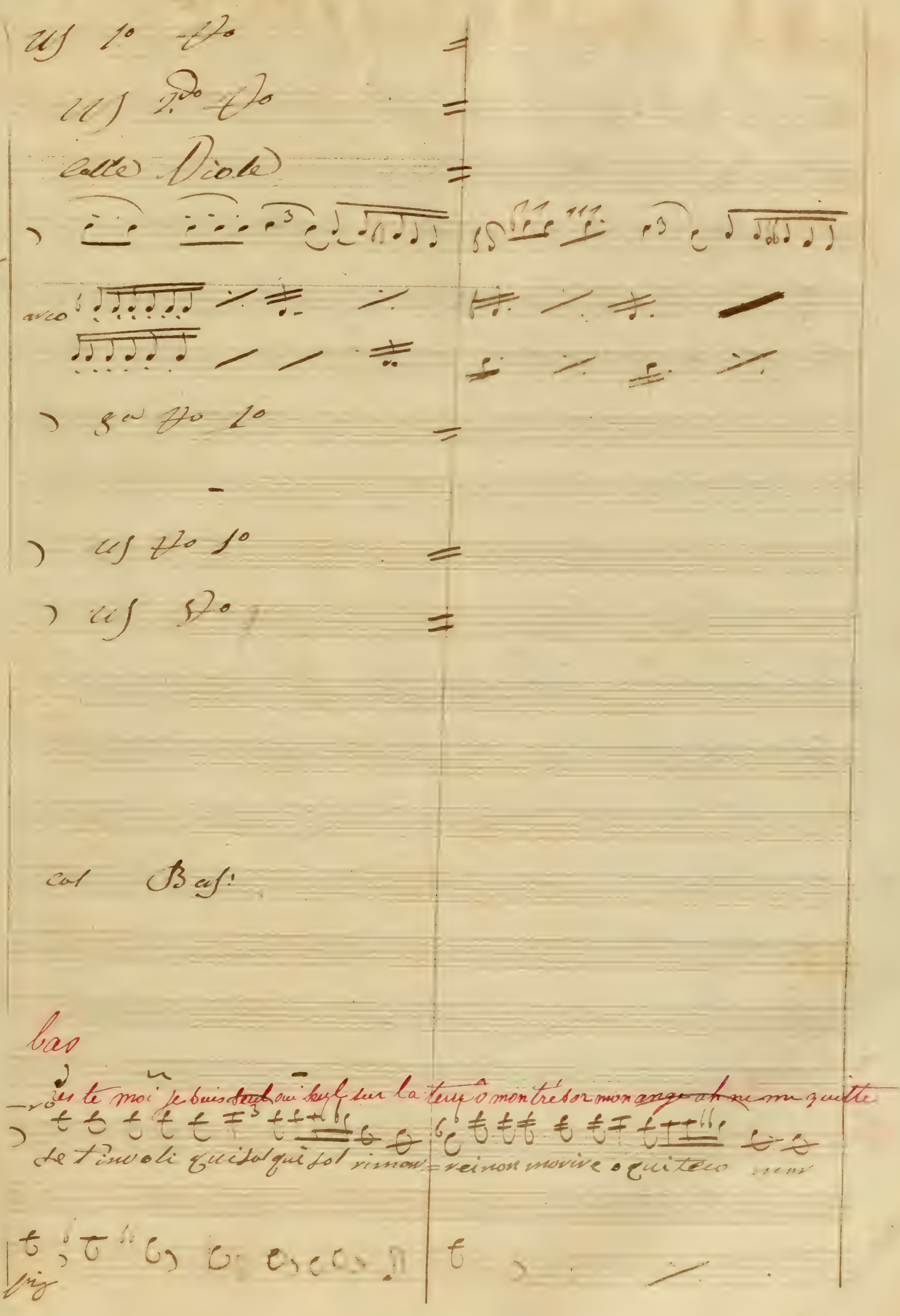

mère faible pri er pourvousdeux ci
bas!
Madre in e ter-no per voi preghi ne

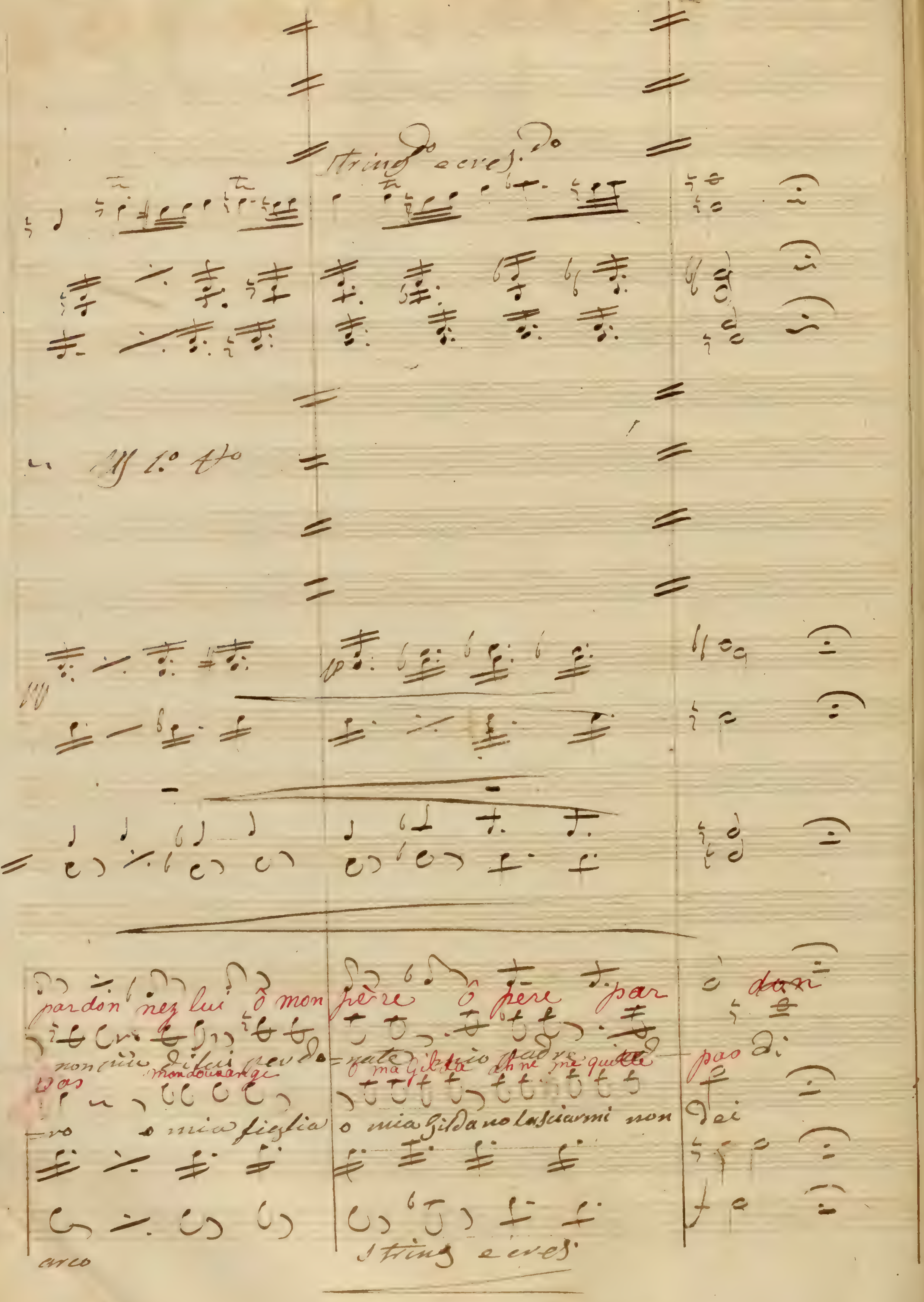

moi je Suis seul sur la
ter re mon dous tré
mio tesoro

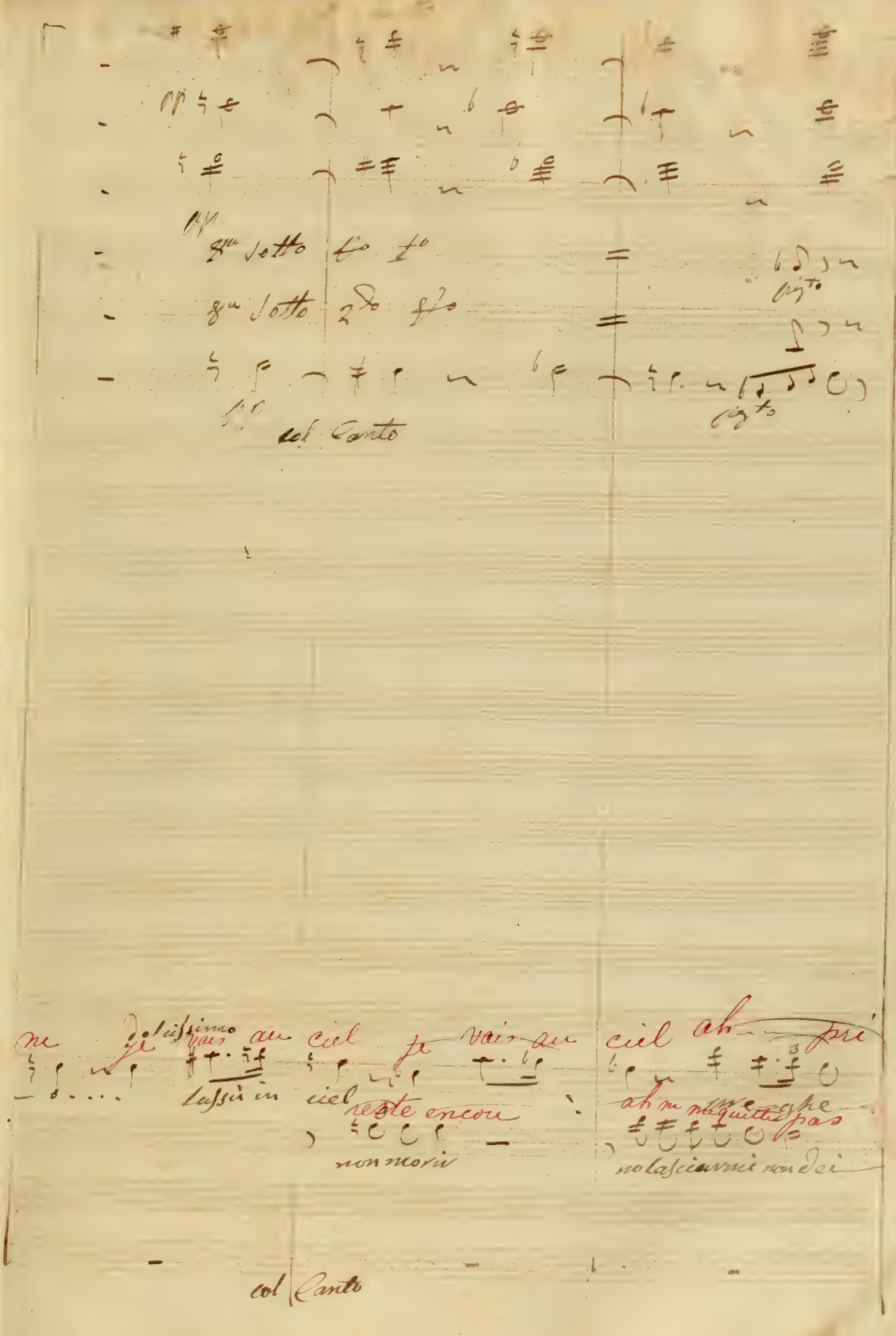

Divisi 8va
pizz
Sor ah ne me quitte
tomba la scia mi non
pas non ne me quitte pas
dei no lasciami non dei

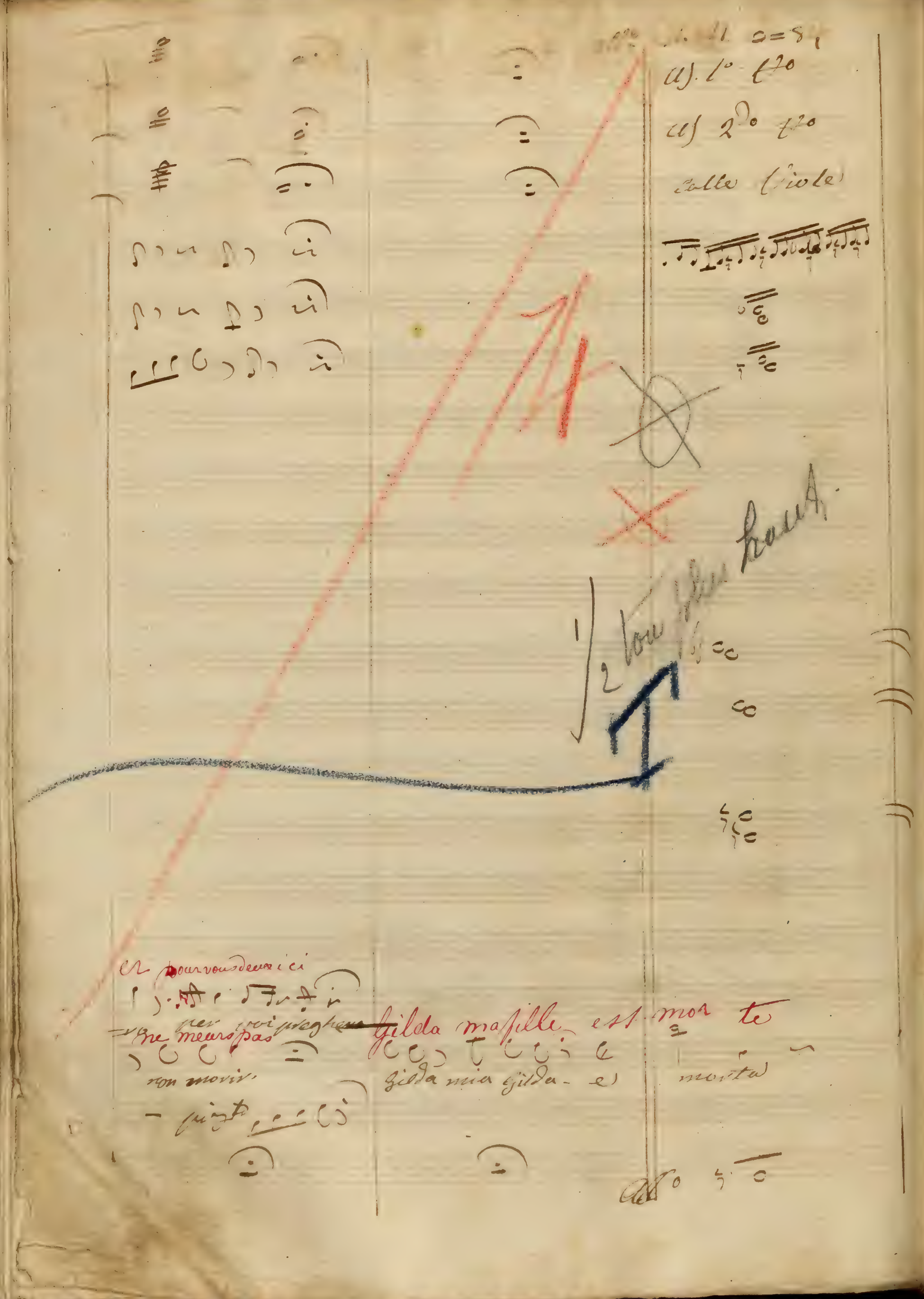

haut près de ma sain te
ciel lo vici=no alla
me re je vais pri
Madre mie
oh ma fille
oh mia figlia

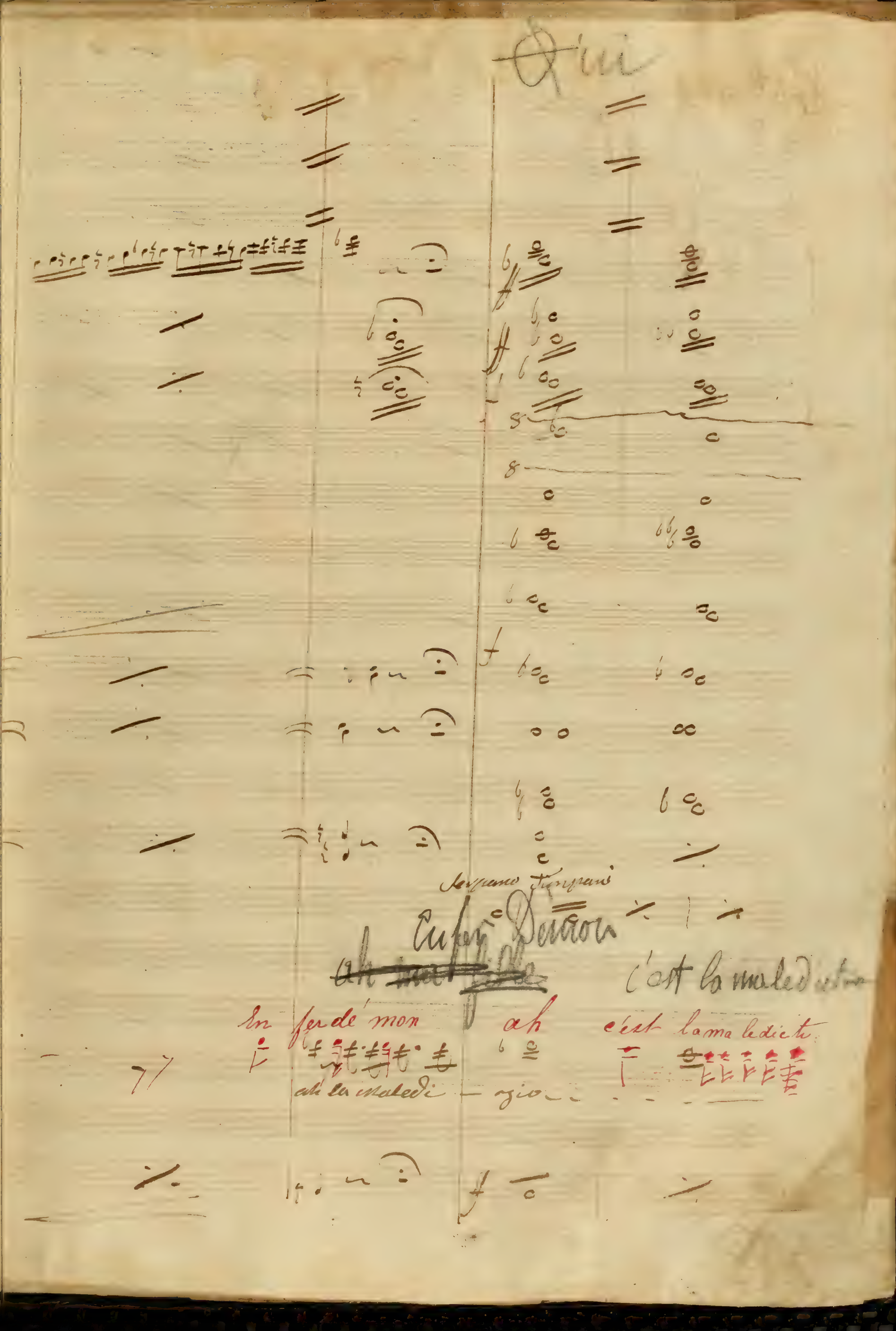

col Canto
er pour vous deux ici
bas ah! dolce pri
er pour vous deux ici
-ter no per voi preghero preghe
vo per voi preghe
no lasciarmi non dei
non morir
Non nonne me quitte pas
mon enfant

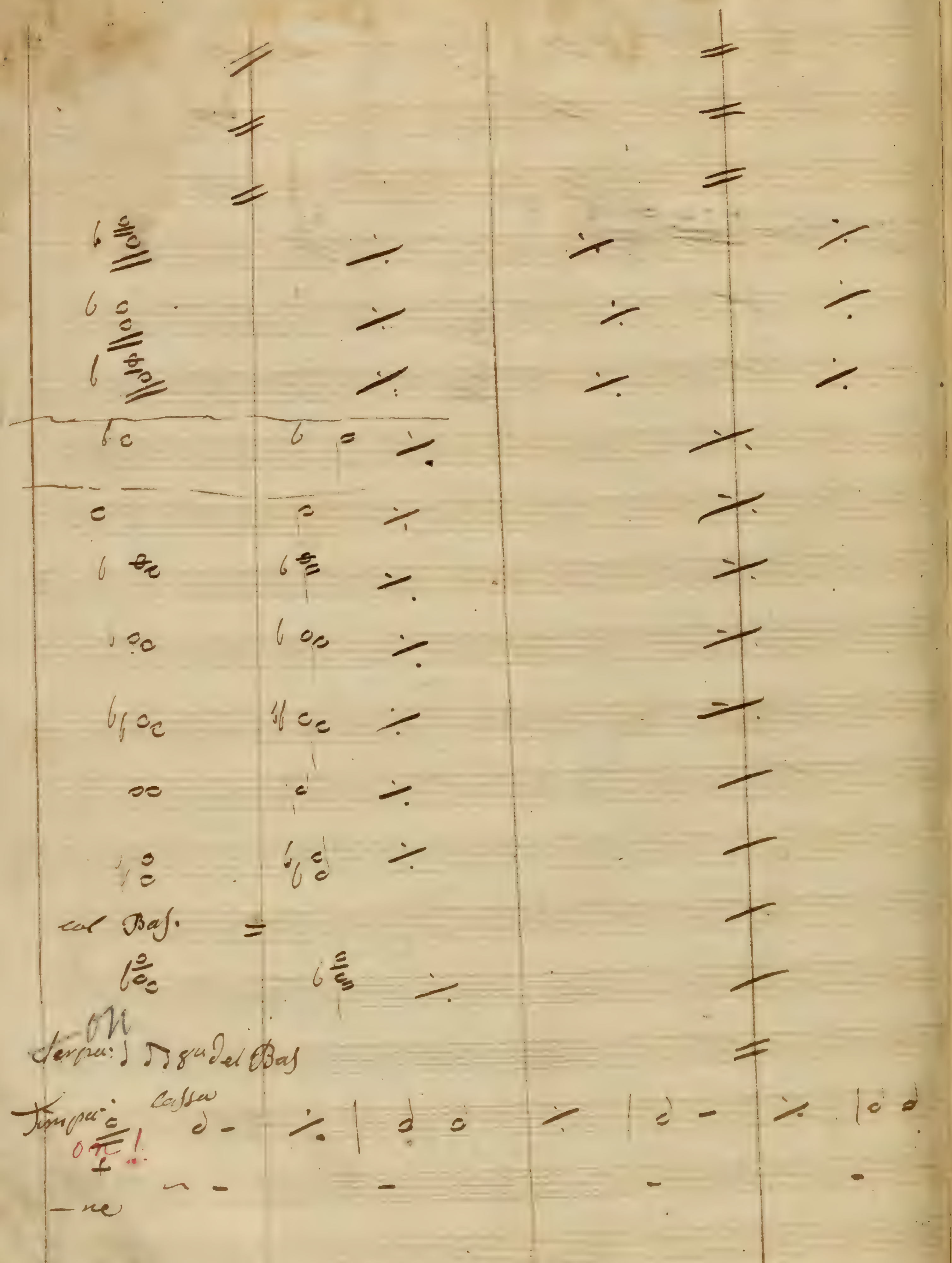

colle Viole
arco
col Bass:
bas
sur la terre ô mon trésor mon ange ah ne me quitte
se t'involi

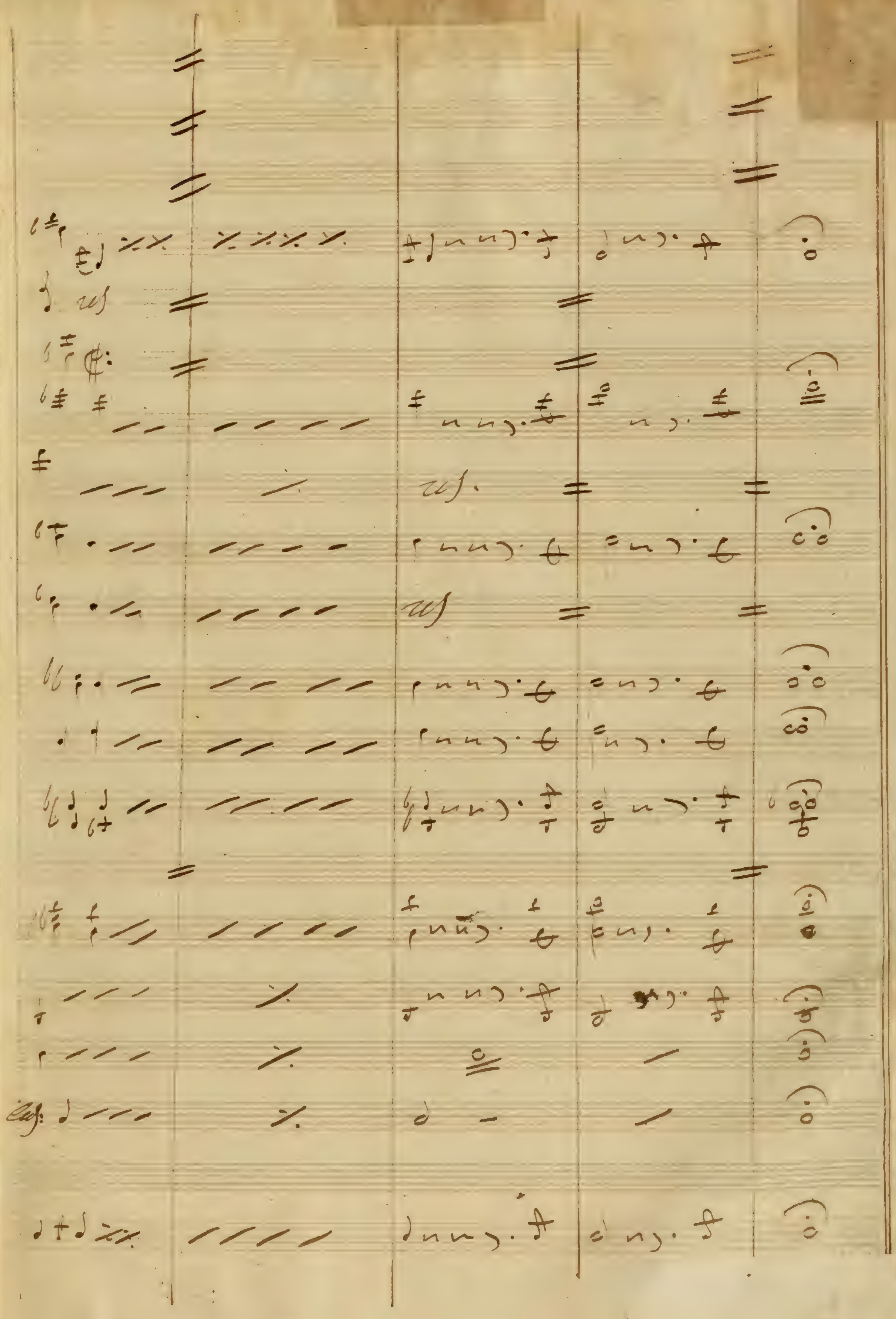

string.do e cres.do
pardon nez lui ô mon père ô père par don
ma Gilda ahne me quitte pas
mon doux ange
o mia figlia o mia Gilda no lasciarmi non dei
arco
string. e cres.


8va sotto
8va sotto
col Canto
dolcissimo
vais au ciel
vais au ciel
ah
Lassù in ciel
reste encore
non morir
no lasciarmi non dei
col Canto


colle Viole
1/2 ton plus haut.
et pour vous deux ici
per voi pregherà
ne meurs pas
non morir
Gilda ma fille est morte
Gilda mia Gilda è morta


Qui
Enfer Démon
C'est la malediction
En fer de mon
ah
c'est la maledicti
ah la maledi — zio


col Bas.
Cassa



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